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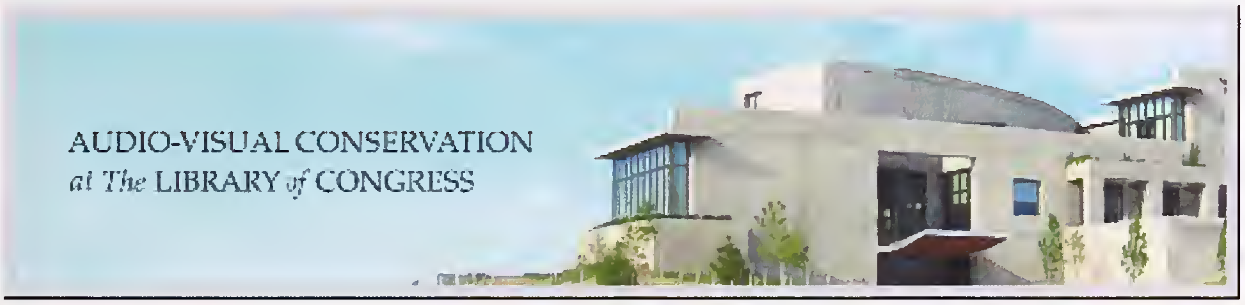
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MOTION PICTURE HERALD

COPY 3 JUN - 5 1942

REVIEWS
(In Product Digest)
The Palm Beach Story
Who Done It?
The Avengers
My Heart Belongs to Daddy
Wrecking Crew
X Marks the Spot
West of the Law

LATE REVIEW
(In News Section)
Lady from Chungking

War's Population Shifts Remolding Sales Policy, Changing Clearance, Zoning

Canadian Film Industry "Frozen", Expansion is Halted for the Duration

Government's Order for Salary Ceiling Confuses Hollywood & Home Office

VOL. 149, NO. 6 NOVEMBER 7, 1942

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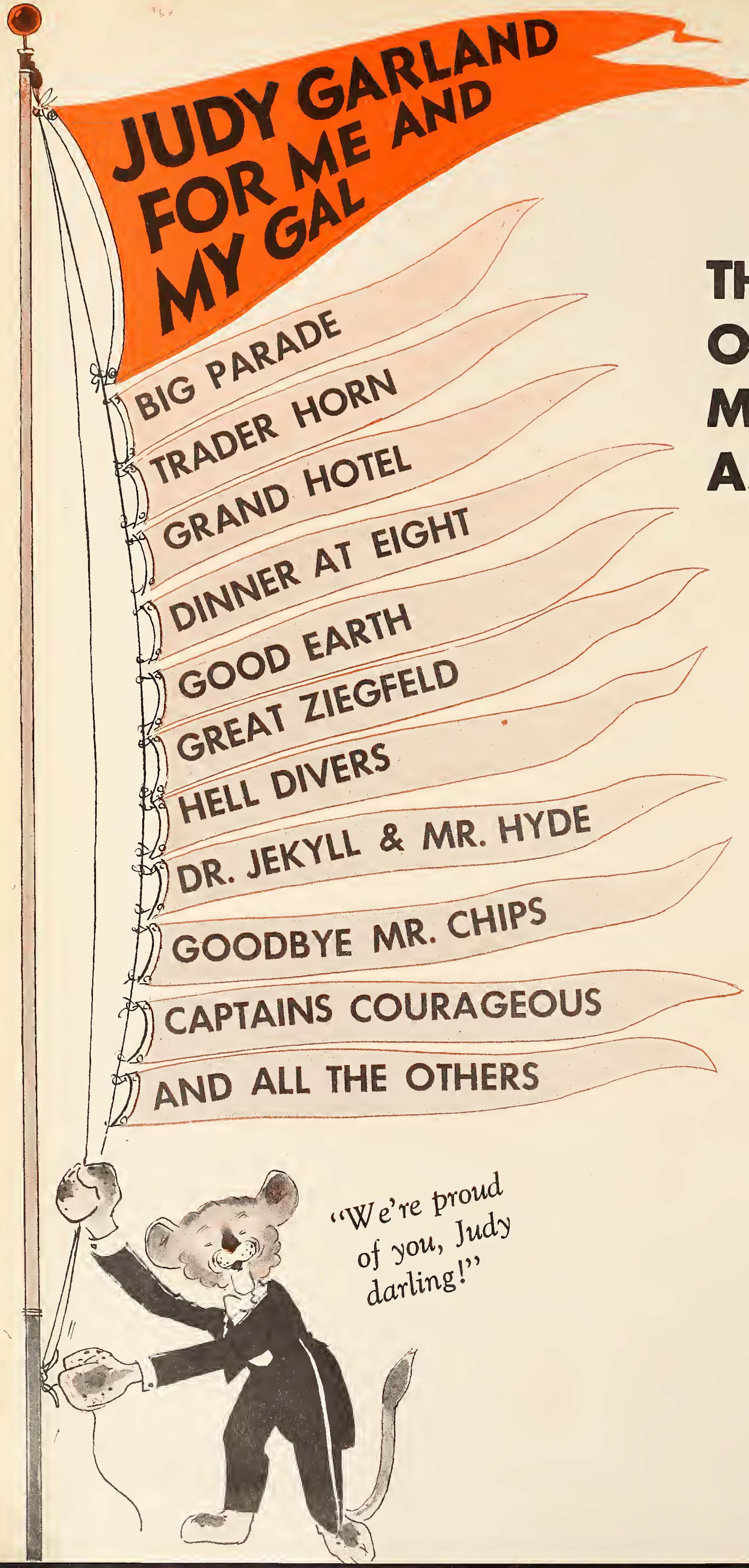
JUDY GARLAND
FOR ME AND
MY GAL
BIG PARADE
TRADER HORN
GRAND HOTEL
DINNER AT EIGHT
GOOD EARTH
GREAT ZIEGFELD
HELL DIVERS
DR. JEKYLL & MR. HYDE
GOODBYE MR. CHIPS
CAPTAINS COURAGEOUS
AND ALL THE OTHERS
"We're proud of you, Judy darling!"

THE TOPS OF ALL M-G-M's MIGHTY ASTOR HITS!

Foremost!
BONDS FOR
AMERICA!

"FOR ME AND MY GAL"

Judy Garland is the New Queen of the Astor!

They're dancing in the aisles—
They're singing in the foyer—
The bells are ringing and
So are the cash registers—
It's just what the public wants
THEY LOVE IT!
It follows other terrific hits
In M-G-M's Terrific Twelve.
Next comes "White Cargo"! Watch!
(Hedy Lamarr, Walter Pidgeon and excitement!)
M-G-M's the Talk of the Trade!
Just call us
Metro-GOLDMINE-Mayer!

JUDY GARLAND in
"FOR ME AND MY GAL"
with George Murphy, Gene Kelly, Marta Eggerth, Ben Blue
Screen Play by Richard Sherman, Fred Finklehoffe and Sid Silvers • Original Story by Howard Emmett Rogers
Directed by BUSBY BERKELEY
Produced by ARTHUR FREED
An M-G-M Picture

WARNER PO

HA
LI
WA
HAV
-AL

JACK BENNY
ANN SHERIDAN

in

'GEO. WASHINGTON SLEPT HERE'

(Also Charles Coburn • Percy Kilbride • Hattie McDaniel • William Tracy • Directed by William Keighley)

EXTENDED RUN AT
STRAND, N. Y. TOPPING
HIGHEST EXPECTATIONS!

BETTE
DAVIS
PAUL HENREID
in
'NOW VOYAGER'
(Also Claude Rains • Gladys Cooper • Bonita Granville • Ilka Chase • Directed by Irving Rapper
HAL B. WALLIS Prod'n)

EXTENDED RUN AT
HOLLYWOOD, N. Y.
HIT ALL-TIME HIGH
EVERYWHERE
BETTE'S BIGGEST!

NO OTHER
COMPANY
EVEN ONE
THESE!
RNERS
ALL 3
OW!

OWER!

ERROL FLYNN • ALEXIS SMITH
in
'GENTLEMAN JIM'
(Also Jack Carson • Alan Hale • Directed by Raoul Walsh)

EAST, WEST, NORTH,
SOUTH DUPLICATING
'DESPERATE JOURNEY'!

SHOWMEN ARE DANCING WITH JOY!

IT'S ANOTHER HIT FROM 20th!

Betty **GRABLE**

John **PAYNE**

Carmen **MIRANDA**

Cesar **ROMERO**

Harry **JAMES**
AND HIS MUSIC MAKERS

SPRINGTIME IN THE ROCKIES

in TECHNICOLOR

Hit Tunes!
by Mack Gordon and Harry Warren
"I HAD THE CRAZIEST DREAM"
"PAN AMERICANA JUBILEE"
"RUN, LITTLE RAINDROP, RUN"
"A POEM SET TO MUSIC"

WITH
Charlotte
GREENWOOD
Edward Everett
HORTON
Directed by
IRVING CUMMINGS
Produced by
WILLIAM LeBARON
Screen Play by Walter Bullock
Adaptation by Jacques Thery

GIVE WAR BONDS PREFERRED SELLING TIME!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 6

November 7, 1942

FROM HERE WHENCE?

THIS will enter history as the week of The Great Confusion. That $25,000 ceiling on earnings and income, for executive and creative workers alike, arrives with revolutionary impact. It comes as a fact of war, and all that goes with it in the totality of this war and its social, political, and economic antecedents and consequences.

The reaction of this industry is sheer bepuzzlement.

The motion picture industry defers to none in the quality of its patriotism, its concern for the national welfare, and its anxiety to contribute the utmost to victory in the war and success in the peace to come.

Meanwhile its entire production structure is based on development under a competitive system in which the rewards have been decided in terms of the approval of the great consumer public.

Payment of services rendered, with capacity to deliver the only limit, has always been the American Way. The working structure of motion picture production, like all other of the nation's industries has been based on that simple system.

When such payment may not be made an impasse has been reached. When economic necessity fetches up against financial impossibility we have that ancient perplexity of the irresistible force against the immovable obstacle. There has never been a scientific answer, but there is a practical one—something "busts."

It is a time for long thoughts and the answers are not to be had right away.

The salary and income ceiling looks at the moment not a little like something that could be called a radical rationing of incentive. It also may tend to operate as a devaluation of highly prized and highly priced skills and properties of personality, of ultimately more sweeping significance than the cancellation of the gold clause and the elimination of the gold dollar. In the consciousness of the multitudes that was just a piece of bookkeeping. Depreciated dollars were still dollars, but this income ceiling brings in figures that can be counted on the fingers and weighed in terms of the substances of daily life.

THERE is precedent for a selective sort of drafting of skilled persons, in the last war and this one, as "dollar a year" men. That, however, was highly individual and called to service persons who by reason of achievement and accumulation of productive assets were not faced with a necessity of reordering their lives and industries. The majority of the new "$25,000 a year" people will find themselves in a very different situation.

There are no precedents of important authority in the current situation, but it may be observed in passing that Russia, in the course of two decades of experiment in levelling processes has decided to let special abilities in both arts and industries be specially rewarded. If one is to credit news dispatches and articles out of Russia for the past several years there are creative personages of the arts, including the theatre and cinema, relatively as highly rewarded for their works as the favored figures of Hollywood and the radio. The decision indicated by that was reached by the ancient process of trial and error.

This week many of the essential persons of the motion picture did not know what they were working for, or what they should best be doing tomorrow.

The tidal wave of war sweeps alike over personalities and institutions.

△ △ △

NUTHOOD IN FLOWER

FAITHFUL as always to obligation to record history hot out of the crucible of time we here set down that Abbott & Costello have just stepped, or stumbled, into their third year of the cinema and appear hellbent to become popular classics. The process of this progress is a secret between those terrific zanies and the customers. They obviously have a great deal in common and they seem to have arrived at a degree of understanding that is alarming.

If the usual evolutions obtain Abbott & Costello will presently be discovered by the critical analysts and written into Art. Their patrons will however not be concerned about that and no harm will result.

Early symptoms of the process appear in the Cincinnati Times Star with the observation that: "We suppose the psychiatrists would call it escapism." Charlie Chaplin and Will Rogers went through the same phases of attention on their way to niches in the screen's hall of fame. The Abbott & Costello situation is becoming just as serious.

△ △ △

OWI FINDS LOVE

THE movies have just been searched again. In the current issue of Public Opinion Quarterly, School of Public Affairs, Princeton University, Mrs. Dorothy B. Jones reports on "quantitative analysis of motion picture content." If you are in a hurry, it may be set down that she finds that it is love again, in the region of 70 per cent.

Mrs. Jones is described as now chief of the Motion Picture Analysis Division of OWI's Bureau of Motion Pictures in Hollywood, but her studies would appear to have been begun and perchance completed in the pre-Davis period. She had prior research experience in Hollywood in connection with the studies made by Dr. Leo C. Rosten. The direct and practical relevancy of an assay of the content of the amusement picture to the purposes of OWI is not indicated. The love content, for instance, interesting as it is, is probably not a vital element of war information. It is not a particularly recent development.

It is reported that Mrs. Jones and her assistant examined a hundred pictures, from sources including Columbia, M-G-M, Paramount, RKO, Twentieth Century-Fox, Warners, Monogram and sundry other producers.

They sorted out 188 principal characters and determined what these persons wanted of life, as portrayed on the screen. Of these principals 126 were men and 62 women. Their roles indicated that 68.1 per cent wanted love; 26.1 wanted fame;

[Continued on following page]

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THIS WEEK IN THE NEWS

Editor, Staff Wanted

WARNER BROTHERS continued busily this week with plans for the sixth newsreel in the field under a cloud of reports, rumors and statements from the company. The latest company announcement said Harry M. Warner, president, would leave Hollywood shortly for London to work out British and European coverage. While there, Warners said, he will confer with Quentin Reynolds, war correspondent for *Colliers* who, with Drew Pearson and Raymond Clapper, news columnists, are being considered for editor, or chief commentator. Bette Davis, after January 1st, will edit the "Women at War" section of the newsreel, it was announced in Hollywood Wednesday.

Reconditioning of the Vitaphone studios in Brooklyn, where the newsreel will be produced, has begun. Colonel Nathan Levinson, head of the Warner coast studio sound department, was to arrive in New York Friday to survey equipment and manpower requirements. Warner branch managers have been left to line up local free lance cameramen. Exclusive clips of local interest will be supplied each exchange center. Releases will be three times a week.

Company officials said raw stock for the project would require no extra WPB allotment but would be supplied through Warners' already planned feature reduction.

'Your Time Is Up'

LONG DISTANCE telephone calls to or from Hollywood and New York and points between may be interrupted at any time now under a system of priorities set up by the War Communications Board which went into effect last Sunday. Calls involving war production or closely related to the war effort have Number One priority, even if the lines are occupied by vital conversations on why that last picture didn't do so well.

OWI FINDS LOVE

[Continued from preceding page]

15.9 wanted safety; 13.8 wanted a way of life; 9.6 wanted money or material goods; 9.0 wanted "rightness—to do their duty." Love was more important to heroines, 79 per cent, as compared with 63.7 per cent of the men.

It seems that the investigators consider that "motion picture heroes and heroines play an important role in American culture, in shaping the attitudes and behavior of our society." From that one would suppose that she thinks the motion picture invents these typical attitudes. Eventually she may discover that the customers make the pictures, that the motion picture in the large reflects rather than creates the culture of the nation. —*Terry Ramsaye*

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Dollars from London

BRITAIN'S Treasury on Friday, October 30th, released $50,000,000 in frozen film revenues to American motion picture companies. The remittances represented the sterling balance accumulated from the start of the war in September, 1939, through October 24th, under regulations, strictly curtailing the withdrawal of funds from England. The money reached New York Wednesday.

The amount of withdrawals to be permitted from 1942-43 revenues was left open to continuing negotiation. London quarters were of the opinion, however, that American companies would not receive less next year than the $20,000,000 they were permitted to withdraw in quarterly installments during 1941-42. Friday's order permitted the transfer of 1942 revenues up to August 24th, with September and October credits to follow within a few weeks, following audit.

The *Wall Street Journal* estimated that MGM will receive between $8,000,000 and $10,000,000 cash; Paramount and Twentieth Century-Fox approximately $7,000,000 each; Warners between $5,000,000 and $7,000,000; Columbia about $2,000,000. The balance will be divided among others.

U. S. Air Propaganda

UNCLE SAM this week became operator of the world's greatest short-wave broadcasting chain, with 10 stations leased "for the duration" from Columbia Broadcasting System, Crosley Corporation, General Electric Company, National Broadcasting Company and Westinghouse.

The stations were taken over November 1st, but under the terms of the leases the original owners will continue to operate the facilities, without profit, the Government paying the cost of operation. In other words, the Government is buying the full time of the stations for the period of the war.

The stations will be used for transmission of the Government's own short-wave programs.

As the leases were announced, it was disclosed that this is only the beginning and that in the near future 22 additional short-wave transmitters will be built to carry America's propaganda to every corner of the world.

Stations taken over were WCRC, WCBX and WCDA, New York, Columbia; WLWO, Cincinnati, Crosley; WGEO and WGEA, Schnectady, N. Y., and KGEI, San Francisco, General Electric; WRCA and WNBI, New York, National Broadcasting, and WBOS, Boston, Westinghouse.

Back on the Lot

WINFIELD R. SHEEHAN, former vice-president and general manger of Fox Film Corporation and in 1939 producer of "Florian" for Metro-Goldwyn-Mayer, this week confirmed reports that plans for his return to active production were in the making. He declined, however, to confirm or deny circulated reports that at least one of the deals under consideration included the services of Edward H. Griffith, former Paramount producer-director, who is understood to be committed to RKO Radio on a one-picture contract with options. Mr. Sheehan organized the Fox Film Corporation studios in 1914 and during his long career in that company he produced, among others, "Seventh Heaven," "David Harum," "The Farmer Takes a Wife," "Curly Top" and "Way Down East," "Florian" was his only production venture after his resignation from Fox in 1935.

War Talks

THEATRE operators, represented by the executive committee of the theatres division of the War Activities Committee, went to Washington on Thursday to confer with Government officials on the full wartime role for which motion picture exhibition has been cast by the United States.

Meetings were scheduled with Donald M. Nelson, chief of the War Production Board, and his deputies, William Batt and C. J. Dunphy. Mr. Dunphy supervises allocation of critical materials to theatres. Also the committee was to meet with Elmer Davis, head of the Office of War Information, and his aide, Lowell Mellett, chief of the Bureau of Motion Pictures.

Questions of priorities, conservation, salvage collection and the use of the entertainment screen as a medium for Government messages to the people in wartime were on the discussion agenda for the committee.

On Thursday afternoon the executive committee of the WAC moved its scheduled meeting to the Earle Theatre Building in Washington, where it was to review the war activities of theatres to date and assay methods of intensifying this role. Friday morning meetings were scheduled in the WPB offices, after which the theatre men were to be the luncheon guests of Mr. Mellett and Mr. Dunphy. In the afternoon meetings were planned with Elmer Davis and other OWI officers.

Delegates to the Washington conclave represented independent and affiliated circuits, and independent operators in all sections of the country. They included Joseph Bernhard, chairman, Spyros Skouras, Leonard Goldenson, Charles Moscowitz, Harry Brandt, Nathan Yamins, Edward Alperson, Max Cohen, Sam E. Morris, Simon Fabian, Francis S. Harmon, Arthur Mayer, Herman Gluchman, and Herman Maier from New York. Also M. A. Rosenberg, R. J. O'Donnell, John Harris, R. B. Wilby, A. H. Blank, Ed Kuykendall and Joseph R. Vogel.

Finale

WILLIAM FOX, founder of the Fox Film Corporation, was ordered to surrender Wednesday to the United States district court in Philadelphia to pay a $1,000 fine and start a prison term of one year for conspiracy to obstruct justice and defraud the United States. The mandate to surrender was issued by the circuit court of appeals following the refusal on October 19th of the U. S. supreme court to consider a petition by Mr. Fox to change his guilty plea to not guilty to the charges. The former motion picture executive pleaded guilty in 1941 and testified against U. S. Circuit Judge J. Warren Davis and Morgan S. Kaufman, his former attorney, both also charged with conspiracy.

Mr. Fox testified he "loaned" $27,500 to Judge Davis, part of it through Mr. Kaufman, when Judge Davis had the Fox bankruptcy appeal cases before him. After two trials in which the jurors could not agree, the Government dropped the charges against Judge Davis and Mr. Kaufman. Mr. Fox said he had pleaded guilty because Hugh A. Fulton, special assistant to the attorney general, had agreed he could withdraw the plea if the co-defendants were not convicted.

Geographical Centers

HOLLYWOOD, city of magnificent distances traversed only by the unpatriotic automobile, is having trouble with previews again. The problem is to transport, or arrange a minimum distance to be traveled, for the working press summoned to report various events. The Academy of Motion Picture Arts and Sciences, interested in getting the greatest press representation at its monthly short subjects showings, holds them at the Filmarte theatre, virtually in the heart of Hollywood.

Donald Gledhill, executive secretary, undertook a survey recently, involving the home addresses of the correspondents and a series of pins on a map. He determined that the Filmarte was the best spot for the newspapermen, but on checking the addresses of members of the Academy he found the spot most convenient for them would be in Beverly Hills. Accordingly, two showings will be held, the Filmarte event being primarily for the press. The industry Public Relations Committee, western division, last week also named a sub-committee to consider ways and means of doing something about the preview situation, too.

Amateurs Rationed

EASTMAN and Agfa are "rationing" film to public photographic dealers. Allotments are now being worked out. In turn, the stores are allowing customers limited amounts of film.

The situation thus becomes critical for the amateur photographer, and especially for the photographic dealers, many of whom have ceased business or are planning to do so; and others of whom are seeking other "lines" such as games and gift novelties.

Cameras and accessories for some while have been the object of much competition among dealers attempting to get them from Agfa and Eastman warehouses. In most cases they find deliveries either weeks and months behind, and sometimes no deliveries.

Dealers have been depending upon used items, the prices of which have steadily risen. The rationing of film—and scarcity of photographic paper in bulk lots—is the result of "actual and anticipated" requirements of the armed services and essential war industries, in the words of Eastman's trade circular.

Incalculable

SEPTEMBER War Bond campaign conducted by the motion picture industry was so successful that the Treasury Department says it will never be able to calculate the exact number of rallies, special performances, star appearances and other events staged by theatre men all over the country to sell Bonds.

Carlton Duffus, director of motion pictures and special events for the Treasury, told a meeting of state leaders of the War Savings Staff in Kansas City last week that it was certain that there had never been a medium devised for any enterprise which brought about the tremendous amount of newspaper, radio and screen publicity developed for the Bond drive by the September tours of Hollywood motion picture personalities.

Preliminary talks have been held with the War Activities Committee regarding a repeat campaign by the motion picture industry, Mr. Duffus said. But he indicated that some time would elapse before motion pictures would again be asked to conduct another Bond drive on the scale of the September effort.

He also disclosed that henceforth the booking of film stars, speakers or other events for Bond rallies will be handled by state Bond committees. There will be no more spot bookings from Washington, except for meetings of national importance. The New York and Hollywood talent coordinating offices of the War Savings Staff. therefore, have been discontineud. Mr. Duffus urged each state committee to include representatives from theatres, radio stations and newspapers in the makeup of its membership.

No Bond Show Taxes

EXHIBITORS boosting War Bond and Stamp sales by offering free admission to purchasers must collect the admission tax if tickets are sold to non-buyers for the same performance, but they need not collect the tax if only Bond and Stamp purchasers are admitted, U. S. officials say.

"When persons who do not purchase War Stamps or Bonds are admitted to the theatre upon payment of the established price of admission plus the tax, and other persons who purchase such Stamps or Bonds are admitted free to the same performance by reason of such purchase, the persons so admitted free who are not specifically exempt under the statute are liable for a tax based upon the established price of admission for other persons for the same or similar accommodations," it was held. "However, if only those persons who purchase War Stamps or Bonds are admitted to the performance and such persons are admitted free, no liability is incurred for the tax."

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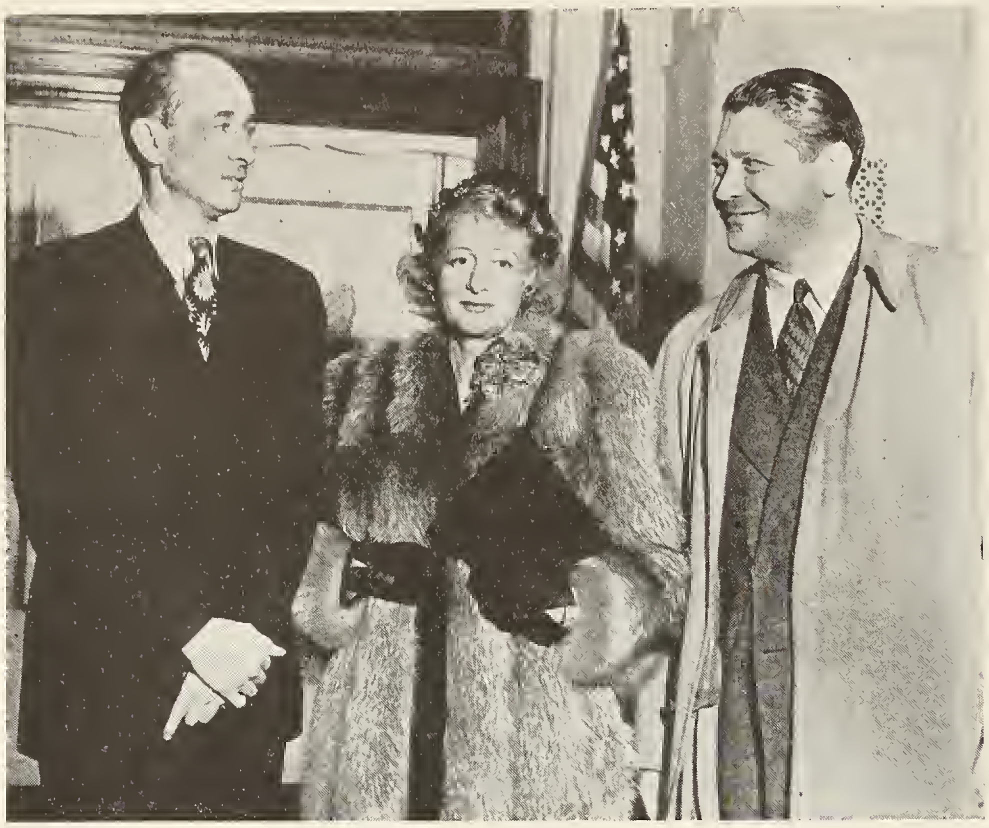
THIS WEEK the Camera observes:



AT OPENING of United Artists' "The Moon and Sixpence," at the Rivoli in New York, are shown (above) Carl Leserman, sales chief of UA, and Mr. and Mrs. Jules Levey. Mr. Levey's "Jacare" is a UA release.

VETERAN SHOWMAN WINS. Already distinguished, at the age of 87, as probably America's oldest exhibitor, Al Taylor, operator of the Dixie theatre in Columbus, Ohio, which seats only 500, won the trophy of the Columbus Star for having sold over $10,000 in War Bonds. He is shown receiving the award from Joe R. Mills, amusement editor of the Star, while Miss Mae G. Taylor, his daughter looks on.

BIOGRAPHING. Columbia R. Sileo (right), wife of James Sileo, photographer, shown in Cuernavaca, Mexico, with Mrs. Susana Lucero De Regnier, whose biography she is writing, and John Wilson, who is American vice-consul.

AT TRADE SCREENING. Among those who attended a special performance of Columbia's "You Were Never Lovelier" at the Alhambra, San Francisco: Dick Nasser, Nasser circuit; Verne Taylor, Golden State Theatres; L. E. Tillman, Columbia branch manager; Charles Thall, Fox West Coast Theatres; Roy Cooper, Golden State Theatres; Henry Nasser; B. V. Sturdivant, FWC district manager; Bill David, George Mann, Mike Naify.

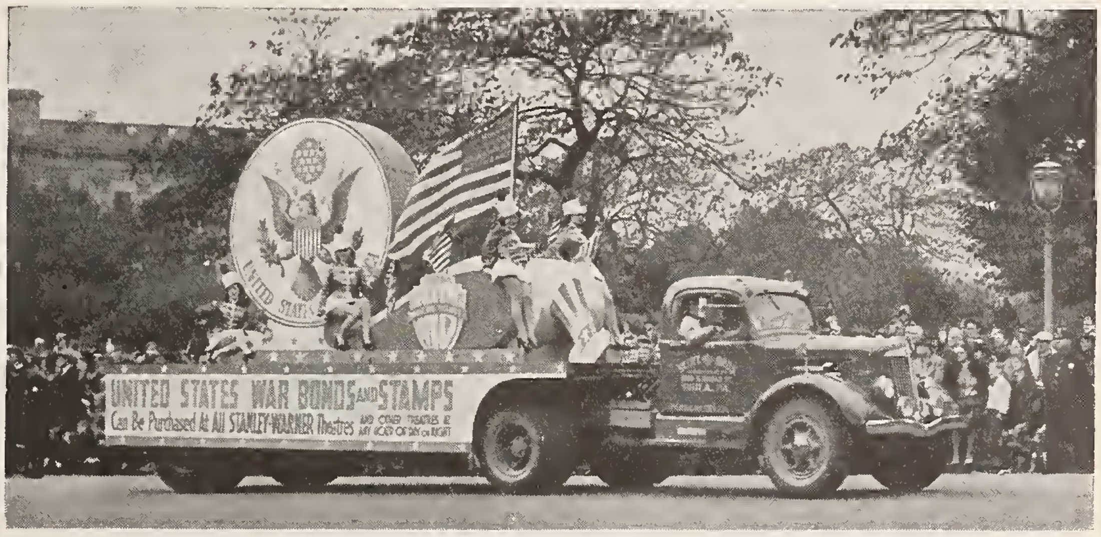
By Staff Photographer

MEET ON SALES. As Steve Broidy, Monogram sales manager, held a sales meeting covering the Eastern territory, at Monogram headquarters in New York. Mr. Broidy is seated. The others are Nate Schultz, Ceveland; Harry Thomas, Eastern sales manager; Bill Onie, Cincinnati; Norton Richey, foreign sales manager; Mark Goldman, Pittsburgh; and Sam Rosen, Philadelphia.

NAVAL AFFAIR. Ginny Simms, radio and screen star, greeted at Treasure Island Naval Base on her arrival for Navy Day broadcast with George Murphy and Jane Wyatt of RKO's "The Navy Comes Through" cast.

ADD NAVAL AFFAIR. In this instance the arrival of Jeannette MacDonald, whose latest picture is MGM's "Cairo," at Kalamazoo, Mich., for a concert. Greeting her is Jack Prescott, manager of the Capitol.

AIDS OPENING. Janet Blair, star of Columbia's "My Sister Eileen," with Harry F. Shaw, Loew-Poli division manager, on arrival for opening of the picture in New Haven.


UNITED STATES WAR BONDS AND STAMPS
Can Be Purchased At All STANLEY-WARNER Theatres

TO PROMOTE WAR BOND SALES, the Warner theatre organization in Philadelphia constructed this elaborate float for the Navy Day parade in that city.

THEATRE AND LABOR LEADERS HONOR PRESIDENT OF IATSE

OVER 1,300 persons including prominent figures in theatrical, labor and political affairs, attended a dinner at the St. George Hotel in Brooklyn the evening of October 29th, given by Local 4, Brooklyn Stagehands' union, in celebration of the re-election of Richard F. Walsh to the presidency of the IATSE & MPMO. Thomas Murtha, business agent of Local 4 and member of the New York Central Trade and Labor Council, was toastmaster. Among speakers were Maj. L. E. Thompson of RKO, who called Mr. Walsh "the sort of negotiator the industry needs"; and former Mayor James J. Walker of New York.

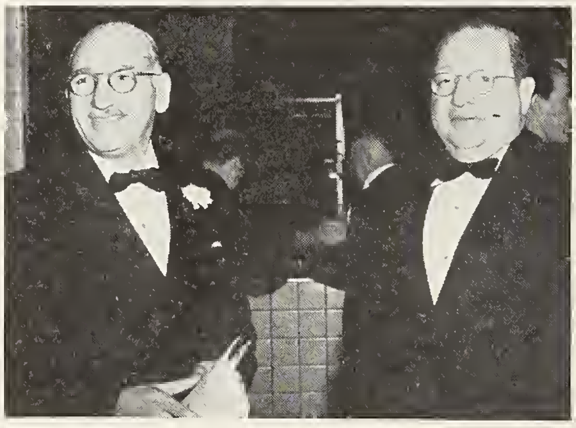
All photos by Staff Photographer

Richard F. Walsh greeting James J. Walker.

Nicholas Schenck, president of Loew's, Inc.; Edward Churchill of Donahue & Coe, advertising agency; and Barney Balaban, president of Paramount.

Seven vice-presidents of the IATSE. Seated: Harland Holmden, Cleveland, first vice-president; William P. Covert, Toronto, second; Floyd M. Billingsley, San Francisco, third. Standing: James Brennan, New York, fourth vice-president; Roger M. Kennedy, Detroit, fifth; Felix D. Snow, Kansas City, sixth; Carl G. Cooper, Los Angeles, seventh.

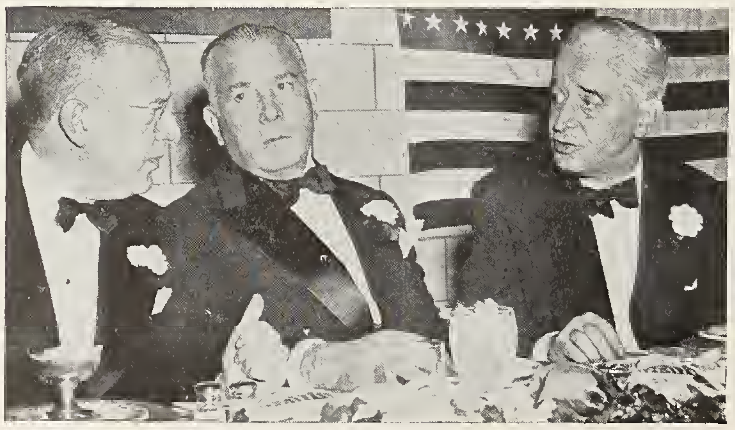
Louise Krouse, IA official, with Father John Boland, N. Y. Labor Mediator.



Charles C. Moscowitz, general manager Loew's Theatres; Harry Moscowitz, Loew maintenance.

Harry Kalmine, Moe Silver, Warner circuit executives, flank Phil Doyle, Pittsburgh stagehands leader.

Maj. L. E. Thompson, RKO circuit; W. C. Michel, 20th Century-Fox.



Joseph Bernhard, Warner circuit head; Sypros Skouras, president 20th Century-Fox; William Rodgers, MGM sales chief.

Sam Kaplan, Century Projector; Edward Canavan, assistant to AFM president.

POPULATION SHIFTS REMOLD DISTRIBUTOR SALES POLICIES

May Result in Permanent Changes in Clearance and Zoning Systems

Population shifts of major proportions affecting whole sections of the country and resulting directly from the war effort are increasingly a factor to be considered by exhibitors in present operations and in planning future policies.

In general, it has been evident for many months that theatres in areas far from any war industry center are being adversely affected by the drift of their patronage to the boom areas and by the further depletion caused by the draft. Conversely, theatres in areas where industry is booming are jammed with war workers with new money to spend.

Beyond the immediate effect on theatre audiences the shift has affected distributor sales policies in many areas and may well make permanent changes in present clearance and zoning arrangements. The migration is a continuing process and shows no sign of slowing until the curbs by the War Manpower Commission, now anticipated, are applied.

One such brake was ordered last week by the Manpower Commission in a directive issued with the cooperation of the Selective Service System, the armed forces and the merchant marine under which workers on cattle, poultry and dairy farms would be deferred in the draft and refused for enlistment in the armed forces provided they stayed on the farm. Likewise they would be refused jobs at war factories. The deferment would be lifted if they left their farm jobs.

Heavy Drain from Farms In Midwest Area

The directive was issued because of the heavy drain from farms of this type in the middle western areas. Further evidences of the extent of the migration of rural populations to war centers is found in the actions taken or contemplated by state governments, notably those of South Dakota and Minnesota, where the legislatures have indicated that strict measures soon might be enforced to relieve the farm labor situation.

Continuation of the trend is indicated in a report by Howard B. Myers, director of research of the Works Project Administration, which pointed out that employers with war orders early in the year turned to four main sources of labor: local unemployed; local workers already employed but in non-war industry; local non-workers coming of working age or induced to enter the labor market by the prospect of good wages; and workers and potential workers from other areas. In many sections of the country, particularly where the war industries are most heavily concentrated, it was pointed out, the first three of these sources have dried up or are being rapidly depleted.

Motion Picture Herald here presents a detail discussion from the field of the present situation in key areas of the country.

AGREEMENT DELAYS MANPOWER BILLS

A national service act, planned to draft everybody between 18 and 65 for some form of civilian war work unless they are already so engaged or are in the armed forces, was shelved this week for the time being after Philip Murray and William Green conferred with President Roosevelt. The two labor leaders said the President would not seek legislation on the subject until new studies are made.

On Monday proposals for tighter control of the manpower program and stronger authority for Paul V. McNutt, director of the War Manpower Commission, were made by a WMC labor-management policy committee in a report transmitted to President Roosevelt. The report declared that proposed national service legislation would not solve the manpower problem and called for voluntary cooperation between labor and management.

Mr. McNutt indicated that all war production plants soon would be required to schedule manpower requirements as they now do material needs.

Population Shifting In New England

by GERTRUDE LANDER
in New Haven

Connecticut and Rhode Island are the two New England states gaining in civilian population, according to the Census Bureau, reporting on "vast movements of civilian population" during the past two years, while the other New England states are losing. The estimates, based on the number of persons registering for sugar rationing books, show that between April 1, 1940, and May 1, 1942, Connecticut's civilian population rose 3.9 per cent from 1,706,566 to 1,773,101 persons. Rhode Island shows an increase of 2.4 per cent, while Maine decreased .9 per cent; Vermont, 3.5 per cent, and Massachusetts, 0.6 per cent.

Migratory workers came to several Connecticut cities in large numbers at the first blush of defense operations, according to the State Department of Labor and Factory Inspection, but housing and gasoline and tire shortage have sent many of these workers back to their home cities in recent months, the Department finds. However, permanent shifts in population have resulted in some localities and definitely have made themselves felt at the box office.

New London still is booming with an enlarged working population; Hartford and Bridgeport have grown in work and amusement seekers, and New Haven, New Britain, Waterbury, Bristol, Norwich, Stratford, Milford, and other towns have felt the influx to a lesser degree. Walnut Beach, always a summer town, has now had its cottages converted to year-round homes, so that it may serve as a suburb for Bridgeport and other towns. First run business in these towns shows at least 20 per cent increase over last year, commensurate with the increase in population and in earnigs.

However, several Connecticut towns have been affected adversely by the lack of defense industries and the induction of a good percentage of the male population. In these towns it is noticed that absence of the young boys has decreased theatre attendance on the part of young girls as well. Saybrook, Madison, Guilford, Colchester, Moodus, Cheshire, Washington, East Hampton, Canaan, and Lakeville are among the towns so affected.

General Overall Loss In Minnesota

by ROBERT E. MURPHY
in Minneapolis

Population shifts in Minnesota have been advantageous to some extent to cities in that state, but in general have represented an overall loss, agencies studying the question believe.

There have been two types of shifts—from small towns and rural areas to the larger industrial towns, and from the state, predominantly agricultural, to other states. Other states of the area have been similarly affected. Sugar rationing data, obtained by Northwest Allied, reveal that North Dakota has lost more than 63,000 people to the armed services and industry, representing nearly 10 per cent of the total state population.

The office of T. G. Driscoll, regional OPA director, reported that some 180,000 persons have left Minnesota—about 7.5 per cent of the total population. That doesn't represent the full picture there, however. A good section of Minnesota population is included in the urban areas grouped around Minneapolis and St. Paul and Duluth.

Small town and rural populations have been drained not only for armed services and out-of-state industry, but for heavy industries in the cities. One section of the state, that embracing the Mesaba, Cuyuna and Vermilion iron ranges, including perhaps two dozen towns and smaller cities, conversely has had a population increase also due to full time operation of iron mines and reopening of mines which had been closed for decades.

Several Counties Show Sharp Decline

Northwest Allied, keeping touch of the plight of small town exhibitors, has tried to keep up to date on population shifts and has been assisted by American Legion posts. A typical example is that of the city of Faribault, Minn., center of an agricultural area. Its 1940 population was about 12,000, but a Legion census

(*Continued on following page*)

MIGRATION NEW PROBLEM

(Continued from preceding page)

revealed that it had declined 25 per cent, to about 9,000.

Another instance is that of Stearns County, in which St. Cloud, a city of more than 20,000 population busily engaged in war production, is situated. An American Legion census revealed that despite the location there of extensive granite quarries and other industries, population loss has been 3,000, something less than 10 per cent.

Consumer registrations as of May 5, 1942, when the last survey was made, revealed population of Hennepin County, in which Minneapolis is situated, had increased but one-half of one per cent, but the OPA office believed the summer months saw a greater increase. The same increase was noted for St. Paul and Ramsey County.

Theatre business in larger cities in Minnesota has shown an increase much greater than the apparent population increase, due probably to increased wages. In agricultural areas, however, business has been hard hit by extreme population shifts ranging up to 30 per cent of the entire population of certain points.

100,000 Gain Seen In Oregon Area

by F. K. HASKELL
in Portand, Ore.

It is estimated that population in the Portland area has increased by nearly 100,000 in the past year and workers for the shipyards and other industries are continuing to move in as fast as housing facilities permit. The bulk of the new population has come from the smaller Oregon and Washington towns and rural areas but a considerable sprinkling of it has arrived from the east and more are expected. In addition an entirely new city of 40,000 people is now nearing completion between Portland and Vancouver, Washington, along the Oregon side of the Columbia River.

Most of the new population is between the ages of 30 and 50, drawing high wages and overtime and long lines at the downtown first run houses are the result.

The picture is just the reverse in the smaller cities and towns from which hundreds of workers have migrated. Girls have replaced them to some extent in the fields and in the canning plants but they have not made up the slack in theatre attendance.

Attendance Changed In Pa. Coal Area

by MILTON MILLER
in Wilkes-Barre

Latest reports indicate 30,000 people have moved from Wyoming Valley and a slightly larger total from Lackawanna County to take jobs in war industries or enlist in the armed forces or were drafted. As a result there has been a noticeable change in theatre attendance in the Wilkes-Barre and Scranton, Pa., areas.

However, reports for a three-county area, which includes the war industry boom area of Berwick, showed marked gains in payrolls up to 50 per cent. The post office gain was six per cent with building operations down 45 per cent.

On the other hand anthracite coal miners have been working five-day weeks steadily and soon will go on a six-day week, making for larger weekly pay for the remaining residents, some of which had gone to help offset the loss of other patronage at the theatres. Berwick theatres naturally have benefited from the boom.

Wisconsin Reports Strong Grosses

by H. C. BRUNNER
in Milwaukee

There has been a definite increase in the population of cities located in defense areas within Wisconsin and a corresponding decline in other sections lacking war plants. Particularly hard hit are the rural areas and theatres in towns which have drawn their patronage from such locations are singing the blues.

The population of some towns has almost doubled, however, as in the case of Baraboo, which now has 13,000 persons as against half the amount before the Merrimac Ordnance Works started. Other cities in this area, including Madison, Tomah and Sparta, have all had large increases in population and the theatres in these cities are enjoying good grosses.

Sparta theatre business is further enhanced by its proximity to Camp McCoy, which recently has been enlarged. Overflow theatre business from the men stationed at this camp has also found its way into LaCrosse, which is considerably larger than Sparta. Other war plant areas, such as Beloit, Janesville, Sturgeon Bay, Manitowoc, Racine, Wausau, Fond du Lac, along with Milwaukee and West Allis, have shown gains in factory jobs, which in many cases has meant more people moving into these areas from other sections of the state.

In practically every instance, theatre business in these towns has been good, with the upturn in grosses more marked in some situations than others.

Capital Total Is Almost Tripled

by ALLAN SAUNDERS
in Washington

With Washington's population almost trebled in the past three years, motion picture theatres in the nation's Capital are doing a boom business. The SRO sign goes up on all downtown theatres from three o'clock in the afternoon until closing, while house records are broken every week.

The Federal Government's inroads on workers has created a personnel problem for most of the theatres, with many of them understaffed. None of the circuit or independent theatres have given thought to the use of women as part of the theatre executive staffs and male ushers are predominant in most Washington theatres.

One circuit, the K-B theatres, has dropped its Wednesday and Friday matinees, according to Frank Boucher, general manager, to conserve oil and "to please the OPA and the Interior Department." However, this situation does not prevail, as yet, among the Warner Bros. circuit, Loew theatres and the Keith house.

Admission prices have not changed to any extent in the downtown first run houses although some of the independent houses have changed admissions from an even figure of 25 cents, tax included, to the odd figure of 25 cents plus three cents tax or an overall price of 28 cents. Neighborhood theatres, however, jumped evening prices from 35 cents, including tax, to 40 cents, including tax.

There is talk of late shows to accommodate the thousands of night-shift Government workers, but so far there has been no definite action.

Sharp Increase in Alabama City

by GEORGE H. WATSON
in Birmingham

Under the impact of war activity the population of Birmingham increased from 267,580 in 1940 to 296,580 in 1942. The latter figure is obtained from the issuance of sugar rationing cards.

This increase of nearly 30,000 in population indicates the increased business enjoyed by theatres in this area. Patrons have more money to spend and come oftener, and in addition there is quite a floating population of soldiers from nearby camps, especially on weekends.

The upshot of it all is that film houses have better business than they ever had before, and that goes for matinee and evening shows and every day in the week. The show business is terrific, and so far the departure of young men to the service has had no effect. The proportion of women and older men in the audience has increased.

Rural Areas Lose Population

by MONTE DAVIS
in Omaha

War industry areas in the Omaha territory —Nebraska, western Iowa and southern South Dakota—are gaining population while rural areas are losing residents to the armed forces and war industry areas. That is the reason theatres are doing business in the war industry areas while small town exhibitors in many cases are suffering because of decreased grosses.

Most small town exhibitors declare that their areas are losing population. Omaha is a good example of the population trend in the area. The city's 1940 census showed a population of 223,844 while 233,012 sugar ration cards were issued in 1942, an increase of almost 10,000 persons.

There are more people than a year ago, more money being spent and better theatre business.

Newman, Jr., Circuit Booker

Frank L. Newman, Jr., has returned to Seattle as city booker for the Hamrick-Evergreen circuit, succeeding Irving S. Barry, who enters the Army in a few weeks. Mr. Newman is the son of the general manager of the circuit, and recently has been manager of the Mayfair and Paramount theatres in Portland.

Aids Charity Drive

Nat Wolf, Warner circuit zone manager in Cleveland, has been named chairman of a film committee to enlist theatre aid in Cleveland's

CANADA TIGHTENS CONTROL OVER FILM INDUSTRY

New Directive of Wartime Price Board Freezes All Business

by PAT DONOVAN
in Montreal

Motion picture operations in Canada were placed under still more strict Government supervision on November 1st when a sweeping directive from the Wartime Prices and Trade Board froze virtually all business establishments to their present sizes, lines of merchandise and manner of operation.

The establishment of new business enterprises, including theatres, is forbidden, except by special permit. New lines of merchandise, transfer to larger quarters, or large scale revision or expansion of current business operations is described as virtually impossible under the new order. It was seen as prohibiting any but minor changes in motion picture exhibition practices or the relationships between exhibition and distributors.

The new freezing order was announced over the last weekend in Canada by Donald Gordon, chairman of the Wartime Prices and Trade Board. It embraces specifically 10 service businesses. These include manufacturers, wholesalers and retailers.

One of the service businesses mentioned specifically in the order is: "renting and exhibiting motion pictures." This is taken to apply to all exhibitors in Canada, but does not mean that exhibition of films, in its present state, will be greatly affected.

Amends Previous Industry Order

On the whole, the motion picture exhibition trade in Canada, however, should not be greatly disrupted by the "freezing." While the act was ordained to prevent expansion of business, most businesses, and particularly that of the motion picture, desisted from this when it became impossible to secure building materials, some time ago.

The order is an amendment to a previous Government edict preventing the establishment of new business. The amendment prevents the expansion of currently existing business and dictates that: "no manufacturer or wholesaler shall sell any class and kind of goods to a retailer, wholesaler or operator of a service business, to whom he has not previously sold that class and kind of goods, unless the seller is satisfied that the buyer holds a valid license issued by the Board, and is entitled, under the order or by permit, to deal in such class and kind of goods."

Enforcement of this new "freezing" order, it was explained, is to keep business in check. Uncontrolled, it might in a large measure nullify the efforts now being made to curtail non-essential civilian activity, and thereby release manpower for the armed forces and essential industry, it was said.

A week earlier the Wartime Prices and Trade Board reduced from $5,000 to $500 the amount which may be spent in repair, alteration, construction, or equipment for theatres. The ruling, Construction Order No. 13, was expected to have an immediate effect on theatre supply houses who must confine their maintenance services to the $500 yearly limit. The Government will issue special permits for higher expenditures in emergency or other exceptional cases.

Army Graduates Film Operators

By ED BAKER
in Winnipeg

A group of 32 men, believed to be the first class of its kind in Canada, graduated this week as projectionists from Winnipeg's first military projector school. The students were from Army and auxiliary services centers of Military District 10.

The stepped-up use of motion pictures for instructing and entertaining troops prompted the formation of the school, which was conceived and organized by Major R. A. Weitzel, and Capt. A. H. Yetman.

"The department recognizes the high potential training value of films," Major Weitzel said. "In order that the fullest advantage be obtained, a course in training was undertaken by the general staff with the co-operation of General Films, Ltd., which provided an instructor at no cost."

The Army is building complete libraries at training centers and district headquarters. Films are classified as to educational and technical character.

Attendance figures for a single week of May, 1942, showed that 937,217 troops attended 1,156 showings of training and recretional pictures.

Ontario Premier Bars Juveniles

Strict regulation of child attendance at Ontario theatres has been ordered by Gordon Conant, Premier, following the recent coal gas accident at the Pape theatre, Toronto, in which 32 children were made unconscious by the fumes.

As a result children under 16 are prohibited from attending any Ontario theatre unless accompanied by an adult, except from 9 A. M. to 6 P. M. on Saturdays. During these hours a paid matron must constantly be on duty to supervise juvenile patrons. Mr. Conant warned that the license of any provincial theatre will be suspended indefinitely if the regulations are not strictly obeyed.

The Pape theatre meanwhile has been closed until further notice after a Government investigation disclosed that Isadore Stern, his wife, also the cashier and matron, were absent from the theatre at the time of the accident. An 18-year-old usher was in charge of the house. Mr. Stern has been ordered to show he is competent to operate a theatre.

Government representatives have started inspecting all heating equipment in other theatres. Structural changes in heating plants will be ordered if any gas hazards are found.

Two Companies Formed, Two Dissolved

Two motion picture enterprises have been granted papers of incorporation and two other concerns have been dissolved, according to Michael F. Walsh, Secretary of State for New York. They are:

Volunteer Land Corps Film Corporation, Manhattan, 400 shares of stock, no stated par value, with directors listed as Murray C. Karp, Eta Ruchman and Judah Braunstein, 51 Chambers Street, New York, and 423 South Broadway Corporation, 200 shares, no par value, by Abraham J. Gellinoff, Charles Pilatsky and Samuel E. Lepler, 51 Chambers Street, New York.

This Is the Army, Inc., has filed a change of purposes in its membership incorporation papers, according to Mr. Walsh. Changes were submitted by Gilbert and Gilbert, 10 East 40th Street, New York.

Home Movies, Inc., has been dissolved, according to papers filed by Weisman, Celler, Quinn, Allan and Spett, 1450 Broadway, New York, as has AGFA Film Products, Inc., originally filed by General Aniline and Film Corp., 230 Park Avenue, New York.

Schmidt Enters Navy

Arthur A. Schmidt, MGM's eastern publicity manager for the last two years, has been commissioned a Lieutenant Commander in the U. S. Navy and reported for active duty Friday. He is a graduate of the U. S. Naval Academy. He will report for indoctrination at Chapel Hill, N. C. Prior to his MGM post he was for 10 years a member of the home office publicity staff of Loew's Theatres.

Starr Joins U. A.

Martin Starr, radio producer and motion picture commentator for station WMCA, New York, has joined the exploitation staff of United Artists. He will handle radio promotion for the Noel Coward production, "In Which We Serve." Mr. Starr wrote and produced the radio series, "Prelude to War."

Schaeffer with Paramount

John Schaeffer, who operated an independent film exchange in Philadelphia and has been associated with several major companies in the past, has joined Paramount in Philadelphia as salesman. He has been assigned to the southern New Jersey territory and succeeds Ted Aber, now with the Air Force.

Arnold Film Narrator

Edward Arnold will do the narration for an American Red Cross documentary film, "No Greater Glory." The one-reel film will deal with the training of nurses and their requirements for Army and Navy service. The recording will be done in New York.

TRADE IS STUDYING EFFECT OF SALARY REGULATION

Income Limits, Raise Ban Creating Problems for Entire Industry

While executives and Hollywod talent in the higher salary brackets contemplated the payless paydays indicated under the wages and salary regulations issued last week by James F. Byrnes, Director of Economic Stabilization at Washington, industry lawyers and accountants turned to serious study of immediate action required and the rest of the industry began estimating the long range effects of the order.

In addition to the ceiling on high salaries, the most discussed feature, the order vitally affects the entire industry, it was pointed out, not only because of the possible effect of this provision on production, but also because of the sections limiting wages and salaries in all brackets. Except in certain specified instances, these cannot be advanced by any employer of more than eight people.

To Wednesday of this week, no clear interpretation of the order was available to accountants or to the individuals concerned. Many of the individuals in the brackets affected receive additional compensation under profit sharing plans or in the form of bonuses, the computation of which for the purpose of complying with the order would require complicated accounting.

Lawyers and financial executives of the major companies expressed the hope that the operation of the ceiling would not result in many changes in the already delicately balanced production picture. At the same time they indicated that the possibility of a sharp reduction in product, caused by the inability or unwillingness of talent to maintain their present output under the new conditions, was not to be discounted.

Violations of Regulations Carry Heavy Penalty

Meanwhile industry attention was turned also to the provisions of the order under which employers of more than eight persons in one or more establishments must obtain permission from the War Labor Board to increase wages or salaries for any employee earning less than $5,000 unless such increases are in accordance with an established wage or salary agreement or rate schedule. Even then the increases can not be granted unless they constitute promotions or reclassifications, increases for merit within established rate ranges, operation of an established plan based on length of service, increased productivity under piece-work or incentive plans, or the operation of an apprentice or trainee plan.

The War Labor Board will approve applications for wage or salary increases to "correct maladjustments or inequalities, to eliminate substandards of living, to correct gross inequities, or to aid in the effective prosecution of the war."

Violations are subject to a fine of $1,000 a year in jail, or both, for employer and employee. In addition, the order provides that the total salary or wage in question will be disregarded in tax deductions for business expenses by the employer. These penalties apply to all provisions of the order.

NO INCREASES FOR THIS YEAR

One of the most confusing points of the salary stabilization order issued by the Director of Economic Stabilization last week was the provision that the $25,000 limit should apply to 1942 salaries. Upon the interpretation of this point depend the salary checks of many industry executives and Hollywood personalities for the remainder of the year. The order reads:

"(E) No amount of salary shall be paid or authorized to be paid or accrued to the account of any employee or received by him after the date of approval of these regulations by the President and before January 1, 1943, if the total salary paid, authorized, accrued or received for the calendar year 1942 exceeds the amount of salary which would otherwise be allowable under paragraph (a) of this section and also exceeds the total salary paid, authorized, accrued or received for the calendar year 1941."

Bonuses, gifts, loans, fees and commissions, when given as compensation for personal services are classed as wages or salaries under the order, except that it was announced that the continued payment of small Christmas bonuses would not be penalized.

Heads of the 13 wage-hour law administration regions, through which the War Labor Board will exercise its control of wages and salaries of less than $5,000 a year, conferred with the Board in Washington this week. William H. Davis, WLB chairman, said the more than 100 local offices of the wage-hour areas would be ready next week to deal with employer applications for increases for their employees. All applications and requests for information will be handled through these regional offices.

Appeals on Matters of Law May Be Taken to Court

Explaining some provisions of the stabilization order at a press conference in Washington last week, John L. Sullivan, assistant secretary of the Treasury, said that while no appeal would be allowed from the Treasury's or the War Labor Board's findings of fact in relation to wages and salaries, appeal could be taken to the courts on matters of law.

Mr. Sullivan said a salary stabilization unit would be established by the Treasury to control salaries above $5,000. Seven regional offices were to be opened within a week in New York, Philadelphia, Detroit, Chicago, Seattle, San Francisco and Los Angeles, and others will be established as they are needed.

The new unit will be headed by a deputy commissioner of internal revenue and will be independent of all other Bureau of Internal Revenue units. Mr. Sullivan said no new employees would be engaged for the work but, on account of its delicacy and importance, officials of at least 10 years' experience, "the cream of the Internal Revenue Bureau's personnel" would be chosen to perform it.

Actors Employed by Several Studios Included

Explaining who would be covered by the regulations, the assistant treasurer said that a motion picture actor, doctor or lawyer retained exclusively by one client would clearly be affected by it. A doctor or lawyer who, from a number of different clients, received more than $25,000 a year would not be covered.

Screen actors employed by more than one studio, however, who received from them gross salaries totaling more than $67,200 next year would be covered by the regulations. Since in such a case all the parties would be liable in case of violation, Mr. Sullivan advised that it would be expedient for such actors and studios to "get together." Deductions to meet the fees of agents would not be permissible in computing net salaries, Mr. Sullivan said.

Although bonuses to employees are regarded as part of their salaries, dividends on stock are not, according to Mr. Sullivan. Even bonuses would be allowed, however, if they were of the type of Christmas bonus which some companies have long been in the habit of paying their employees and were not too large. Substantial bonuses not paid heretofore would be another matter.

Ralph Wettstein Dies

Ralph Wettstein, 67, for the past eight years manager of the Balaban and Katz Riviera theatre, Chicago, died of a heart attack at his home on October 31st. Burial was in Milwaukee. He had been in the show business for 30 years, having been a Paramount branch manager years ago and the owner of an industrial film company in Milwaukee. Surviving are his widow, two sons and two daughters.

Close Canadian Deals

James R. Grainger, Republic president, returned to New York from Toronto this week following the closing of deals for Republic's 1942-43 product with Famous Players Canadian Theatres and the Odeon Theatre Circuit of Canada. A. W. Perry, general manager of Empire-Universal Films, Ltd., assisted in closing the deals.

PRODUCERS STOP SALARIES PENDING WAGE RULINGS

Effect on Production Chief Concern as Producers Wait Clarification

by WILLIAM R. WEAVER
Hollywood Editor

Consternation, confusion and conjecture, in that order, took hold upon Hollywood last week when details of Stabilization Director James F. Byrnes' directive limiting salaries to $25,000 per annum, net, spread like a flash over the community.

On Wednesday, applying a formula worked out by industry attorneys, Hollywood studios withheld weekly pay checks from 300 players, producers, directors and executives in the earning brackets affected by the Byrnes directive.

Under the formula arrived at after study of the text of the directive and after telephonic conferences with Washington and New York officials, the level for stoppage of payment was fixed at either $54,425 or the figure representing the payee's total salary for last year, whichever was greater. Persons whose incomes were thus immediately affected by the Byrnes' order were asked by the employers to regard Wednesday's action as taken under necessity and subject to adjustment when, if and as further clarification or subsequent rulings were received.

Only one instance of individual unwillingness to execute existing commitments developed immediately and that affected a picture not yet in production.

A complication not yet solved by industry attorneys concerned the case of individuals whose 1942 revenue has consisted in part of income from pictures produced on a profit sharing basis in 1941. Yield from some of these is still coming in to the participants and will continue to flow. If this income is to be regarded as 1942 revenue it must be reckoned with in determining the point at which payment to the individual is halted this year. If, on the other hand, such income is to be regarded as 1941 revenue, the total earnings of the individual for last year becomes a higher figure and thus raises the level at which payment must be stopped this year. Pending a decision on this point the lower figure is being regarded as the stopping point.

Tone Withdraws from Warner Picture

Although continuing to hope for a liberalization of the directive industry attorneys have agreed that the formula for 1943, according to present evidence, will place studios under obligation to stop payment to individuals at a total of $54,425 plus Victory tax, insurance of standing and other expressly allowable extensions.

Franchot Tone notified Warner Brothers Wednesday morning that he would not fulfill his committment to appear in "Old Acquaintance" for which he had been announced and which was scheduled to start soon, because the conditions of the wage stabilization order prevented him from accepting the stipulated compensation for the assignment. An authorized spokesman for the actor said he was within $20,000 of the limit he could accept in 1941 and was to receive $60,000 for the picture.

PAY CEILING MEANS BETTER FILMS: GOLDWYN

The Government's $25,000 salary ceiling will result in fewer and better pictures, in the opinion of Samuel Goldwyn.

"If a star knows he is not going to make any more money beyond a certain point, then naturally he is going to make certain that when he does appear in a picture it will be a good picture," Mr. Goldwyn said.

Mr. Goldwyn was interviewed this week in New York following his arrival to confer with Lillian Hellman about a screenplay she has written. See page 22.

He said Mr. Tone had offered to execute the assignment if the studio could arrange to donate the agreed salary figure to a charity of his selection but it has not yet been established whether studios can enter into or effectuate this type of transaction.

Mr. Tone was the first individual to indicate his intent to cease activity as a result of the freeze order.

On Monday the Association of Motion Picture Producers discussed the problem and its implications for four hours and appointed Y. Frank Freeman, E. J. Mannix, Mendel Silberberg and Herbert Freston to confer with the talent guilds with respect to cooperation pending clarification of the directive. This committee met Tuesday night with representatives of the Screen Actors Guild, Screen Directors Guild, Screen Writers Guild and the Artists and Managers Guild.

Although long range planning was on the agenda for this meeting, the conferees were faced with the immediate prospect of safeguarding pictures now in production against the possibility of stoppage due to the unwillingness of persons to continue rendering services after the stoppage of compensation. Up to Tuesday night producers lacked the authority to make further payments on Wednesday or thereafter during this year to persons in the affected brackets who had received thus far in 1942 as much as they received in 1941, or more. Week-long communication with Washington and New York had not brought approval for such disbursements.

Upon reassurance by studio attorneys that clarification would be forthcoming from home office attorneys in contact with Washington, plus a report credited to Assistant Secretary of the Treasury John Sullivan that offices are to be opened in Los Angeles and elsewhere to supply information and guidance, Hollywood personnel, in all brackets, turned its gaze forward and tried to foresee what the industry has in store for it.

A favorite theme for speculation was the future course of independent producers, such as those releasing through United Artists, who commonly finance their own pictures and derive personal revenue from the profits of distribution plus salaries paid themselves by their own companies. Some of these have announced two, three or more productions for 1943. Under the interpretation presently given the Byrnes directive, it is figured that a single production venture would place them in such case that they would have to finance, produce and administer any second or third venture gratis.

Another quandary in which Hollywood found itself concerned the case of the star (there are more than one) whose income from radio, apart from pictures, is in excess of that now permitted him from all sources, as is also his income from pictures, and, in at least one case, likewise his income from recordings.

Screen-Radio Player Causes Dilemma

Predicaments abounded. One of them manifestly requiring solution is the case of the player on contract to a studio and to a radio program. Confronting such a player is the recently enacted Screen Actors Guild rule which requires him to receive for his appearance on a sponsored radio program a sum in proportion to his established salary. As the Byrnes directive has been interpreted thus far, such a player's studio and radio employers would be obliged to compare notes by way of making certain that he had not received as much money as they were authorized to pay him for the year. At this point in the speculation most analysts despaired of forecasting the outcome and abandoned the player to his dilemma.

Talent agents handling people affected by the Byrnes directive are affected proportionately. Those among them who have specialized in the handling of top bracket talent exclusively face the automatic result of stoppage of payments to their principals. To state the case in the language of the community, "10 per cent of nothing is nothing," and if their clients receive nothing, so do they.

On the contrary, agents specializing in talent of lesser earning power, who are still subject to increases at option periods, according to present understanding, stand to thrive if, as pessimists insist, players whose income is cut off decide to make fewer pictures, thus stepping up the demand and compensation for these clients.

Company executives were unanimous in their silence about possible effects of the Byrnes directive upon the number of pictures likely to be produced next year, as they were in all other respects save that of obtaining clarification from the east.

Discussions Leading Up Blind Alleys

Guild executives likewise declined to comment, pending developments and board meetings to consider same.

Union heads said unofficially that no comment would be forthcoming from their ranks for the reason that their members are not affected by the directive. Only a few cinematographers command salaries in the neighborhood of the ceiling upon gross income and these are above scale, therefore subject to discretion of the individual.

Long range effect of the directive, as interpreted in Hollywood, is a topic that borders upon the grotesque in the talking and forecasting of the community at large. One school of thought presupposes that a studio which has budgeted a half-dozen 1943 productions at

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Studios Stop Salaries; Wait Wage Ruling

(Continued from preceding page)

$1,000,000 each, in contemplation of top salaries to players, directors, producers and executives, will find itself one day with the budgeted amount in its coffers and no top players, directors, producers and executives on hand to make the pictures. Upshot of this, it is reasoned at the moment, might be an over-all letdown in cost and quality of product, out of necessity, followed by a letdown in theatre attendance or admission prices or both.

The foregoing and other blind alleys are typical of those into which the Byrnes directive had led Hollywood "informed sources" and "responsible quarters" at end of the first week of its effectiveness.

The tacit absurdity of conclusions drawn from the evidence at hand was serving, however, to sustain an unvoiced confidence in the ability of the industry to right itself and in the certainty of clarifications and provisions capable of successful application to the problems posed.

A question puzzling attorneys, business managers and others was that of whether annuities, in which many have invested heavily and for which they are continuingly obligated, are to be defined as insurance and thus allowed for.

An immediate effect of the stoppage of pay checks, it was observed, would be the stoppage of those War Bond purchases which all studio people make automatically via the deduction of 10 per cent from their checks. In this category also was the one-half per cent deduction from all Guild members' checks for the Motion Picture Relief Fund.

Radio Foresees Tangled Problems

The radio industry was as confused by the salary ceiling order, and as inarticulate, as the motion picture representatives. No one would be quoted, even on their personal opinions in the matter. Like the motion picture the industry is hopelessly confused about the application of the order to many special cases among the radio performers in the salary bracket affected by the order.

The networks were silent on the matter, pointing out that all the higher bracket shows are produced and paid for by the advertising agencies. Agency executives pointed out that most of the more expensive shows are built around a single star who was paid a flat fee for delivering a package show. The Jack Benny show was quoted as an example of this type. Whether the star's remuneration in such case would be considered a salary for personal services or a producer's fee has yet to be determined.

Radio's problems under the order impinge on the motion picture in the matter of guest stars, a regular component of many of the most lavish shows. Most agencies agreed that motion picture stars, before signing contracts to appear on radio shows, must present affidavits showing in detail the amount of their previous salary compensation from all sources. It was expected that guest appearances would be sharply cut at once as a result of the order.

The higher paid radio stars received their regular pay checks last week but executives refused to say this week whether any checks were to be stopped immediately.

Representatives of the American Federation of Radio Artists were conferring this week in Washington with members of the Treasury staff in an effort to obtain a ruling on many phases of the order.

ILLINOIS ALLIED HITS PERCENTAGE TERMS

A solid front against percentage pictures was claimed by Jack Kirsch, president of Illinois Allied, for the independent exhibitors association this week. Members of the organization, he said, are "100 per cent against" playing pictures on any percentage terms and intend to make a concerted effort to exclude them in future buying.

Representatives of more than 100 Illinois theatres meeting with Mr. Kirsch at the Blackstone Hotel in Chicago last week were reported to have gone on record with their disapproval of percentage selling. They heard an explanation by Mr. Kirsch of the aims of the new cooperative buying group fostered by Illinois Allied and the steps it plans to combat high percentage demands from distributors.

20th-Fox Sets Shorts Dates

Release dates for the next three months for Movietone short subjects and Terrytoon cartoons were announced this week by Twentieth Century-Fox.

William J. Clark, short subject sales manager, also announced that the two-reel special, "It's Everybody's War," produced by the company at Movietone City, would be available for release this Friday (November 6th). Henry Fonda delivers the commentary. The third issue of the March of Time, "Mr. and Mrs. America," also will be released on that date. The first of the series of Lew Lehr's "Dribble Puss Parade" titled "Monkey Doodle Dandies," will be released December 4th.

The December, January and February short subject releases will be grouped as follows:

"Monkey Doodle Dandies," Lew Lehr, December 4th; "Barnyard Waac," Terrytoon, December 11th; "When Winter Comes," Ed Thorgersen, December 18th; "Somewhere in the Pacific," Terrytoon, December 25th.

"Strange Empire," Lowell Thomas, January 1st; "Scrap for Victory," Terrytoon, January 8th; "Steelhead Fighters," Ed Thorgersen, January 15th; "He Dood It Again," Terrytoon, January 22nd; "Climbing the Peaks" (tentative title), Hugh James, January 29th.

"Barnyard Blackout," Terrytoon, February 5th; "Back to Bikes," Ed Thorgersen, February 12th; "Shipyard Symphony," Terrytoon, February 19th; "Land Where Time Stood Still," Lowell Thomas, February 26th.

Sunday Films Sought For Army Air Base

A petition is being drawn for submission to the Jackson, Tenn., City Council for Sunday motion pictures for the benefit of trainees at a nearby Army air base. An election in Jackson three years ago on the question resulted in a majority vote against Sunday shows.

A petition asking for Sunday films and signed by 300 has been presented to the mayor of Cleveland, Tenn., by representatives of the younger people of the city.

Paramount Sees $3,455,000 Net For Quarter

Paramount Pictures, Inc., estimates its earnings for the third quarter ended October 3, 1942, at $3,455,000 after interest and all charges including provision for normal and surtaxes computed at 45 per cent, estimated excess profits taxes of non-consolidated subsidiaries and reserves for possible excess profits taxes of the company and its consolidated subsidiaries.

These results include $927,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the nine months ended October 3, 1942, on the same basis are estimated at $9,278,000, including $1,953,000 share of undistributed earnings of partially owned non-consolidated subsidiaries and $160,000 of non-recurring income. Earnings for the corresponding periods of 1941 were $3,071,000 for the third quarter including $419,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, and $7,450,000 for the nine months including $1,300,000 share of undistributed earnings.

Earnings for 1941 included the operations of and the company's share of film rentals from subsidiaries operating in England, Australia, New Zealand and India, whereas the earnings and share of rentals from these countries for the first nine months of 1942 have been included only to the extent received or determined to be receivable in dollars.

The company shortly will receive substantial dollar funds from its English distributing subsidiary, representing principally amounts due for share of film rentals, due to the unfreezing of sterling balances to October 24, 1942. To the extent that these funds represent unrecorded revenues of the company for the first nine months of 1942, such revenues, after provision for Federal taxes, will be reflected in the company's earnings statement for the fourth quarter. Estimated provision for Federal taxes for the first nine months of 1942 will be adjusted in the fourth quarter to conform to the rates provided in the Revenue Act of 1942.

Debentures Due in 1956

A total of $5,700,000 representing the balance of $6,000,000 bank borrowings in January, 1942, were exchanged last month for an equal amount of four per cent debentures due in 1956.

There were outstanding on October 3, 1942, 126,032 shares of cumulative convertible $100 par value six per cent first preferred stock. After deducting $189,048 of dividends accrued for the quarter on these first preferred shares, the remaining $3,265,952 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.13 per share on the 2,901,650 shares of common stock outstanding on October 3, 1942, which compares with $1.10 per share for the quarter ended October 4, 1941. Computed on the same basis, the estimated combined consolidated and share of undistributed earnings for the nine months ended October 3, 1942, represent $3 per share on such common stock outstanding, which compares with $2.60 per share for the nine months ended October 4, 1941.

The board of directors of Paramount Pictures, Inc., has declared the regular quarterly dividend of $1.50 per share on its first preferred stock, payable December 29, 1942, to stockholders of record on December 21, 1942, and increased the dividend on the common stock by the declaration of a regular quarterly dividend of 30 cents per share, payable December 29, 1942, to stockholders of record on December 19, 1942.

CHICAGO INDEPENDENT WINS REDUCTION IN CLEARANCE

"Yankee" Prints Withheld by RKO in Rochester, Theatre Charges

After 14 months of arbitration, an independent, the Oriental Theatre, Chicago Loop subsequent run house, won a two-week reduction in clearance in a consent award signed on Friday with the Balaban and Katz circuit and three distributors, Warner Brothers, Paramount and Twentieth Century-Fox.

Following several hearings last year and this autumn, and months of legal conferences, the action filed on August 20, 1941, was settled by agreement and an award in favor of the theatre signed by Hayes McKinney, arbitrator. Costs of the case, Chicago's sixth, were divided equally.

The agreement, as worked out by the battery of legal talent involved in the case, reduces the Oriental's waiting time without affecting the status of runs outside of the downtown district. In effect it decreases the Loop clearance by one week, in most cases, and two weeks in some instances, over every house in the Loop except the Balaban & Katz first run houses.

The Oriental and the competitve McVickers theatre, both in the "A" week under the Chicago run system, now will receive pictures four weeks after they have played first run Loop theatres. Previously they were subject to a clearance of six weeks. The theatres must play 60 per cent of these films or the case can be reopened by distributors.

The award is effective in 90 days and involves contractual agreements among Paramount, Twentieth Century-Fox and Warner Brothers, and the exhibition policies of some Balaban & Katz houses, McVickers theatre and the Monroe, LaSalle, Clark and Woods theatres.

Loew's, RKO Withdrew From Proceedings

Loew's and RKO withdrew from the proceedings as did the intervening Esquire theatre and JLS Circuit, operator of the LaSalle Street theatre.

Copies of the award were sent to the anti-trust division of the Department of Justice which had filed an intervening brief in the case last December. The Government contested distributor motions for dismissal on the grounds the case did not involve the clearance sections of the Consent Decree.

The award carries a provision giving any distributor or any exhibitor affected by the award the right to institute a further arbitration proceeding for a modification thereof if conditions change that would affect the theatres involved. It was agreed, however, that the change of the present exhibition policy of the Oriental theatre from vaudeville and motion pictures to a policy of exhibiting motion pictures exclusively shall not constitute a change of conditions referred to in this clause.

When the Oriental theatre first filed the complaint for relief of clearance it was pursuing a double feature film policy which was later changed to a combination stage show and picture policy.

Over a period of 14 months, from the filing of the complaint, there were five hearings on the case and 18 continuances, during which the agreement was worked out.

Buffalo

Charges that RKO had withheld prints of "The Pride of the Yankees" in violation of Section IX of the consent decree were filed at Buffalo on Friday by the Webster Theatre in Rochester, N. Y. It was the second time that this clause in the decree had been invoked.

The Webster-Rosewood Corporation asserted that RKO had arbitrarily withheld delivery of the "Pride of the Yankees" print for a booking from October 28th to 31st inclusive. The complaint charged that "disregarding established clearances" the distributor had provided prints on the same dates to the Cameo, West End and Dixie theatres.

The Webster seeks an award of damages of $1,000 and an order to RKO to "discontinue discrimination." Max Fogel, secretary, signed the complaint. It is Buffalo's 18th.

The SKE Operating Company intervened this week in the 17th Buffalo complaint, filed by the Colonial theatre, Skaneateles. The corporation operates the Eckel, Keith and Paramount theatres in Syracuse under a pooling agreement with the Schine circuit, also an intervenor.

Albany

Three days' clearance between the Smalley theatre in Sidney, N. Y., and the Schine Colonia, in Norwich, 25 miles distant, was found reasonable by the Appeal Board Monday in a ruling on the third Albany case. Their decision, the 45th, affirmed the reduction from 14 days granted to the Smalley by Judge Joseph Rosch, arbitrator.

Noting recent population increases in Sidney resulting from an influx of defense plant workers, the board observed that the "returns to distributors might well be increased if there were a shorter clearance" for the Smalley. It rejected arguments by the intervening Schine circuit that print delays justified the two-week clearance.

While admitting that the limited number of prints may occasionally cause delays in availability, the board found that this was not a justification for adding the further handicap of an unjust clearance. "Occasional and variable print shortages cannot be made an excuse for an inflexible, invariable and unreasonable clearance for one theatre over another." Costs were divided among the five distributors, and the Schine and Smalley circuits.

New York

With the observation that the "competitive area of small subsequent run neighborhood theatres in a large city, playing long after first runs, is much more restricted than that of larger prior run theatres" the Appeal Board on Thursday upheld the elimination of clearance between the Hobart and Cameo theatres in Long Island City.

In their 44th decision the board members affirmed the finding by Vincent J. Malone, arbitrator, that their is no substantial competition between the Hobart and the complainant Cameo, operated by the Stilson Realty Corporation. Mr. Malone had eliminated the seven day margin granted the Hobart by all five consenting distributors.

In finding that the seventh and eighth run theatres were not in competition the board observed that their drawing power "rarely extends to any extent beyond their immediate neighborhood."

Costs were assessed against the appellant Hobart Theatre Corporation. The distributors did not file appeal briefs. The case was New York's 36th.

Arbitration Fair Solution for Independents, Says Smalley

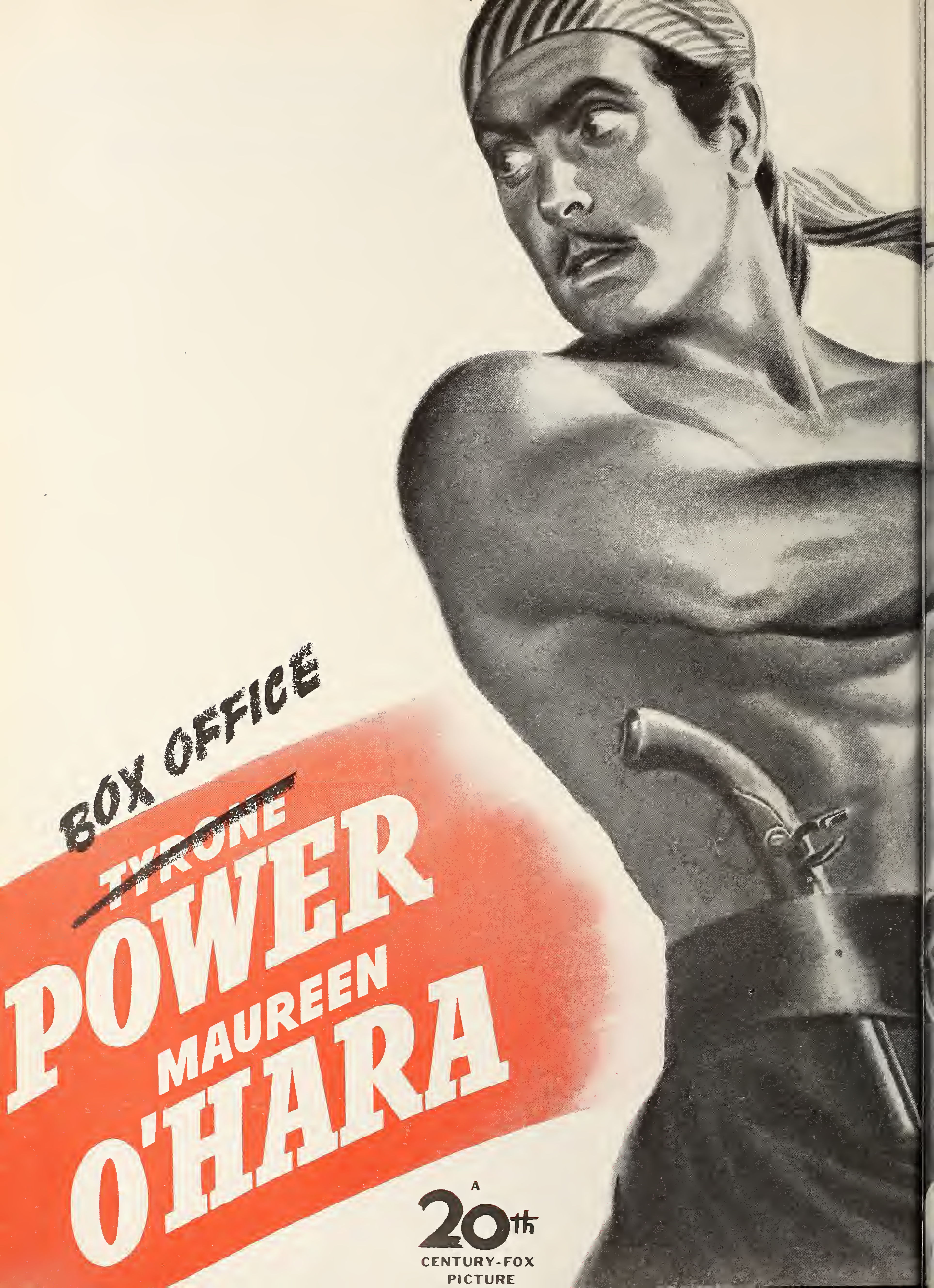
"Arbitration is a very fair solution to the problems of the independent exhibitor," in the opinion of a New York independent who has filed four cases before the Albany tribunal, and won two of them to date. The others are pending.

William C. Smalley, president and general manager of the Smalley circuit of Cooperstown, this week wrote Motion Picture Herald that he believed "if arbitration is continued in the same manner it is today it will be one of the fairest solutions that the exhibitor has yet had for his problems. Up to the present time there has been no partiality shown."

He recommended, however, that proceedings be shortened by at least 50 per cent. And, while he was represented by an attorney, Mr. Smalley reported that "each of the five film companies had an attorney and the intervenor had two attorneys, making a total of seven against my one." The arbitrator in Mr. Smalley's first case, Supreme Court Judge Joseph Rosch, "tried to be very fair, and readily grasped the problems of the motion picture business," he added.

"I consider that the members of the American Arbitration Association's board endeavor to be just and show no partiality. Under the NRA it was impossible for some arbitrators to be impartial because their decisions were subject to the approval of their superiors. I do not believe anyone could dictate to a member of the AAA board," he wrote.

Mr. Smalley won clearance reductions in cases filed for his Sidney and Cooperstown theatres and demands for his Delhi and Johnstown houses are pending. The Sidney case has been appealed by the intervenor, Schine circuit.


BOX OFFICE
~~TYRONE~~
POWER
MAUREEN
O'HARA
A
20th
CENTURY-FOX
PICTURE

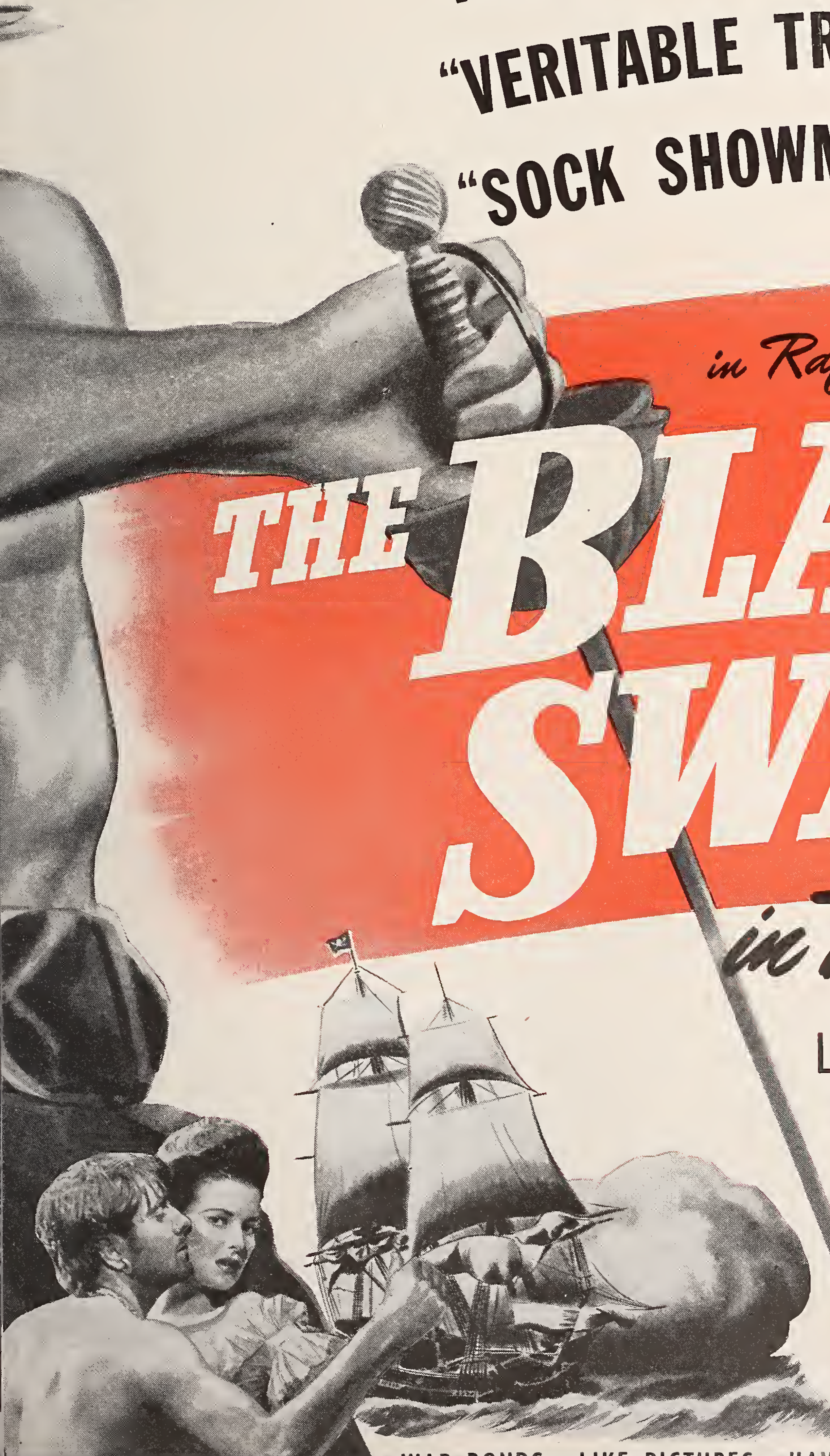
"SMASHING ASSAULT UPON RECORD GROSSES"
—*The Hollywood Reporter*

"CAN'T MISS MAKING THE WICKETS WHIRL"
—*Variety*

"TRIPLE-A PROFIT POTENTIAL"
—*Boxoffice*

"VERITABLE TREASURE CHEST"
—*Showmen's Trade Review*

"SOCK SHOWMAN'S PICTURE"
—*Film Daily*



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GEORGE SANDERS
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Screen Play by Ben Hecht and Seton I. Miller • Adapted by Seton I. Miller from the Novel by Rafael Sabatini

WAR BONDS — LIKE PICTURES — HAVE TO BE SOLD DAY IN AND DAY OUT

Allied Charges Majors Defy Decree

Continued acquisition of theatres by two consenting distributors has made the consent decree a means of defying the Sherman Anti-Trust Act, with the acquiescence of the Federal courts and the Department of Justice, Allied States Association of Motion Picture Exhibitors charged this week.

In a bulletin to the membership, Abram F. Myers, general counsel of Allied, asserted on Monday that the consent decree, abetted by the decision last week of Judge Goddard approving the acquisition by Twentieth Century-Fox and Paramount of certain theatres, was fostering a "Government protected monopoly."

Mr. Myers cited the divorcement ruling as evidence "of the ineffectiveness of the consent decree." He recalled previous charges by Allied against "loopholes" in the pact which in November, 1940, suspended for three years the Government's anti-trust prosecution of five distributors.

Dismissal by Judge Goddard of the Government's effort to require 20th Century-Fox and Paramount to divest itself of theatres acquired subsequent to the entry of the decree established the ineffectiveness of the decree and opened the way for further circuit expansion by the distributors, he charged.

In Defiance of Sherman Act, Myers Says

"These accretions to the existing monopoly contemplated by the decree and approved by Judge Goddard are not sanctioned by but are in defiance of the Sherman Act," Mr. Myers wrote.

"Watch out for 1943," Allied warned, pointing out that in another year the Consent Decree would have run its course and the Government would then have to decide whether to drop, or renew its anti-trust prosecution against the eight major distributors.

Reviewing the history of the Government's suit against Paramount, MGM, Warners, RKO and Twentieth Century-Fox—who signed the Consent Decree—and United Artists, Universal and Columbia, the bulletin declared that the Consent Decree actually "contained no injunction against the illegal practices described in the bill of complaint."

The purpose of the Sherman Act, the exhibitor association said, was to forbid the commission in the future of acts violating the statute and to dissolve the combination found to exist and thus "to neutralize the extension of the power unlawfully obtained." The consent decree has failed completely in this, the bulletin charged.

Noting that it had called attention to the failure to halt theatre expansion by the distributors, Allied said: "The decree did not require divestiture by the producers of their theatres. It postponed that issue for three years and left the door open for the defendants in the meantime to acquire additional theatres and thus to strengthen and protect their monopoly."

Stage Shows Are Set For Minneapolis

Ten road show attractions are scheduled for the Lyceum theatre in Minneapolis, while the University theatre, University of Minnesota theatre, has several others set.

The world premiere of a new Jerome Kern musical, "Hay-Foot, Straw-Foot," opened at the University last week. Mr. Kern plans to take the show to New York after the Minneapolis tryout. The story, patriotic in theme, is set in West Point before the Civil War. The University, November 12th, will present the Maxwell Anderson play, "The Eve of St. Mark." "Alice in Wonderland," "Abraham Lincoln," "Othello" and "Hit the Deck" also are scheduled, together with three children's plays.

Ethel Barrymore will appear in "The Corn Is Green" at the Lyceum November 11-14. "Hellzapoppin" is due November 17-21, "Angel Street," December 3-5; "Watch on the Rhine," January 15-16, and "The Student Prince," January 21-23. "Lady in the Dark," "Junior Miss," "Blithe Spirit," "Best Foot Forward" and "This Is the Army" also are on the Lyceum program.

Expect Few New York Plays in San Francisco

Despite the fact that legitimate theatre business in San Francisco is at its highest point in a decade, due to intense war activity plus the presence of Army and Navy personnel, the likelihood is that fewer New York attractions will find their way to the west coast city, according to a survey made by Claude LaBelle, drama critic of the San Francisco *Daily News,* a Scripps-Howard paper.

Restrictions on travel are expected to hamper the movement of roadshow attractions, Mr. LaBelle declared. Recent successful attractions in San Francisco, all of which could have extended their runs materially, include "Life With Father," 12 weeks; "My Sister Eileen," nine weeks; "Claudia," eight weeks; and "Arsenic and Old Lace," which grossed more than $130,000 in six weeks. At present under way is a highly successful season of the San Francisco Opera Company.

Loew-Poli Shifts Personnel

Harry F. Shaw, Loew-Poli division manager, New Haven, has announced that Herbert Coleman, assistant at the Bijou, has been made assistant at the Loew-Poli, replacing Tony Massella, who has left for Army Officers' Candidate Training School. Thomas Dunphy, former assistant at the Palace, Hartford, has gone to the Bijou, and Anne Carrado, former chief of staff at the Palace, has become assistant manager. Alice Peterson, student assistant at the Loew-Poli, New Haven, has been named assistant to Wallace Cooper, at the Loew-Poli, Waterbury, Conn.

Variety Club Head Named

Brian McDonald was elected chief barker of the Pittsburgh Variety Club at a meeting of recently-named canvassmen. Other officers for 1942-43 are: William Finkel, first assistant chief barker; Harry Feinstein, second assistant chief barker; Al Weiblinger, secretary, and James Alexander, treasurer. Joseph Hiller, retiring chief barker, was elected national canvassman. Delegates to the national convention are: I. Elmer Ecker and Harry Feinstein, and alternates, Art Morrone and Mark Goldman.

Welansky Is Honored

Ben Welansky, Monogram franchise holder in Pittsburgh, and a former Bostonian, was honored at a dinner in Boston last week. Samuel Broidy, vice-president and general sales manager of Monogram, attended. Mr. Welansky is entering the Army.

Goldwyn Sees Film Shortage Next Year

A serious shortage of pictures next year was predicted by Samuel Goldwyn last week. The producer, visiting New York, urged the production of as many pictures as possible now, in anticipation of the shortage.

The coming year, he said, will be the most difficult in the film industry's history, through loss of manpower and scarcity of material. He added:

"No one should expect to make money while this war is on. We all may be working for the state eventually. And a year from now, people may look back to today and think of a net salary of $25,000 as unbelievable. Despite earnings, I am convinced that pictures will be made. From letters I have received from men in service all over the world I am convinced that pictures are as important today as munitions."

Mr. Goldwyn reiterated his belief that pictures should be licensed to exhibitors according to their worth. Of exhibitor complaints about high film rentals, he said that he respected the opinions of showmen who boosted the pictures they bought, but that "others have a can of film delivered to them, and tell a $30 a week manager to go ahead and put it on the screen.

"These are the type who are always squawking," he added. "They face a tragic winter this year. They won't be able to go to Florida."

Mr. Goldwyn came to New York for conferences with Lillian Hellman. She will write his next picture, a story on Russia today and its children.

Mr. Goldwyn also was to discuss with other writers a new story for Bob Hope, comedian, to be produced in July. Also on the producer's list is a musical, production on which is to begin in April, to feature Danny Kaye.

Mr. Goldwyn noted that the new Hope picture, "They Got Me Covered," is the last under the current distribution contract with RKO. However, he commended the company, and said that he held an option for a two-year extension of the contract. Although distribution of his British production, "Spitfire," has not been arranged, it probably will be done by RKO, he said.

Four million dollars will be grossed by "Pride of the Yankees" in this country alone, Mr. Goldwyn estimated. He is negotiating a new contract with Gary Cooper, star of that film.

Philadelphia Variety Club Plans Charity Drive

The Philadelphia Variety Club will stage a $10,000 charity drive this month to take the place of the annual banquet, with all funds going into the infantile paralysis fund. Jack Beresin is chairman of the drive with Lieut. Leon Levy as treasurer. On the committee are Ben Amsterdam, Harry Biben, James P. Clark, William J. Clark, Alfred J. Davis, Jay Emanuel, Albert J. Fischer, Charles H. Goodwin, J. George Lipsius, William A. MacAvoy, Edgar Moss, Ted Schlanger, Sam Stiefel, David Supowitz, Earle W. Sweigert and E. O. Wilschke.

Ted Schlanger, Warner theatres zone chief, was elected commander of the Philadelphia Variety Club's American Legion Post. He succeeds Henry Friedman, who now becomes past commander and has been appointed by the state department of the Legion to be radio chairman of this district. Other officers elected were: Iz Epstein, senior vice-commander; Alfred J. Davis, junior vice commander; Jack Kraker (incumbent), adjutant, and Leo Beresin, finance officer. The Variety post in the future will be present at all local ceremonies which involve any theatrical activity in Philadelphia.

N THE BIG MONEY CLASS" —The Hollywood Reporter

"A WORLD OF SHOWMANSHIP VALUES" —Film Daily

THUNDER BIRDS

SOLDIERS of the AIR

IN TECHNICOLOR!

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GENE TIERNEY

PRESTON FOSTER · JOHN SUTTON

and Jack Holt · Dame May Whitty · George Barbier · Richard Haydn · Reginald Denny

Directed by WILLIAM A. WELLMAN

Produced and Written for the Screen by LAMAR TROTTI

Original Story by Melville Crossman

Special Commentary by
JOHN GUNTHER
World Famous Correspondent

20th CENTURY-FOX

WAR BONDS AND STAMPS!

Artists Reclassified To Obtain Raises

Schlesinger Cartoonists' Move Seen New Device in Union Methods

Hollywood's labor front last week saw two developments: the first, a possible foreshadowing of what unions might do in order to achieve salary increases for their members, and the second, peace overtures between the IATSE and the American Society of Cinematographers over jurisdiction of first cameramen.

The first situation was regarded in some quarters as a potential factor in the gaining of wage increases for studio workers despite the recent salary freezing directive. It started when 27 breakdown artists in Leon Schlesinger's cartoon studio refused to continue work when Mr. Schlesinger assertedly denied their request for classification as assistant animators, with a higher pay scale.

It was not a strike, emphasized officers of the Screen Cartoonists Guild, a local in the Painters' Brotherhood, who said that no one could force men to work at jobs they did not want.

Mr. Schlesinger asked the union to supply him with experienced men to fill their posts. The union replied that none were available, and that the cartoon producer, who makes 26 Looney Tunes and 26 Merrie Melodies for Warners release annually, could, under his bargaining contract with the Guild, go outside the Guild membership to obtain workers in this field.

New Bargaining Pact Signed

The producer then closed his studio, declaring he would reopen when he could obtain sufficient experienced workers to continue production.

After a week, the Guild and Mr. Schlesinger got together and an agreement was reached, in which Mr. Schlesinger signed a new bargaining pact which, the union said, was standard with other cartoon plants in Hollywood.

It provided for a certain unannounced number of the breakdown artists to be reclassified as assistant animators. Breakdown artists make $45 weekly under Guild contract; assistant animators, $55 weekly.

The regulations interpreting the original wage freezing order, and which were issued last week, indicate that reclassification of employees may carry with it a salary increase.

Abandoned Idea Of New Local

Peace may come at last to the embattled ranks of first cameramen, now split between allegiance to the American Society of Cinematographers, which holds a bargaining contract for cinematographers on major lots, and IATSE Studio Photographers Local 659, which holds a bargaining agreement for all other camera workers on major lots and all camera crews from firsts on down on location work, major or independent.

The two groups, battling since 1933 when the ASC obtained the pact following the disastrous IATSE strike, each has appointed committees to discuss a possible peace, the ASC apparently having abandoned its idea of going into a newly created local of the International Brotherhood of Electrical Workers which has a charter of unspecified scope.

The first meeting between the committees was held last Thursday, as a preliminary session.

The ASC group wants an autonomous unit with Local 659, should it decide to affiliate its membership with the alliance. It is known that that is looked upon with disfavor by the IATSE body. The ASC fears, according to statements issued during the controversy, that its members, who comprise the highest paid group of technicians, would be outvoted on important matters by the lower-paid members of the local, should no distinction be established, such as in the case of an autonomous unit.

The IATSE international has denied ASC requests for a separate charter. In the negotiations the IATSE local will be represented by Dewey Wrigley, president; Herbert Aller, business representative, Hal Mohr, Leon Shamroy, Allen Davey, Gus Peterson. The ASC committee consists of Fred Jackson, president; Len Smith, Arthur Miller, Joseph Walker, Sol Polito, George Folsey.

Wrigley and Jackman Not at Meeting

However, at the first meeting of the bodies, neither Mr. Wrigley nor Mr. Jackson was present.

Mr. Wrigley was expelled by the ASC when he took a location job in Utah for 20th Century-Fox's "My Friend Flicka" without consent of the Society's board of governors, as provided by the by-laws of the organization. He now has a suit against the Society, seeking to have his membership restored, on file in the Los Angeles superior court.

As the situation stands economically, ASC members, to do location work, must hold IATSE cards. IATSE members, to work as first cameramen at major lots, must hold ASC cards. The IATSE has complete jurisdiction on independent lots.

One of the features of the "peace pipe smoking" is a 60-day truce, proposed by the ASC and accepted by the IATSE local.

Chicago Board Makes 28 Cuts

Twenty-eight eliminations were ordered in October by the Chicago Police Censor Board, which inspected 511,400 feet of film, including 127 pictures. The board also ordered an "adults only" classification for Twentieth Century-Fox's "Dr. Renault's Secret," and this week was reported considering rejection or a similar classification for Monogram's "Bowery at Midnight."

Walsh Named Salesman

Jack Walsh, exploitation representative for Metro-Goldwyn-Mayer in the Albany area, has been promoted to salesman and temporarily assigned to the Detroit exchange. He is succeeded in Albany by John Gunderson of the New York office.

Wright Named Manager

Kenneth Wright, formerly of Redmond, Ore., has been named manager of the United Artists theatre at Pendleton, Ore., of the J. J. Parker circuit. He replaces Sid Phillips, who entered war work.

Hartley Naval Officer

Edwin Hartley, formerly with the National Theatre Supply Company, is a Lieutenant Commander in the Navy, stationed in Washington.

Name Canadian Drive Committee

Henry Falk, president of the National Council of Independent Exhibitors of Canada, and representative of the independent theatres on the war loan committee last week announced the appointment of 10 regional representatives to aid theatre men in the loan effort.

They are: H. G. Steenson, Alberta Independent Theatres Association, Edson theatre, Edson, Alta.; R. McTavish, British Columbia I.T.A., 935 Denman St., Vancouver; H. Shulman, Independent Exhibitors of Manitoba, Valour theatre, Winnipeg; Arthur A. Fielding, Allied Exhibitors of Nova Scotia, P. O. Box 299, St. John; A. J. Mason, Independent Exhibitors, Ltd., Capitol theatre, Springhill, N. S.; B. E. Laxter, 112 Bond Street, Toronto; L. K. Jones, Fifth Avenue theatre, Verdun, Quebec; Eugene Beaulac, Quebec Allied Theatre Industries, 660 St. Catherine Street, W., Montreal; I. Reinhorn, Roxy theatre, Regina, Sask.; and W. T. Mahon, Saskatchewan Exhibitors Association Prince Albert, Sask.

Mr. Falk urged all Canadian theatre men to contact the nearest committee members for information and promotional material on the bond drive.

Film companies in Canada meanwhile have subscribed $1,675,000, Mr. Fitzgibbons reported at Toronto, following a visit to New York. Among the subscriptions which he reported were: Empire Universal, $50,000; Warner Brothers, Paramount, M-G-M (Regal Films), 20th Century-Fox, Loew's Theatres (Toronto), $100,000 each; RKO Distributing Corp., $50,000; Columbia, $75,000, and Famous Players Canadian Corp., $1,000,000.

Cincinnati and Buffalo Warner Clubs Elect

George Daumeyer has been elected president of the Cincinnati Warner Club. Other officers elected are: Edith Hedger, treasurer; Mary Weller, secretary; Betty Jean Weinberg, entertainment chairman; Ruth Harer, welfare chairman; Darleen Calvert, membership chairman, and John P. Eifert, branch manager, chairman of contributions and loans.

Ruth Rappeport is the new president of the Buffalo Warner Club. Other officers are John Strauss, vice-president; Ada Dodd, treasurer, and Eleanor Schudlik, secretary. Max Roth, branch manager, is chairman of the welfare committee; Lip Astrachan, entertainment, and Gladys Brink, finances.

Sherman Joins Columbia

William Sherman has joined the Columbia Kansas City branch as salesman for southern Missouri, succeeding Stanley Goldberg, resigned to operate his theatre, the Grand, at Grandview, Mo.

Gets Theatre Posts

Robert Folley, former theatre manager at Rolla, N. D., has been named manager of the Pioneer Theatre Corporation and Howard Theatres in Jefferson, Ia., replacing Charles Marks, resigned.

Joins Sherman Unit

Ella Boros of the Paramount publicity department on the coast has resigned to become assistant to Bernie Kamins, publicity director for Harry Sherman Productions, now releasing through United Artists.

Jauch Is Head Booker

Edward Jauch has been named head booker for the Twentieth Century-Fox exchange in Buffalo, succeeding George Sussman, now on the sales staff.

WAR CUTS LEAVE BILLBOARD SPACE OPEN TO THEATRES

Reduced Use of Space by Other Industries Gives Exhibitors Opportunity

Drastic curtailment in the use of billboard advertising by the automobile, refrigerator and other industries now converted to war production has resulted in opening advertising space never before available to local motion picture theatre operators all over the country, and which, prior to Pearl Harbor, was little used by most of them because of prohibitive costs.

According to reports from advertising accessory sales managers of major distributing companies, the outdoor billboard field, for the first time in years, is being made available to the exhibitor. It has been pointed out that General Outdoor Advertising Company, among other large billboard space sellers in the country, actually has not reduced its basic rate for board advertising to the exhibitor, but that this company, together with others, now offers showmen 125 board locations instead of 100 for the same rate, and that all the spots are in better locations than previously were available.

General Outdoor Advertising says, meanwhile, that although the use of board advertising by theatre operators has not increased to any appreciable extent thus far, it is expected that exhibitors, particularly those whose theatres are located in war production areas where there is a heavy concentration of workers with increased payrolls, specifically in inland territories not affected by permanent dimouts, soon may take advantage of the board availability.

Warner Bros. recently said that its sale of 24-sheet posters to exhibitors this year is twice that of last year. According to Bernard R. Goodman, accessories sales manager for the company's Warners' 24-sheet sales during 1942 "hit an all time high" for all pictures, compared to 1941.

Average Upkeep Cost Is $7 to $10 Weekly

In the case of "Yankee Doodle Dandy," Mr. Goodman said that Warner exchanges sold more 24-sheets in one month alone than usually are sold during the entire release of an average picture. He also indicated that Ralph L. McCoy, southern district manager for the company, was among the first to discover the favorable billboard situation, and said that all company exchanges have been concentrating on 24-sheet sales, with "excellent results for the theatres as well as the exchanges."

The average cost of upkeep for an illuminated billboard has been $7 to $10 a week in most spots, while in situations like New York, for example, the minimum cost, before Pearl Harbor, was $14 per week. Major distributors which sell 24-sheets to exhibitors charge about $2.40 for a single and $1.75 for 25 or more.

WARNER "PAPER" SALE REPORTED UP 100%

Low cost of billboard space, due to decreased use by many national advertisers, has stimulated the exhibitor use of 24-sheets by 100 per cent, according to Warner Brothers' accessories department sales records, as reported by the home office in New York, Monday.

This applies not only on pictures like "Yankee Doodle Dandy", "Now, Voyager" and "George Washington Slept Here", but on practically all releases of the past few months, said Bernard R. Goodman, advertising accessories sales manager.

In the case of "Voyager", more than 300 24-sheets, 400 three-sheets and 550 one-sheets were sold up to two weeks before the national release date, October 31st, reported Mr. Goodman.

In addition to Warner Bros., Twentieth Century-Fox, Universal, Columbia and United Artists maintain individual accessories sales departments which handle the 24-sheets, while MGM, Paramount and RKO handle this phase of the business through National Screen Service on a contract basis.

No large scale use of billboard advertising by the exhiibtor is forecast by one accessory sales manager, because, he pointed out, "for years, the precedent has been that major distributors gave 24-sheets gratis to showmen. One company distributed as many as 6,000 or 7,000 of the sheets around the country for one picture. "That practice," he said, "has not done very much to educate the exhibitor in the value of board advertising, in addition to the fact that board rates were too prohibitive for the average theatre operator and the locations were unsuitable for his purposes."

Only Slight Increase In Billboard Use

According to a representative of the 20th Century-Fox accessories sales department, the increase in board use has been slight and does not indicate any large-scale trend at the moment. His company, he said, has found that there has been an increase in the distribution of 24-sheets, but that does not necessarily mean a rise in the purchase of posters by exhibitors.

Spokesmen for Columbia and Universal were of the opinion that while there is greater opportunity for theatre operators in the billboard field, the gas and tire rationing, plus the dimouts in operation on the east and west coasts, would kill most of the benefit to theatre operators.

Outdoor advertising companies, however, maintain that in industrial areas where war workers are using their cars to get to work, board ads taken by exhibitors in the selected spots now made available will prove profitable.

Executive Group To Run SMPE

The board of governors of the Society of Motion Picture Engineers has decided to place the affairs of the organization in the hands of an executive committee. The action was taken at the close of the Society's autumn meeting, held at the Hotel Pennsylvania, New York, last week.

The move resulted from the absence of SMPE officials because of war work. The executive committee will function for the duration of the war, it was said. E. Allan Williford, past president, is chairman of the committee.

Another exigency brought about by the war is the cancellation of the spring convention next year. Whether an autumn meeting will be held in 1943 remains to be decided. Meantime, monthly sectional meetings will be continued in New York and on the west coast.

A symposium on the production of 16mm. films featured one of the closing sessions. John A. Maurer, chairman of the Committee on Non-Theatrical Equipment, in his introduction, said that 16mm. is an educational, factual medium, implying that it would be limited to that field. He urged that 16mm. films be produced by experts in the educational field, and not professionals in the business.

The final session was held at the Army Signal Corps Photographic Center, Astoria, Long Island, with a discussion of Army training films. Colonel Melvin E. Gillette, commanding officer of the center, welcomed the delegates. Signal Corps training films were shown, followed by an inspection tour of the center.

Sylvan Harris Resigns

Sylvan Harris, for many years business manager of the Society of Motion Picture Engineers, has resigned to do special Government work. Mr. Harris will continue to be editor of the SMPE *Journal* in New York. His duties have been taken over by E. Allan Williford as secretary and Phillis K. Sleeman as executive secretary.

Abeles Named Exchange Head

Arthur Abeles has been appointed manager of the New York exchange of Twentieth Century-Fox. Mr. Abeles had been serving as home office representative. Joseph J. Lee, whom Mr. Abeles succeeds, will be sales supervisor for Long Island, northern New Jersey and lower New York State.

Joins Paramount Staff

Ray Kalski, formerly booker for the Paramount exchange in San Francisco, has rejoined the office as a salesman. Other additions to the staff include Harrison Fox and Alma Gilmore.

To MAJOR HAL E. ROACH Somewhere Overseas

Dear Major Hal:—

WE WILL CARRY ON!

For thirty years, you have contributed enormously to the entertainment and happiness of the entire world. Your name has become a household word, instantaneously bringing a smile and a lift to everyone, everywhere.

Under your guidance some of the greatest motion picture producers, directors, writers and stars were discovered and developed.

You have been not only a great producer but a great guy. To your staff you've been a great boss.. to all who know you, a treasured friend. You are a real man.

You are now occupied on the greatest production enterprise of your entire life. We want you to know our fervent good wishes go with you. May the Good Lord have His arms wrapped around you. We will be in here pitching until you return.

Affectionately,

THE ASSOCIATES, EMPLOYEES AND FRIENDS OF HAL ROACH

HAL ROACH STREAMLINED COMEDY FEATURES FOR 1942-43

Released thru

United Artists

The DEVIL with HITLER

with ALAN MOWBRAY • BOBBY WATSON
MARJORIE WOODWORTH GEORGE E. STONE JOE DEVLIN
Director—Gordon Douglas • Producer—Glenn Tryon

The McGUERINS from BROOKLYN

starring WILLIAM BENDIX and GRACE BRADLEY with
Arline Judge • Max Baer • Marjorie Woodworth • Joe Sawyer
Director—Kurt Neumann • Producer—Fred Guiol

FALL IN

starring
WILLIAM TRACY and JOE SAWYER
with ROBERT BARRAT • JEAN PORTER
Producer—Fred Guiol • Director—Kurt Neumann

CALABOOSE

starring JIMMY ROGERS • NOAH BERRY, Jr.
with MARY BRIAN • PAUL HURST
BILL HENRY • MARC LAWRENCE
Director—Hal Roach, Jr. • Producer—Glenn Tryon

YANKS AHOY!

starring
WILLIAM TRACY and JOE SAWYER
with Marjorie Woodworth, Robert Kent, Minor Watson
Walter Woolf King, Romaine Callender, Wm. Bakewell
Director-Kurt Neumann — Producer-Fred Guiol

Prairie Chickens

starring
JIMMY ROGERS and NOAH BEERY, Jr.
with Joe Sawyer, Marjorie Woodworth,
Raymond Hatton, Rosemary La Planche
(Miss America 1941)
Director-Hal Roach, Jr. — Producer-Fred Guiol

TAXI, MISTER

starring
WILLIAM BENDIX and GRACE BRADLEY
with
Joe Sawyer, Sheldon Leonard, Jack Norton,
Joe Devlin
Producer-Fred Guiol — Director-Kurt Neumann

That NAZTY NUISANCE

with BOBBY WATSON, JOE DEVLIN, JOHNNY ARTHUR
JEAN PORTER, IAN KEITH, HENRY VICTOR
Producer and Director-Glenn Tryon

Coming Soon

2 great full length feature comedies starring
WILLIAM BENDIX
Produced by
Fred GUIOL
"YANKS DOWN UNDER"
"THE TENNESSEE TORNADO"

Navy Seeking Technicians in Hollywood

Indication that the United States Navy is greatly expanding its Photographic Science Laboratory at Washington, D. C., was seen this week in a special appeal put forth to Hollywood technicians having at least one year of professional paid experience in various fields.

Applicants are being interviewed at the Navy recruiting station in the Federal Building, Los Angeles, by a special officer sent there from Washington. The officer will be stationed there until November 14th. Candidates must first undergo a physical examination.

The variety of crafts sought by the Navy hints of the expansion scope. Ratings offered are chief specialist, specialists first class, specialist second class, specialist third class (photography).

Workers in the following photographic fields are sought: motion picture cameraman (35 mm.); special effects technicians; electrical maintenance, general; sound recording, mixers, operators, amplifier and general maintenance; printing machine operators (35 mm. and 16 mm.), optical and contact, printers; motion picture film inspection; motion picture film waxing and cleaning; sensitometric control; 35 mm. processing machine operators, 16 mm. film processing machine operators.

Chemical solution mixing; silver recovery, electrolytic operators; chemical solution recirculation, operation and maintenance; chemical analysis; film cutters and editors; negative cutters; negative timers; precision instrument machinists and maintenance men; pattern making (motion picture sets and scenes); model building (motion picture sets and scenes); cabinet making (motion picture sets and scenes); gaffers and studio lighting electricians; air condition operation and maintenance. Refrigeration, compressor operation and maintenance; millwrights (photographic); photomicrophy; lens calibration and testing.

Paramount To Distribute "Fuel Conservation"

The United States Government film, "Fuel Conservation," number 51 in the Victory Film series of short subjects, will be distributed by Paramount exchanges in areas specially designated by the War Activities Committee.

The subject matter of the picture has to do with recommendations for converting heaters from oil to coal and methods of conserving fuel to obtain maximum comfort for homes and apartments. The release date is November 12th and the running time is three minutes.

"Yankee" To Be Lasky's Next

"A Connecticut Yankee in King Arthur's Court" will be Jesse L. Lasky's next production for Warner Bros. Arthur Horman, who did the original screenplay for "Desperate Journey," will do the screenplay of the Mark Twain classic. Mr. Lasky currently is engaged in the production of "The Adventures of Mark Twain."

Music Hall To Aid China Relief

A program is being prepared for the "Cheer China" midnight revue which will be presented for the United China Relief at the Radio City Music Hall November 20th. Lee Shubert and Leon Leonidoff, Music Hall producer, are arranging the program.

Preston in Army

Robert Preston, actor, has reported for induction in the Army.

Knoxville to Invoke Old Curfew Law

The chief of police of Knoxville, Tenn., Joseph Kimsey, announced this week that he will enforce a curfew law, prohibiting children under 15 years to appear on the streets unless accompanied by one or more of their parents or on an errand. The law, an old one, has not been invoked in 20 years.

Warren, Ohio, officials said this week that a 9 P.M. curfew will be enforced at once, to reduce juvenile delinquency. Judge Sidney W. Jones of Juvenile Court there has proposed a county-wide ban against children under 16 years attending theatres and other amusement places after 9 P.M.

The Fremont, Ohio, curfew order for girls under 18 to be off the streets by 10 P.M. has been made to apply to boys of the same age by Juvenile Judge R. J. Gabel. An increase in the number of delinquent cases in his court prompted the action, he said.

Warner Welfare Unit To Aid Service Men

The Warner Bros. home office has set up a women's committee to look after the welfare of employees in the armed forces. Ruth Weisberg has been named chairman of the executive committee.

Other heads of activities include: Judy Leibowitz, who will contact dependents; Ann Gobel and Harriet Pettit, in charge of raising funds; Mabel Oldenhange, who will supervise writing of letters by girls in various departments where the service men formerly worked, and Sadie Broner, in charge of entertainment. The committee will operate under the Warner Club's general service committee, of which Ralph W. Budd is chairman.

De Gaulle Praises Free French Film

Appreciation for the film, "The Fighting French," was expressed by General Charles De Gaulle, leader of the Free French movement, in a cable from London received this week by Richard de Rochemont, managing editor of the March of Time.

The cable read: "I congratulate you very sincerely for your March of Time film, 'The Fighting French', a presentation of which I have just attended. This excellent film will contribute very efficaciously to the enlightment of American opinion on the important role which, in spite of her sorrows, France continues to play in the war."

The film tells the story of mounting French resistance inside and outside France.

20th-Fox Sets Premieres

World premieres of both "The Black Swan" and "Ox-Bow Incident" were set this week by Tom J. Connors, vice-president in charge of world-wide distribution for Twentieth Century-Fox. "The Black Swan" will open Tuesday at the Fox theatre in San Francisco and starting next Thursday will have a three-theatre premiere in Los Angeles. "Ox-Bow Incident" will be given an extended exploitation campaign for the world premiere December 4th at the Fox theatre, St. Louis.

Sears, Kelly on Coast

Gradwell L. Sears, United Artists vice-president in charge of distribution, and Arthur W. Kelly, vice-president and chairman of the finance committee, are on the coast to discuss details of new productions with company producers there.

"Savage" in Color

Universal will make "White Savage" in color. George Waggner will produce and Arthur Lubin will direct. The picture will star Maria Montez, Jon Hall and Sabu.

WAC Publicity Is Expanded

Arrangements for enlarging the public relations staffs for the motion picture industry War Activities Committee were made in Kansas City, Chicago and Cleveland last week by Oscar A. Doob.

Mr. Doob, who returned to New York from the midwest last weekend, said that if the setup proves advantageous it will be duplicated throughout the country. The plans provide for enlargement of key city public relations staffs in order to provide efficient coverage of entire exchange areas, rather than coverage of the exchange centers only.

Mr. Doob reported that there is no definite plan at this time for the industry to head another War Bond drive either in January or at any other time. He said that the industry does not initiate such moves but that if it were to be called upon again by the Treasury Department at any time it would respond. Up to this time, he said, no such request has been made by Treasury officials.

Kansas City Committee

The Public Relations Committee for War Activities in the Kansas City exchange area for future service as need arises, includes:

Jerry Zigmond, chairman; Claude Morris, outside metropolitan Kansas City area contact; Senn Lawler, newspaper representative, Kansas City, and Fox city contact; Richard Biechele, independent exhibitors, Kansas and Missouri; Stanley Schwartz, city independent exhibitors, Kansas City; Jack Truit, city independent exhibitors, Kansas City, Kansas; John McManus, radio representative.

Also, Harold Harris, H. J. Griffith circuit contact; L. J. Lenhart, Commonwealth circuit contact; Phil Koury, Landon Laird, press representatives, Kansas City *Star;* B. S. Brown, trade paper representative; Allen Karf, Joe Redmond, exploitation committee, sound trucks; Woody Barrett, Wichita contact; Mel Miller, Topeka contact; Harley Fryer, Joplin contact; Leon Robertson, Springfield contact; Irving Dubinsky, St. Joseph contact; Arnold Gould, Jefferson City contact; Bernard Evans, field representative, and Robert Carney, field representative.

Halt Remodeling of Oklahoma Theatre

The War Production Board has ordered Joseph E. Toma, Snyder, Okla., to halt remodeling work on his theatre in that city.

C. F. Aurand, WPB district manager, said that it is the first stop order issued in the region under the board's order restricting construction for amusement purposes.

Head Community Chest Drive

Joseph Malloy, treasurer of Local 325, IATSE, and Thomas Killeen, Comerford Theatres district manager, are leaders of the theatre division of the Wilkes-Barre, Pa., Community Chest drive. Leo Barrett, operator of the Ashley theatre, heads the drive in Ashley, Pa., and Harry Spiegel, manager of the Family theatre, is theatre campaign leader in Scranton, Pa.

Stout Leaves B. & K.

Joseph Stout, for 17 years short subjects booker for Balaban & Katz, Chicago circuit, has resigned to join the Pullman Company as troop transportation executive. He is succeeded at B. & K. by Charles Davidson.

Name Holyoke Manager

Evans Kall has been named manager of the Strand theatre, Holyoke, Mass., succeeding Gerry Germaine, now manager of the Phillips theatre, Springfield, Mass.

ARGENTINA TOP PRODUCER OF SPANISH PICTURES

Six Major Studios Each Can Make 12 Annually, U. S. Report Shows

Argentina, with six major motion picture studios and 15 to 20 smaller units, claims to be the world's largest producer of films in the Spanish language, according to the U. S. Department of Commerce, reporting this week in its official Foreign Commerce Weekly. Each of the major studios can produce approximately 12 features annually; the independent studios from two to four, it was said. In 1941, 49 features were made and 26 were produced during the first six months of 1942. This number, however, observes the publication, represents only a small percentage of the films shown in the country.

Film distribution in Argentina in 1941, reported by *Foreign Commerce Weekly,* numbered 450 features. A total of 77 per cent of the pictures released in the country came from the United States; 49 in Spanish were made in Argentina; 21 from France; 20 from Germany; 13 in Spanish made in Mexico; 11 from Russia; nine from Spain; seven from Italy; three from Chile and one feature from Scandinavia.

Recent reports from Buenos Aires were that the Argentine Government had been holding up shipments of films from the United States, presumably resulting from pressure exerted by the German Government. Contrary to this explanation, however, some foreign department representatives of major distributors offer the opinion that the situation revolves around a shipping problem. The U. S. Government refuses to ship American motion pictures on boats to the Argentine and the Argentinian Government, exercising its neutrality, won't ship on their boats without advance examination of the scripts. Nevertheless, it has been observed that Argentina, in the past, has been unfriendly to Hollywood product which has criticized the Nazis, and apparently is taking advantage of this opportunity to lean toward the Nazi influence.

Industry in Spain Advancing Rapidly

According to *Foreign Commerce Weekly,* the motion picture industry in Spain has advanced rapidly since the civil war ended in 1939. Annual production capacity of the leading Spanish studios, it was disclosed, is 73 features and 163 shorts, with the principal studios located in Madrid and Barcelona.

Principal Spanish studios in Madrid and Barcelona reportedy use approximately 15,000,000 feet of film annually; the major part used to reproduce positives of foreign pictures and the remainder for domestic production.

The annual production capacity of Spanish producers is estimated as follows: six to eight features and 48 shorts at the Ballesteros studio, Madrid; five features, eight shorts, Aranjuez, Madrid; 10 features, 36 shorts, Ciudad Lineal, Madrid; eight to 10 features, 36 shorts, Chamartin; 12 features, 15 shorts, Lepanto, Barcelona; 12 features, Orphea Film, Barcelona; eight features, 20 shorts, Roptence, Madrid, and eight features at Trilla Orphea in Barcelona.

Plan Subjects on National Traits

by NATALIO BRUSKI

in Buenos Aires

There has recently been formed in Buenos Aires the Pan-American Film Association. The principal objective of this new organization will be the production of films on Argentina's democratic traditions. Its national customs and views of local landscapes also will be represented. Argentine actors and film experts will cooperate in the production of the films, which will be distributed throughout the Americas.

These films, some of which will be features and others short subjects, will attempt to depict the spirit of unity, indispensable in the present crisis, which must exist among the different peoples of the American nations.

The organization has been formed by Mrs. Ana Rose S. de Martinez Guerrero, president of the Women's Inter-American Comity and coordinator of the contribution of Argentine women towards Pan-Americanism; Dr. Pedro Miguel Obligado, well known author, whose books and poetry have been translated into English and published both here and in Great Britain, and Eduardo Morera, an Argentine film director, popular in this country and in whose long film producing career are to be found many films promoting Pan-American relationships.

Look for Support From United States

They also count on the favorable support of John Griffiths, cultural attache of the United States Embassy in Buenos Aires, who directs their plans and acquaints them with North American film producers similarly inspired; Nelson Rockefeller, coordinator of Inter-American Affairs; Phil Reisman, vice-president of RKO; and Baron Friedler, Inter-American Coordinator of the United States Embassy in Brazil.

The pictures to be distributed by the organization will be written by authors of well known democratic tendencies. The production and talent personnel will include South American actors, orchestras, technicians and directors. The films will be produced at the San Miguel Studios of Bella Vista, near Buenos Aires, probably the best equipped studio in Central and South America. Distribuidora Pan-Americana, a widely-known distributing company of Buenos Aires, will handle distribution to all Latin American republics. In this way, Pan-American Film Association hopes to further the democratic unity of the people of the Americas.

Pan-American Film Assocation has sent to the Brazilian Ambassador in Buenos Aires two Argentine films which he is expected to forward. Both films are considered representative of Argentine production and were produced at the San Miguel studios. One of them, "Melodias de América," represents typical customs and music of the different people of the continent. The other, titled, "En el viejo Buenos Aires," represents Argentina's capital in former days, showing fashions and the manner of living.

To Award Prizes to Argentine Films

Argentina's National Cultural Commission, composed of writers, professionals and others appointed by the executive, and charged of awarding prizes to the best works published during the year, regardless of the subject, has decided recently to offer each year several prizes to the best Argentine films. The prizes to be awarded are the following: A single prize of 3,000 pesos to the best original Argentine film drama, another for the same amount to the best original comedy, a single prize of 2,000 pesos for the best adaptation to the screen of a novel, historical episode, play or any other literary style, and 2,000 pesos for the best original musical score released during 1942. The prizes are to be awarded also the 1942 productions.

The National Filming Institute, an official studio belonging to a government department, specializes in short documentary films, is giving the finishing touches to two new films ordered by the Board of Wine Regulation. Both films were made in Cuyo, Argentina's vine-growing region. One of films is meant for students, the experts and viticulturists. "Vendimia," meaning vintage, is the title of the second, which will be released shortly; it has a less technical character, presenting typical scenes of the gathering of the vintage and vineyards' activities.

Bill Would Regulate Theatre Staff Work

During the past period of sessions, deputy Nicanor Salas Chaves proposed in the Chamber of Deputies a bill regulating labor of attendants, workers and employees of public shows in general. The bill would regulate work of personnel of theatres, circuses, music halls and radio stations. Under its terms all new labor contracts have to be registered at the Labor Department while the existing system of dismissal, actually in force for business and office employees, has been changed, as it can now be put into practice after the first month of employment. It also includes strict rules and regulations regarding the scale for salaries, conditions for tours both locally and abroad, and the like.

A GREAT PICTURE
BROADWAY...and

HIGHEST RATING "... One of the best pictures of the war ... exciting adventure, breathless suspense."
N. Y. DAILY NEWS

"**THRILLING, PACKED WITH SUSPENSE** and spine chilling situations ... action kept at top speed. Will hold your attention during every foot of the film ... if you are looking for lively melodrama 'One Of Our Aircraft Is Missing' is your picture."
N. Y. HERALD TRIBUNE

"**SUPERB** ... **NOTABLE** ... **SPLENDID** ... the picture has suspense, fast action and notable direction."
N. Y. DAILY MIRROR

"**EXCELLENT.** You will do yourself a service by seeing it promptly before the crowds learn how exciting it is and pack the Globe Theatre to its roof-high second balcony."
NEW YORK POST

"'One Of Our Aircraft Is Missing' **HAS SETTLED DOWN AT GLOBE FOR WHAT PROBABLY WILL BE A LONG RUN** ... the tension leaves you trembling. The visitor to 'One Of Our Aircraft Is Missing' has a vivid adventure in aerial warfare and life in occupied Holland. He comes away feeling he has a thorough understanding of what it means to live through those things."
N. Y. WORLD-TELEGRAM

GLOBE
ALEXANDER KORDA'S THRILLER!
WORLD PREMIERE!
ONE OF OUR AIRCRAFT IS MISSING
A UNITED ARTISTS RELEASE
ONE OF OUR AIRCRAFT IS MISSING

"**AN ENORMOUSLY EXCITING PICTURE** ... the film is a succession of suspenseful incidents ... vastly thrilling ... the cast acquits itself splendidly and you will find it outstanding entertainment."
N. Y. JOURNAL-AMERICAN

Presented by ALEXANDER KORDA
Produced and Directed by MICHAEL POWELL
Written by MICHAEL and EMERIC PRESSBURGE

THUNDERS OVER

makes a Direct Hit!

"ONE OF OUR AIRCRAFT IS MISSING" is off to a terrific start on an extended run engagement at the Globe Theatre! The crowds roar their approval...the critics go all-out in its praise!

"**ANOTHER DIRECT HIT** A closely knit, finely drawn melodrama that almost literally holds its breath . . . never slackens its taut line of suspense for an instant. All actors are equally important as members of the crew and all of them give sound performances. 'One Of Our Aircraft Is Missing' is a tremendously exciting melodrama. Its motors never miss a beat."

N. Y. TIMES

"The Globe is showing **ONE OF THE FEW REALLY TOP-NOTCH MELODRAMAS** to come out of this war. It is a cracker jack thriller that never loses its tenseness. It is grand melodrama. Michael Powell directed and produced this rousing tale. 'One Of Our Aircraft Is Missing' is a melodrama worth a visit to crowded Broadway and the Globe Theatre."

NEW YORK SUN

"ONE OF OUR AIRCRAFT IS MISSING"

Released thru
UNITED ARTISTS

Mexican Academy Is Inaugurated

Patterned After Hollywood Unit; Mexico Planning Shorts for U.S.

by LUIS BECERRA CELIS
in Mexico City

The National Academy of Cinematographic Art and Technique, which was constituted recently by a special decree of President Manuel Avila Camacho and with the backing of the Government and the industry, was inaugurated formally by Octavio Vejar Vazquez, Minister of Public Education, as a feature of the festivities attending the celebration of Third National Cinematographic Week, which had the official patronage of the Ministry of the Interior, and was held October 10th to 17th. It is similar in purpose and design to the Academy of Motion Picture Arts and Sciences in Hollywood.

Leading lights of the film industry, producers, players and workers attended the Academy's inauguration. Its work is to make for better pictures and to choose the "bests" of the business each year. These selections are to receive trophies and cash prizes, donated by the Government and private interests.

▽

"Sin Novedad en el Golfo" ("All Quiet on the Gulf"), a documentary short showing just what Mexico is doing to protect the Gulf of Mexico sector, produced by Gen. Juan F. Azcarate, president of the Mexico-España Films, S. A., which recently got into action, former Mexican Minister at Berlin and now sub-chief of the Gulf military and naval zone, has been praised personally by President Manuel Avila Camacho.

The short subject is being exhibited in theatres throughout Mexico.

Mexico Plans Propaganda Shorts to Show in U.S.

Mexico is to have further propaganda in the United States with a series of short subjects depicting various phases of life in Mexico and with dialogue in English. Charles Amador, the Mexican who worked for some time in Hollywood, is to produce the series for Producciones Ixtla.

▽

David T. Bamberg, native of Derby, England, who for many years has been a prime favorite in Mexico and Latin America as a Chinese magician, calling himself Fu Manchu, has been booked by Films Mundiales, S. A., to play the lead in a chapter detective production it will start making soon.

▽

Exhibitors who take chances and screen pictures that lack the approval of the Federal Film Censoring and Supervising Department are finding that practice more expensive than it is worth. The department is fining them $60 for each such exhibition.

▽

Producers of Mexican pictures are having war trouble with regard to their exports, practically all of which now must be made by air. It has become rather a common practice for the international airlines, limited as they are by war demands upon their services and available space, to restrict consignments of Mexican films to 30 kilograms (67.5 pounds), gross, including containers. That means that many film exporters must send their consignments in installments, a circumstance that is bogging down this business, because of sketchy deliveries and delays in servicing.

These exporters have asked the Government to do something about correcting this situation. They ask that the Government arrange that the volume of each air film consignment be raised to 70 kilograms, the average weight of plane travelers.

Ramon Novarro in Mexican Film

That Ramon Novarro, who returned here recently to offer his services in the armed forces of Mexico and had a special interview with President Manuel Avila Camacho, is acting in a Mexican picture, came to public notice in an odd manner.

It happened when Mr. Novarro was denied admittance to night club here, the Rossignol, because he wore no necktie and was unshaven. The lady he was escorting, Andrea Palma, noted film player and his cousin, refused to enter the place. Mr. Novarro explained that he and Miss Palma, who had been visiting the lot, had come straight from the studio. He said that he is playing the role of Juan Diego in "Reina de las Reinas" ("Queen of Queens"), story of Our Lady of Guadalupe, Mexico's patron saint, which is being produced by Films Mundiales, S. A. Julio Bracho is directing.

Mr. Novarro said after his interview with the President that the Chief Executive advised him that he would be rendering Mexico just as much service if he aided her film industry as he would by entering the armed services. Congress, by a special act, has permitted the actor to enlist in the armed forces of the United States without losing his Mexican citizenship. Mr. Novarro asked for permission some time ago. It is said that the United States has a good claim to his military services as he has lived for many years in California.

Country Now Has Two Big Radio Stations

Mexico now has two powerful radio stations, with the start on a 100,000-watt unit for Station XEB here, property of the French-owned Buen Tono Cigarette Company. XEB had operated for several years on 10,000 watts. Equipment for the greater power was obtained in the United States.

The other big station is XEW, also here. It is of 150,000 watts and is operated by the Emilio Azcarraga Company, which also operates local Station XEQ and the Cines Alameda and Bucareli, important film theatres.

▽

Leopoldo de Samaniegos, ace announcer for local radio Station XEW, is running for the Federal Congress.

PRC Franchise Holders Meet In Chicago

The national meeting of franchise holders and branch managers of Producers Releasing Corporation starts a two-day series of conferences at the Blackstone Hotel, Chicago, on Saturday, with a program of which the principal topics of discussion will be the manpower problem in distribution and production, and the application of a flexible budget on the remainder of the 1942-43 program and the product for 1943-44.

O. Henry Briggs, president, who will open the meeting on Saturday morning with a resume of the company's operations during the past season, states that PRC is now geared to expand in every department.

"The advance of the company is based on its ability to fulfill its promises to the letter, in production values and in volume," declared Mr. Briggs before leaving New York for the Chicago meeting, "and our expansion will be gauged to the demand."

Arthur Greenblatt, vice-president in charge of sales, will clarify the sales policy on the higher-budget pictures completing the current program and announce exploitation plans on "The Lady from Chungking," "Corregidor," "Follies Girl" and the other films.

Leon Fromkess, vice-president in charge of production, will report on production. With 35 of its 42 1942-43 pictures scheduled to be released or completed by February 1st, PRC intends to start work on its program for the season of 1943-44 that month, Mr. Fromkess stated just before leaving Hollywood for the Chicago meeting.

Sales policy, manpower and budgets will demand the delegates' attention the first day of the national meeting. The second day will be given over to conferences of exchange managers and branch office operations.

Mercy, Jr., Resigns from Washington Circuit

Fred Mercy, Jr., general manager of the Mercy circuit in eastern Washington State, recently acquired by the Mid-state Theatres Corporation of Chicago, has resigned his position with that circuit. He will be succeeded by Roy Churchill, who formerly was associated with RKO Theatres in the Indianapolis territory.

S. J. Gregory and John Doer, executives of the Midstate circuit, have arrived in Seattle to install Mr. Churchill, and also announced that general offices of the circuit soon will be moved from Seattle to Walla Walla.

Twickenham Suit Settled

Stipulation settling the injunction and accounting suit of Roddison Douglas Brewis as receiver of Twickenham Film Studios, Ltd., English producer, against Olympic Pictures Corporation, Feature Distributors, Inc., and Morris J. Kandel, president of the defendants, was filed in the U. S. district court, New York, this week. Suit had charged the breach of a 1935 contract which created the defendants exclusive distributing agents for Twickenham in the United States.

Settles Universal Suit

Howard L. Bary, plaintiff in a suit for $150,000 damages and an accounting against Universal Pictures, W. C. Fields, Lester Cowen and the Al Wager Theatrical Agency, settled his action in the U. S. district court, New York, this week on undisclosed terms.

ASIDES and INTERLUDES

By **JAMES P. CUNNINGHAM**

The lack of drinking places in Canada's maritime provinces except as provided by bootleggers and their jacked-up prices and unsavory environment is providing a hardship for theatre owners and staffs.

Both men and women are buying beer and liquor at bottle stores and bringing it into theatres for consumption, distracting customers who come to theatres to see pictures, creating disorder, and throwing empty bottles on the floor. They often drop them so hard they break, causing not only noise, but inconvenience for staff and customers. Unconcerned about the show, the drinkers talk loudly and get boisterous frequently. They also sprawl over seats and annoy others nearby.

Too, drinkers create bedlam and damage in the lavatories, extending to yanking sanitary fixtures and pipes out of position, and breaking bottles in wash bowls and on the floor.

▽

With "George Washington Slept Here" about to be released by Warners, dozens of home owners in the East are writing Jack Benny, the star, telling him they own beds and couches, etc., in which G. W. is supposed to have slept, and inviting him to visit them and have a sleep.

As a counter-acting invitation, Ralph W. Budd, Warner personnel director, who is the owner of a New Jersey home built during the American Revolution, claims the distinction of having the only house built during the Revolution in which G. W. did NOT sleep, and so Ralph is inviting Benny to spend a night in an atmosphere without the ghost of Washington to disturb his sleep—or ask him to move over.

▽

One year's subscription to the special "rag edition" of the New York Times runs to $200, compared to $17 a year for the regular edition. Single copies of the rag edition cost seventy-five cents daily, $1.25 per copy for Sunday issues, against three cents a day and ten cents for regular Sunday copies.

▽

The daily news press reports:

They held a bazaar to raise money for a hospital in a Los Angeles suburb and sold chances for various prizes. First prize was a free appendix operation at the hospital; second prize, free obstetrical attention, plus a layette, and third prize, a tonsil or adenoid removal, gratis.

▽

At New Albany, Indiana, an unusual controversy has arisen in connection with Bank Night, at the Elks Theatre, where a ticket, bearing the name of Thomas G. Schimpff, now at sea on a battleship, and representing an accumulated prize of $600, was called. Tom's dad, Thomas Graham Schimpff of Jeffersonville claimed that the prize money should rightfully go to his son, as the latter could not be present and at sea for his country at one and the same time. The argument arose over the fact that Sailor Schimpff was not present at the drawing.

▽

Roy C. Floberg, theatre man, ordered a copy of the new QP Motion Picture Almanac. The copy was mailed to him and it followed him to the 40th Ordnance Company (Tng), at the Aberdeen Proving Grounds, Maryland, where it found Mr. Floberg serving as Corporal Floberg. Now that he has the big 1,258-page book, he says he doesn't know what to do with it. Says he can't fit it into his barracks bag. Maybe he can get his General to mind it for him during Army working hours.

Llaszlo Fodor and Wallace Thorsen, writers who collect anti-Nazi yarns from Europe's "underground," tell about Hitler's visit to a Berlin theatre to see a new Nazi drama. The performance had already begun, and the head usher bowed Hitler to the high box, and then leaned over and whispered: "Has the Herr Reichfuehrer a program as yet . . .?"

Hitler raged with indignation.

"You cur," he snarled, "I'll have none of your fresh insinuations!"

▽

Everyone seems to be overlooking the plight of the poor Hollywood agents who have been cut by the Federal salary ceiling order to collecting ten per cent from their star clients' measily top $25,000 a year.

▽

Exhibitors out California way can borrow an honest-to-goodness captured Japanese submarine for exploiting war pictures. It's one of those two-man subs which the Japs used to sneak into island harbors in the Pacific. Fox's San Francisco Theatre displayed it, the other day, to help sell the picture "Across the Pacific."

▽

Lieutenant John Lendrum Mitchell, 22, son of the late Brigadier-General William Mitchell, who died at Pine Camp, New York, the other day, from a rare ailment, was a technical adviser at Warner Brothers' Studio, Burbank, Cal., before joining the Army.

His dad was the General Billy Mitchell who was tossed out of the Army for telling Army "brass hats" they were missing a bet by not building up our air power. They learned better later.

▽

High officers of the ex-Browne-Bioff IATSE projectionists' union, who have been having trouble with district Attorney Matthias Correa, in New York, engaged a number of uniformed policemen to mingle around the banquet room at the Brooklyn testimonial dinner given, last Thursday night, to IATSE president Richard Walsh. They were hired police —and 100% pro-union.

▽

Metro-Goldwyn-Mayer's Actor Red Skelton, broadcasts over NBC for Raleigh Cigarettes. Yet he hadn't smoked anything in 20 years, until MGM's studios got him to smoke a cigarette, the other day, in "DuBarry Was a Lady."

▽

Igor Plantuhoff, artist, simply yet elegantly bid a $1,500 contribution to the USO fund, the other night, to dance in New York's Waldorf-Astoria with Hollywood's Veronica Lake. Miss Lake accepted the bid and Igor Plantuhoff gracefully whirled her around the ballroom to the envy of most males from 18 to 20 in the hostelry. When it was all over, Igor simply yet sorrowfully informed Miss Lake and the USO that he simply did not have $1,500, but felt he could collect that much from debtors.

▽

Danton Walker reports that Hollywood director George Cukor, who recently entered the Army as a private, was immediately assigned to the movie theatre at Fort MacArthur—as ticket taker.

▽

Advertisement in *The Daily Film Renter*,

To Let At Low Rental — HAUNTED HOUSE — Thark Manor. All Conveniences. Well Appointed. Quiet Locality. Apply Box I.R. 457, "The Daily Film Renter," 127/133, Wardour Street, London, W.I.

Walt Disney, RKO, and their press agents, apparently believe what RAF airmen in England have been telling about those Gremlin fantastics. They have informed the press that Mr. Disney plans an invasion of Gremlinland over the English Channel, to secure first-hand knowledge of these roguish six-inch-high gnomes of the air whom he will bring to the screen in his feature "Victory Through Air Power."

The R.A.F. has invited him to see for himself how the Gremlins (described as hosts of flibbertigibbets, widgets, fifnellas and spandules) raise Cain with RAF combat flyers opposing the Nazis.

Disney has signed a deal with Flight Lieutenant Roald Dahl, assistant air attache to the British Embassy in Washington for a story Dahl has written about the Gremlins.

They say Gremlins use plane compasses as merry-go-rounds, wear big boots with suction soles so as to ride wings in rough going, drink gasoline and are generally mischievous and meddlesome. Every R.A.F. is supposed to have its own family of Gremlin hobgoblins.

▽

Motion pictures are advertised in 89 foreign-language newspapers in New York, to reach the city's Cosmopolitan population of Arabs, Armenians, Jews and Ukranians, Chinese, Croats, Czechoslovakians, Swiss, Swedes and Slovenes, Danes, Finns, French and Germans, Greeks, Hebrews, Hungarians and Irish, Russians, Poles, Norwegians, Italians and whatnot.

▽

Martin Kosleck, Hollywood actor, has played Hitler in "Berlin Correspondent," "Nazi Agent" and "Chetnik," and now will appear as Goebbels in "Mission to Moscow."

▽

MGM broadcasts that Hedy Lamarr in the role of "Tondelayo" in the new motion picture, "White Cargo," as being nothing short of "Voluptuous, sinuous, insidious, mercenary, fuliginous, avaricious, rapacious, sensuous, feverish, impetuous, provocative, tantalizing, mercurial, tempestuous, ecstatic, ravishing, petulant, audacious, forward, shameless, presumptuous, brazen, amorous, virulent, haunting, mordacious, barbarous, fuscous, diabolical, somatic, contumelious, perfidious, sycophantic, covetous, venal, iniquitous, sybaritic, angelic, diabolical, mesmeric—but wonderful!"

And nothing less.

▽

Seattle Film Row is being afforded some amusements these days by the booking of Olsen and Johnson for personal appearances at the Metro-Goldwyn-Mayer exchange there. Not the famous comedy team, however, but instead Elizabeth Olsen, as office assistant, and Marjorie Johnson, booker's stenographer.

▽

In the face of electric lighting restrictions in eastern sectors of Canada, film exhibitors in Montreal have torn a page from the mail-order catalogue, in supplementing meagre electric light, or illuminating entirely, with kerosene lamps.

One leading Montreal place changed its display entirely, adding a rustic note to conform with the soft, steady glow of the lamp, a throwback to the farmstead. And the Palace Theatre, Montreal, has two kerosene lamps suspended from the marquee.

▽

Marion Michael Morrison, big six-footer, was a furniture-hauler around the California studio of Twentieth Century-Fox, some while back. Raoul Walsh spotted him, made him a Hollywood actor and changed his name to John Wayne.

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on Page 57

Once Upon a Honeymoon

(RKO-Radio)

Comedy and Tragedy

Blithe and merry, in the face of progressive debacle and a world falling apart, the strange adventures of "Once Upon a Honeymoon," move up in a curious cinematographic *pousse cafe* of love piled on trouble, and glamour upon deceit, and hate upon hope.

Predominant, essential, inescapable are Ginger Rogers and Cary Grant. They are on a high wire performance through all of the production.

The picture brings back Leo McCarey, writer, director, after long absence, with additional duties as producer.

We have here swift moving entertainment demanding an especial alertness on the part of the audience, which presents and assumes a background knowledge of how the war progressed across the map of Europe. If one knows how and how fast it happened, one may keep on the beam of romance, tragedy and triumph.

It is a story, beginning in 1938, of an American radio correspondent covering Europe, an American burlesque strip queen, posing as a society girl, and an Austrian baron (whom she marries) who paves the way by fifth column activities for Hitler's invasion of his own and other countries.

The plot concerns the correspondents' tracking down of the baron to expose him to the world as Hitler's henchman, and at the same time carrying on to a successful conclusion a romance with the girl, who is an Irish-American.

It is an exciting mixture of comedy, tragedy, farce, satire, pantomime, action, suspense, romance and drama. Essentially a comedy, it is the while an exposition of the Nazis. It deals also in tragedy, showing oppression and connivance.

The picture recites the fall of Europe country by country as part of the odyssey of the baron, and his wife and the correspondent. There are scenes showing the utter brutality of the Nazis.

Miss Rogers and Grant give delightful performances while their supporting cast, Walter Slezak as the conniving baron; Albert Dekker, as the undercover American agent who influences the baroness to spy on her husband; Albert Basserman, in the role of a Polish general murdered by the Gestapo; Ferike Boros, as a maid, and Natasha Lytess, deliver exceptionally well.

In addition to directing and producing the film which has been given a highly polished investiture, McCarey wrote the original with Sheridan Gibney. Gibney has sole credit on the screen play, which contains many lines of sparkling dialogue.

Previewed at the Pantages theatre, Hollywood, where the picture was received with much laughter and applause. It drew laughs from start to finish, except for the markedly sombre passages. Reviewers Rating: Excellent from a boxoffice standpoint.—VANCE KING

Release date, not set. Running time, 116 minutes. PCA No. 8518. Adult audience classification.

Katie	Ginger Rogers
Pat	Gary Grant
Baron Von Luber	Walter Slezak
LeBlance	Albert Dekker

Albert Basserman, Ferike Boros, Harry Shannon, Natasha Lytess.

Lady from Chungking

(Producers Releasing)

Sino-Jap War Story

The fight of China's millions against the Jap aggressors is portrayed in "Lady from Chungking" through the activities of a band of guerrilla fighters who, with the aid of the Flying Tigers, blast a Nipponese occupational force, thus preventing a smash at Chungking.

Anna May Wong enacts the title role, that of a woman of noble birth who poses as a coolie, working in the fields by day and leading the fighters by night. Harold Huber as the Jap general whom she inveigles into disclosing military secrets, Mae Clarke as a Russian-American entertainer, Rick Vallin and Paul Bryar as two Flying Tigers constitute the principal supporting cast.

The picture ends in tragedy, with the woman's execution by a Japanese firing squad after she accomplishes her aim in destroying the general and his force.

Given an extended budget by Producers Alfred Stern and Arthur Alexander, the film rates added exploitation. Direction by William Nigh, though slow-paced, builds to a climax neatly. Sam Robins, in adapting his and Milton Raison's original story, did a good job in showing through dialogue the effects of China's fight. Leon Fromkess, PRC production head, supervised the film.

Previewed at the RCA projection room in Hollywood to a press audience which enthused over the film. Reviewer's rating: Good.—V. K.

Release date, December 21, 1942. Running time, 70 min. PCA No. 8891. General audience classification.

Kwan Mei	Anna May Wong
General Kaimura	Harold Huber
Lavara	Mae Clarke

Rick Vallin, Paul Bryar, Ted Hecht, Louis Donath, James Leong, Archie Got, Walter Soo Hoo.

Hays at Chaplain Dinner In New York Nov. 16

Will H. Hays, president of the Motion Picture Producers and Distributors of America, will preside at a dinner to honor the Army and Navy chaplain corps, given by the National Conference of Christians and Jews, at the Waldorf-Astoria Hotel, New York, on November 16th. Mr. Hays will present citations in behalf of guests representing all faiths to Brigadier General William R. Arnold, chief of Army chaplains, and to Captain Robert D. Workman, chief of Navy chaplains.

Mr. Hays has invited a number of leaders from the motion picture industry to attend the dinner. It is being sponsored by a joint civic committee which includes Governor Herbert Lehman, Henry R. Luce, publisher and husband of the new Connecticut Republican member of the House of Representatives, Clare Booth Luce; Winthrop W. Aldrich, James A. Farley Judge Samuel I. Rosenman and Thomas W. Lamont.

Joins Relief Fund Board

John Larkin has succeeded Tess Schlesinger as Screen Writers Guild representative on the Motion Picture Relief Fund board of trustees in Hollywood. Miss Schlesinger resigned because lack of transportation facilities at her out-of-town home prevented her active participation in Fund affairs.

American Films Are Dominant In Sweden

More American films were shown in Sweden during the five-year period from 1937 to 1941 than product of any other country, the American-Swedish News Exchange in New York has reported.

During the five-year period, an average of 187 new American-made films were exhibited in Sweden each year, as compared with an average of 36 French, 30 Swedish, 27 German and 20 English productions, it was said.

The outbreak of the war forced drastic curtailment of the import of films from overseas, but the Swedish public has shown a strong preference for American films whenever they have been shown, it was said.

More than $250,000 is spent in Sweden each week for admission to motion picture performances. The gross annual income of the motion picture theatres is estimated at about $14,775,000. At the beginning of 1942 Sweden had a total of 2,117 motion picture theatres, including traveling tent shows. These figures are contained in a report just submitted by a special Government committee investigating proposed state aid for Swedish film production, the news bureau said.

Victor Seastrom, pioneer Swedish and Hollywood director and actor, is a member of the committee which has recommended the establishment of a film fund with a state grant of about $125,000 annually, from which loans or grants would be made for the production of films of artistic or cultural value. The proposed grant, according to the committee, probably would amount to less than six per cent of the entertainment tax collected by the state from motion picture theatres alone. In this connection the committee says that during 1941 the state subsidized theatres to the amount of nearly $600,000, and that more than $125,000 was granted in support of orchestras and concerts.

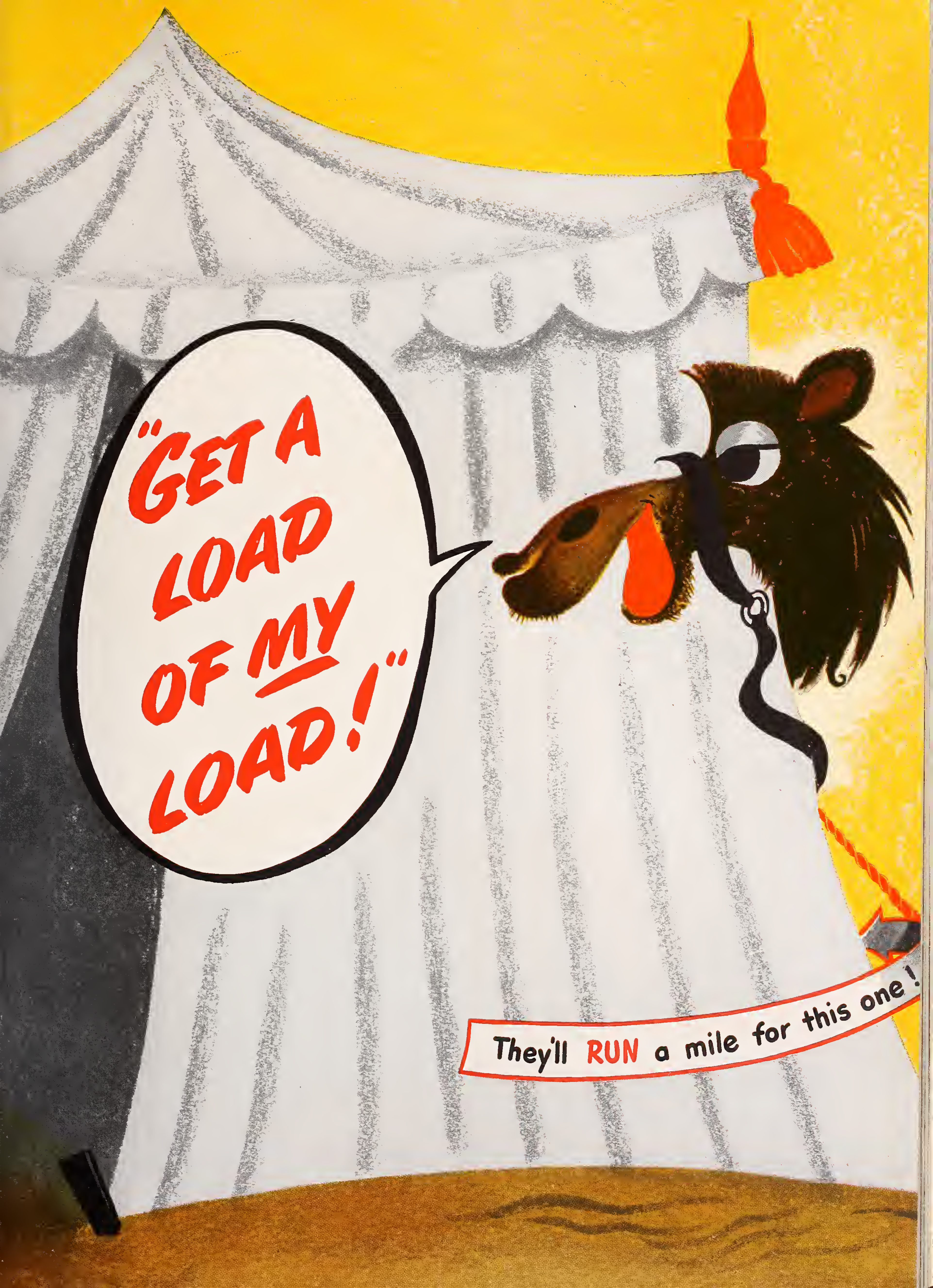
Far from checking production of films in Sweden, the present restrictions imposed by the war seem to have encouraged it, the report says, but the cost of a Swedish feature has risen considerably. Just before the war it was from $37,500 to $62,500, but today the cost is between $50,000 and $75,000.

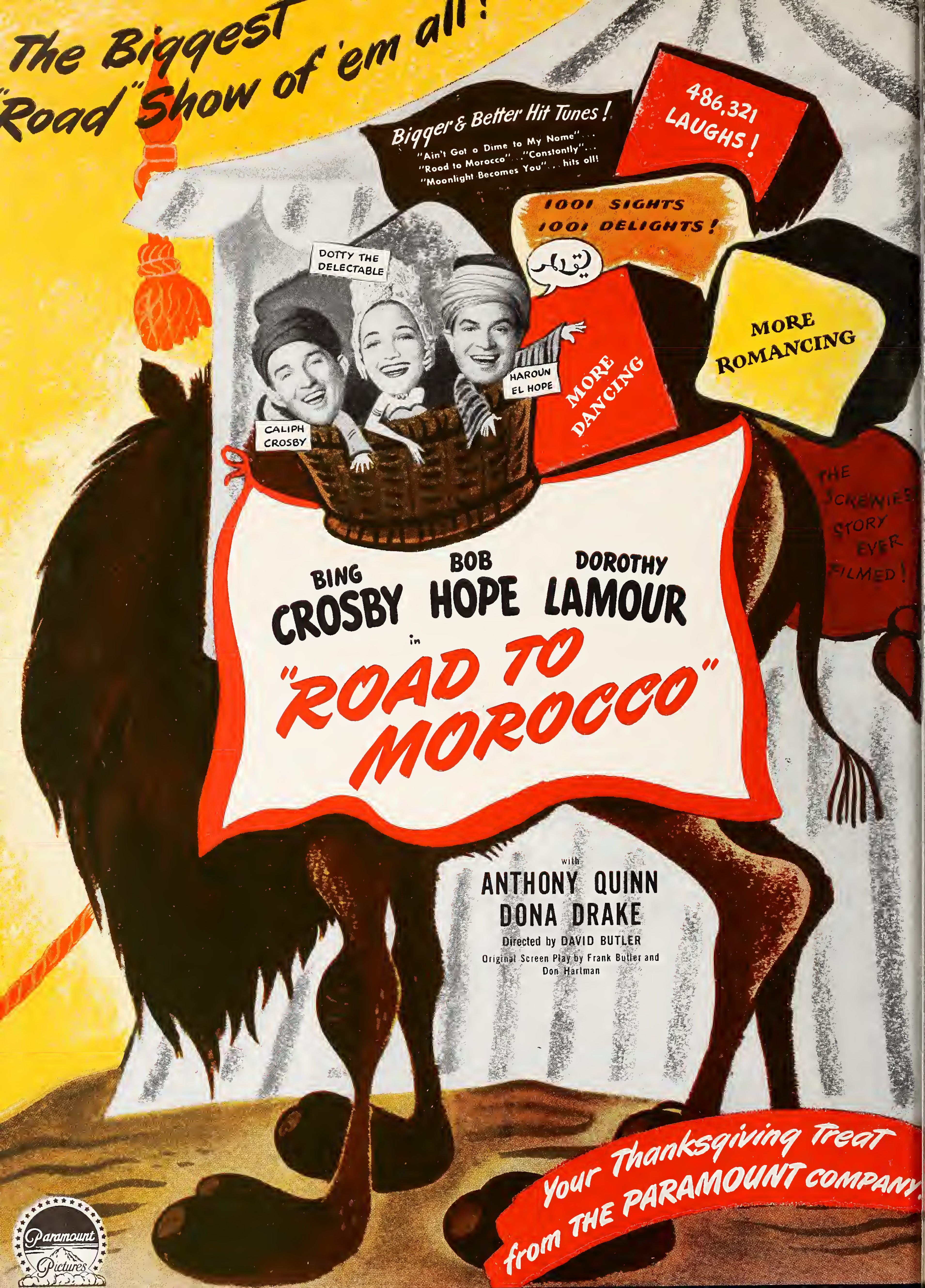
The annual report of the A. B. Svensk Filmindustri, Sweden's foremost film producer and theatre owner, for the fiscal year 1941-42, just released, shows a net profit of about $177,500, compared with $617,500 for the preceding year. This is the highest profit reported since the year 1937-38. Production has been maintained at the level of past years.

Spellman Condemns Indecent Shows, Police Act

Indecency in Broadway stage productions received vigorous condemnation last Sunday from the Most Reverend Francis J. Spellman, Archbishop of the Roman Catholic diocese of New York. He told members of the Anchor Club of the Police Department that some theatre interests were seeking to "drag the name of New York down to be synonymous with the cities of Sodom and Gomorrah."

On Monday, the police, acting for Paul S. Moss, License Commissioner, served summonses on the management of the revue, "Wine, Women and Song" at the Ambassador theatre. I. H. Herk, producer of the show in cooperation with Lee Shubert and Max Liebman, and Samuel Funk, company manager, and Herman Shapiro, stage manager, were charged with staging an indecent performance. The case was to be heard on Friday.


"GET A LOAD OF MY LOAD!"
They'll RUN a mile for this one!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Bigger & Better Hit Tunes!
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in

"ROAD TO MOROCCO"

with

ANTHONY QUINN
DONA DRAKE

Directed by DAVID BUTLER

Original Screen Play by Frank Butler and Don Hartman

CALLS TO SERVICE ADD TO FILM MANPOWER PROBLEM

More Men from All Parts of Industry Rallying to Join Fighting Force

With the manpower shortage in the motion picture industry constituting a major problem to which production and exhibition leaders are giving close attention, and with more than 7,000 men from the industry already serving in the armed forces, men from home offices, studios, exchanges and theatres continue to answer the call to the colors.

In view of the War Manpower Commission's expected rulings to draft personnel from all industries in order to supply needed labor in war production, the drastic reduction in manpower soon may overshadow the acute shortage of materials and equipment which constitutes another major "headache" in motion picture operations.

Reports this week from major producing companies and from independent and circuit theatres, added the following members to the industry's honor roll of servicemen:

From Hollywood studios have gone the following actors, writers, directors, cameramen, technicians and others: Robert Preston and Macdonald Carey, two Paramount stars, who recently appeared in "Wake Island," in the Army and Marine Corps, respectively; Caesar Romero, 20th-Fox, enlisted seaman, Coast Guard at San Pedro; John Payne, Army Air Corps; Richard Arlen, has applied for training as a pilot in the Army Air Corps; Jon Hall, enlisted in the Coast Guard Auxiliary; Fritz Feld in the Signal Corps; Leonard Fields, associate producer at Republic, has joined the Navy as a petty officer. George Batcheller, Jr., former production head for Producers Releasing, is in the Army; Norman Rivkin, formerly a member of the publicity department at Universal's studio, has been commissioned a second lieutenant in the Army.

Nine of George Pal's Staff in Service

Also: Michael Blankfort, writer, Columbia, Marine Carps; Ray Montgomery, actor, Warner Bros., Naval Reserve merchant marine; Billy De Wolfe, actor, Paramount, Navy; Tom Conlon, MGM editor, Army; Gabriel Dell, actor, Monogram, U. S. Merchant Marine; George Oppenheimer, writer, MGM, Army; Hal Rossmore, assistant casting director, Republic, Army Signal Corps; Peverell Marley, cameraman, 20th-Fox, Army Signal Corps; Ted North, actor, 20th-Fox, Army; Paul Vogel, cameraman, MGM, Army; Michael Wilson, writer, Harry Sherman Productions, Marine Corps; Sherry Shourds, assistant director, Warner Bros., Army Air Corps, and the following from Warners: Charles Welbourne, still photogapher, Army Air Corps; Harry Lewis, actor; Otis Malcolm, makeup men, and Bobby Mauck and Jay Moss of the studio staff, all in the Army.

Nine members of George Pal's staff have left for the Army: Dale Tholen, Ray Harryhausen, Herb Price, Allen Hamm, Jimmy Stone, Stuart O'Brien, Leo Barkume, Bob Larson and William Eddison. Mr. Pal is the creator of "Puppetoons."

COAST THEATREMEN IN SERVICE

Three more San Francisco theatre managers and five assistant managers recently signed to serve Uncle Sam, with six of the eight men in the armed forces and two in local shipyards.

Manager Reke Feliziani, of the Noe theatre, is a private at Fort Scott, Ill.; Charles Coovert, Amazon, is at Camp Roberts, Calif., and Dan McLean, of the Embassy, is a boatswain's mate in the Coast Guard. Assistant managers Robert Bayben, Daly City, and Hal Guyotti, Irvine, are at Camp Roberts, and Mervyn Mooney of the Fox is in the Coast Guard. Assistant managers Tom Barlow of the Noe and Frank Shragg, Palace theatre, are working in shipyards.

From the home offices have gone Harry Lyons, RKO theatre executive, Navy; Oscar Kraus, advertising artist, 20th-Fox, Coast Guard; Earl Allvine, member of the short subjects editorial staff, Movietone News, Navy; Arthur M. Herskovitz, purchasing department, RKO, Army; William Madden, assistant to Jack Flynn, MGM central division manager, Navy; Len Spinrad, publicity department, Warner Bros., Army; John Belmont, RKO, Navy; Reggie Rose, exploitation department, Warner Bros., Army Air Corps; Tim Murphy, Paramount, Coast Guard; Edwin F. Jones, real estate department, Navy, and George Sharf, Loew's legal department, Army Air Corps.

Many Called from Exchanges, Theatres

Those from exchanges include Dell Evans, formerly of the Warner contact department, Cleveland, Army; William Cummings, Warner booker, New Haven, Army; Ben Kresch, legal contact for Warner Bros. theatres, Philadelphia, Army; Harold Carlton, National Screen Service, Philadelphia, Army Air Corps; Maurice Rosen, Monogram booker in Philadelphia and son of Sam Rosen, Monogram branch manager there, Army; A. M. Suffrin, Chicago 20th-Fox branch, Army; Paul Gundy, Republic-Sheffield exchange, Denver, Navy; Larry Paulson, 20th-Fox sales, Des Moines, Army Air Corps; Bernie Rubin, PRC branch manager, Cleveland, Army Signal Corps; Marvin Cooper and David Ingram, 20th-Fox shipping department, Dallas, Navy and Army Air Corps, respectively.

From theatres: Robert Falhaber, RKO Palace, Chicago, Army; Gordon Tresch, Shea theatres' publicity staff, Buffalo, Army; Leonard Gabel, projectionist at the Rex in Nanticoke, Pa., Army; James Feeney, assistant manager, Comerford, Wilkes-Barre, Navy; Baruch LeWitt, operator, Strand, Plainville, Army; John Dombe, operator, Brooklawn, Fairfield, Conn., Army; James Mahoney, Connecticut district manager of Interstate of Boston, Army; Al Dick, Lawrence theatre, New Haven, Army; William Haver, assistant manager, Tri-States' Fort, at Rock Island, Ill., Army; Richard Stoddard, manager, Rockett, Rock Island, Army; Anthony Massella, assistant, Loew-Poli, New Haven, Army; Nick Moses, manager of the Empire, Whitman, Mass., Army.

Commissions to Men From Industry

Recent announcements of promotions, commissions, transfers and other designations by the Army, Navy, and Marine Corps to servicemen who came from the motion picture industry, include reports on the following:

Major Kenneth Clark, formerly public relations director for the Motion Picture Producers and Distributors of America, is now overseas, following a tour of duty in Washington. Joseph Gould, former president of the Screen Publicists Guild, is a second lieutenant, assigned to Ft. Jackson, S. C. Charles Olson, formerly with theatres in Cresco, Iowa, is at Camp Roberts, Cal., and is supervisor projectionist at all five of the camp's film theatres. Thomas Duane, former Paramount salesman in Boston, is a first lieutenant in the Army Air Corps, stationed at Jefferson Barracks, Mo.

Also, Robert J. Gobel, of Warner Bros. home office personnel department, promoted to first lieutenant, Army, in the 163rd Signal Photo Corps, Richmond, Va.; Robert Backus, of Loew's Poli, Hartford, promoted to private first class, Marine Corps; Corp. Victor E. Fox, of Eastman Kodak Co., Rochester, promoted to sergeant technician, Ordnance Detachment of the State Complement, Madison Barricks; Samuel L. Yellen, of the 20th-Fox Buffalo exchange, promoted to sergeant, stationed at Miami; Don Andreotta of the Webster theatre, Hartford, promoted to corporal, Army, at Camp Gruber, Okla.

Former Managers Get Army Promotions

Dom Guerrio, Warner, Colomat, Hartford, promoted to corporal at Fort Devens, Mass.; Corp. Harold Brason, former manager, Warners' Diamond, Philadelphia, now stationed in Australia; Capt. Joseph Titleman, formerly a Philadelphia theatre manager, now booking films for the Army in Australia.

George W. Taylor, formerly at E. M. Loew's, Hartford, stationed overseas with the Army Air Corps; William J. Loftus, Comerford circuit, Scranton, Pa., promoted, sergeant at Camp Livingston, La.; Henry Lieber, Strand, Scranton, Pa., manager of a post theatre in Panama.

Majors, IA Sign Contract for Exchanges

Major distributors and the International Alliance of Theatrical Stage Employees already have assigned clerical workers in exchanges to the IATSE "F" unions for that category of employees, it was disclosed last week.

The disclosure came at a hearing in the New York office of the National Labor Relations Board, on a petition by the Screen Office and Professional Employees Guild, C.I.O., that it represent such workers in the New York exchanges of Twentieth Century-Fox, United Artists and Loew's.

The IATSE had contested the petition. It asserted designation of an exchange office workers' union should be done nationally. Joseph Vogel, vice-president of Loew's, and Joseph Basson, IATSE representative, testified that the companies and the IATSE signed an agreement on September 9th, and that scales of wages were set in 12 cities. That agreement this week was being put into contract form, it was said.

The SOPEG replied to the disclosure with a request to the NLRB that the agreement be excluded from consideration because, it was alleged, it was made in collusion between the major companies and the IATSE, or through coercion by the latter. The motion was to go to Washington this week.

Meanwhile, the SOPEG has negotiated a contract covering 35 clerical employees in the De Luxe Laboratories, New York. It provides a closed shop, general salary increase of 15 per cent and minimums of $20 for unskilled workers and $25 for machine operators.

In Hollywood, settlement of the jurisdictional fight between the American Society of Cinematographers and the IATSE Photographers Local 659 appeared likely. Each group named a committee for conferences this week. There is an unofficial 60-day "truce."

In New York, approximately 529 clerical employees of Paramount's home office will elect a bargaining agency "within 30 days" by NLRB order. The petitioning agency is the SOPEG.

Report Increase in PRC Canadian Business

Canadian business of Producers Releasing Corporation has increased by approximately 550 accounts during the past six months, according to Arthur Greenblatt, sales head. Harry Allen, who distributes the company's product in the Dominion, reports that the total PRC business in the Canadian territory indicates a new high for the 1942-43 season.

Milt Gross will write and produce two pictures for PRC. The deal was negotiated by Arthur Ripley, who will supervise the productions. The first is "The Ghost and the Guest," a comedy. "I Should Have Ate the Eclair" is the title of the second Gross film. "The Ghost and the Guest" is scheduled to go into production early in December at the Talisman Studio in Hollywood.

Goldstein Now Lieutenant Colonel

Major Arthur H. Goldstein, former manager of the Majestic theatre, West Springfield, Mass., has been promoted to Lieutenant Colonel. He is property officer at the Infantry School at Fort Benning, Ga. He has held a reserve commission since 1924 and was called to active duty last year.

Finster with Kelly

Leroy Finster, formerly with Warner Bros. studio publicity department, has become a member of Jack Kelly's publicity staff in Hollywood.

CENTRAL HEATING BAN LIFTED IN ENGLAND

The British Government's Ministry of Fuel has removed the prohibition on central heating in the theatres of the country, thus permitting film houses to operate their heating plants. The ban originally was ordered as a fuel conservation measure.

British exhibitors had been disturbed by the probability that lower temperatures in theatres during the coming winter, made necessary by fuel shortages, would have an adverse effect on grosses. The lifting of the ban should ease the situation, it was believed.

National Board Meets Nov. 12

The 19th annual conference of the National Board of Review will be held November 12th at the Hotel Pennsylvania, New York. The general theme of the conference will be "The Motion Picture and the World at War."

There will be two sessions. The morning session, at which Quincy Howe, Columbia Broadcasting System news commentator and president of the Board, will preside, will be devoted to "The Motion Picture as an Educational Force in War Activities." The principal speaker will be Lowell Mellet, chief of the Bureau of Motion Pictures of the Office of War Information.

The afternoon session will discuss "The Motion Picture as Entertainment in Wartime" with Howard Dietz, Metro-Goldwyn-Mayer vice-president in charge of advertising and publicity, representing the motion picture industry. There will be a screening in the evening.

On November 13th, supplementary to the conference, there will be a meeting conducted jointly by the New York Public Library, the National Board of Review, and the Schools Motion Picture Committee, to discuss questions related to children and the motion picture.

Paramount to Observe British Newsreel Pool

David Rose, managing director for Paramount in Great Britain, last week intervened personally in the London dispute between officials of Paramount News in London and the British Ministry of Information.

He said he had instructed the newsreel management to observe strictly the pooling arrangement in effect for all newsreels in England. Paramount had released newsreel material instead of clearing it through the pool operated by the Ministry.

Press Smoking Ban

Following two theatre "smoke scares" in Columbus, Ohio, theatres in the past two weeks, the Columbus Fire Prevention Bureau, pointing out that the city ordinance prohibits any smoking in a theatre except in "smoking rooms," is urging all theatre owners to strictly comply with the "no smoking" law.

McDonough in Army

Robert McDonough of the accounting department of the Comerford Circuit home office in Scranton, Pa., has entered the Army and has been succeeded by Robert Noone.

Charge Browne Got Union Tax

The arraignment of Isadore Zevin, former secretary to George E. Browne, on charges of perjury in the New York Federal court brought out a Government contention that $900,000 of the $1,500,000 assesment fund levied by Browne on the 40,000 members of the International Alliance of Theatrical Stage Employees found its way back into Browne's pockets after disbursement to IATSE special representatives. The statement was made by Assistant U. S. Attorney Boris Kostelanetz to Federal Judge John Bright in a plea that high bail be set for Zevin.

Zevin was indicted with Martin A. Hirsch, self-styled tax consultant, on charges of impeding the long-continued Federal grand jury investigation into the affairs of the IATSE. Zevin was the bookkeeper for the two per cent assessment fund paid by the membership to Browne for special disbursement and a subject of great interest to U. S. Attorney Matthias F. Correa, who heads the inquiry.

Mr. Kostelanetz, in demanding high bail, said, "This case is one in which there have been fugitives and missing witnesses. While the defendant might not want to do so, powerful pressure might be brought upon him to flee." The $900,000 was mailed to Zevin, who turned it over to Browne and was in the form of a "kick-back," Mr. Kostelanetz said. Zevin pleaded not guilty and was held in $20,000 bail. His case was set for November 9th.

Personnel Changes Made by Tri-States

The following changes in Tri-States Circuit personnel were reported in the past week:

James Clemmons, formerly of Spencer, Ia., was named to replace William Haver as assistant manager of the Fort, Rock Island, Ill. Mr. Haver enlisted in the Army. Robert Danico, assistant manager of the Capitol, Davenport, Ia., and Richard Stoddard, manager of the Rockett, Moline, Ill., have entered the service and their replacements are yet to be made. Doris Longley, assistant manager at the Rockett, will leave at the end of the month to be married. Richard Phillips was transferred to Fremont, Neb., replacing Rex Cool, now managing the Northwood, Northwood, Ia.

Loew N. Y. Houses to Play Two Paramount Blocks

Paramount and Loew's in New York last week concluded negotiations whereby the Loew theatres, both metropolitan and suburban of the New York territory, will play Paramount's first two blocks of pictures for the current season, Neil Agnew, Paramount sales head, said.

The deal was negotiated by Charles Moskowitz and Joseph Vogel of the Loew circuit and Mr. Agnew and Milton Kusell, representing Paramount.

Producer Assignments Made at 20th-Fox

New producer assignments made this week at the Twentieth Century-Fox studio here added one new production to the schedule of each of three producers on that lot. Lee Marcus will produce "Bad Man of Texas." William Perlberg will produce "One Destiny," novel by Phil Stong. Kenneth Macgowan will produce "Happy Land."

Cited for Blackout Violation

Two Chattanooga, Tenn., houses, the Tivoli and Amusu, have been cited for violation of a practice blackout.

THE MOST FABULOUS OF ALL ROGUES ROCKS THE MOST FABULOUS OF ALL TOWNS WITH THE MOST FABULOUS OF ALL HIS ADVENTURES!

OUT OF ORDER

When Blackie goes Hollywood..a blonde goes wild..crooks go to jail..and showmen go to town!

Boston Blackie Goes Hollywood

with
CHESTER MORRIS
William Wright · Constance Worth · George E. Stone
Original screen play by Paul Yawitz · Produced by WALLACE MacDONALD
Directed by MICHAEL GORDON · A COLUMBIA PICTURE

RELEASED NOVEMBER

It's YOUR Scrap!
Arrange a Scrap

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

The Navy came through for RKO Radio's "The Navy Comes Through" at San Francisco on Navy Day, and RKO Radio came through for the Navy, while Henry J. Kaiser was coming through for both and the United Nations by launching a pair of ships at nearby Richmond as highlight of the 24-hour ceremonies.

The Navy supplied to RKO Radio its newly completed theatre on Treasure Island, for dedication and for the world premiere of "The Navy Comes Through," also with facilities for the broadcasting of Ginny Simms' "Johnny Presents" program (Philip Morris) and with sight-seeing tours and a party.

RKO Radio supplied to the Navy the picture itself, the stars of the same, plus others, two radio columnists—Erskine Johnson and George Fisher—and a simultaneous opening of the picture at the Golden Gate theatre.

To the sailors who filled and refilled the 2,500-seat theatre on Treasure Island for showings of the picture and performances by the visiting players the occasion was an unmixed delight. On their stage they saw George Murphy, Jane Wyatt, Jackie Cooper, Max Baer, Desi Arnez, The Great Gildersleeves, Leon Errol, Ginny Simms and company, inclusive of David Rose's orchestra, and a sequence of minor personalities.

At the close of the enterprise Captain R. S. Culp, USN, officer in charge of proceedings, and Charles Koerner, RKO Radio vice-president in charge of production, pronounced the undertaking a success, a pleasure and a profit.

Production Index Dips

Hollywood's production index dipped to 35 at the weekend, with 13 pictures sent from the shooting stages to the cutting rooms and only seven replacing them.

Paramount started "Dixie" (Bing Crosby, Dorothy Lamour, Marjorie Reynolds, Lynne Overman) and "China" (Loretta Young, Alan Ladd, William Bendix), and finished "For Whom the Bell Tolls," some three months before the cameras. RKO Radio started "From Here to Victory" (Cary Grant, Charles Bickford), and Arnold Pressburger launched "Never Surrender" (Brian Donlevy, Walter Brennan, Anna Lee).

The studio picture, over all:

COMPLETED

Columbia
Murder in Times Square
Deadline Guns

MGM
Cabin in the Sky
Lassie Come Home
Presenting Lily Mars

Monogram
Down on the Great Divide*

Paramount
For Whom the Bell Tolls

PRC
Overland Stagecoach

RKO Radio
Fight for Freedom

Republic
London Blackout Murders

Universal
Shadow of a Doubt

Warners
Air Force
Crime by Night**

STARTED

MGM
Half Pint Kid

Monogram
Silent Witness

Paramount
Dixie
China

RKO Radio
I Walked With a Zombie
From Here to Victory

Pressburger
Never Surrender

SHOOTING

Columbia
Merry-Go-Round

MGM
Gentle Annie
Nothing Ventured
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Salute to the Marines
Youngest Profession

Monogram
Silver Skates

Paramount
True to Life
Miracle of Morgan's Street
Aerial Gunner

RKO Radio
Bombardier
This Land Is Mine
Hitler's Children

Republic
Prairie Pals

20th-Fox
Secret Mission
Immortal Sergeant
Coney Island
Margin for Error

Universal
Frankenstein Meets the Wolf Man
Corvettes in Action
Forever Yours
It Ain't Hay

Warners
Action in the North Atlantic
Edge of Darkness
Background to Danger
Thank Your Lucky Stars

*Formerly "Beyond the Great Divide." **Formerly "Forty Whacks."

278 Aided War Effort in Month

No grass grew 'neath the feet of screen, stage and radio entertainers during October, according to a report compiled at the weekend by the Hollywood Victory Committee, which revealed that 278 personalities had given of their time and talents during that period in support of activities and interests stemming from the war.

The HVC talent pool supplied players for 53 USO Arm yand Navy camp shows in the Pacific area during the month. It furnished talent for 26 Government broadcasts. It provided 20 personal appearances of stars for the Treasury Department and other agencies, and for 23 radio transcriptions recorded for short-wave transmission to American forces in all parts of the world.

Eighty-seven players participated in the making of the transcriptions, 36 in the broadcasts, 64 in the personal appearances and 61 in the entertainments for troops. Players went to Canada to take part in the Canadian Victory Loan bond drive, while others appeared in all parts of the United States and in the Canal Zone.

Gordon Hollingshead, new chairman of the short subjects branch of the Academy of Motion Picture Arts and Sciences, has appointed Lewis Notarius, Fred C. Quimby and Jules White to the executive committee of the branch.

First to reach the camera stage among the several features based on Russia, announced a while back by as many studios, is Warner Brothers' "Mission to Moscow," scheduled to start shooting this week. Walter Huston is to portray Ambassador Joseph E. Davies, from whose book the picture derives, with Ann Harding portraying Mrs. Davies. Other players are Victor Francen, Barbara Everest, Joyce Reynolds, Richard Travis and George Tobias. Robert Bucker is producer and Michael Curtiz director.

"The Rollicking Rogues," novel by Johnston McCulley, has been purchased by Republic for use as material for "King of the Cowboys," Roy Rogers vehicle, scheduled for production as a high budget special.

Upon completion of their "Air Raid Wardens" at MGM, Laurel and Hardy return to Twentieth Century-Fox to make "Me and My Shadow."

"Always a Bridesmaid" has been announced by Universal as a vehicle for the Andrews Sisters.

Michael Gordon has been assigned direction of Columbia's first picture in its newly announced "Crime Detector" series.

RKO Borrows Loraine Day

Warners have given Franchot Tone the lead opposite Bette Davis in "Old Acquaintance," formerly earmarked for George Brent, who is now in service.

Isadore Goldsmith, recently signed by Columbia as a producer, has been given "Women at War" as his first picture.

RKO Radio has borrowed Loraine Day from MGM to appear opposite Cary Grant in "From Here to Victory," *Cosmopolitan Magazine* story by Milton Holmes, which H. C. Potter is to direct for producer David Hempstead.

William Dieterle is to direct MGM's "Bataan Patrol."

Ida Lupino and Olivia de Havilland have been selected by Warners to play two of the three Bronte sisters in "Devotion," which Curtis Bernhardt will direct for producer Robert Buckner.

"Halta," an original by Heinz Herald, has been acquired by Columbia for production as a high budget attraction.

Scoring Assignments Made at Columbia

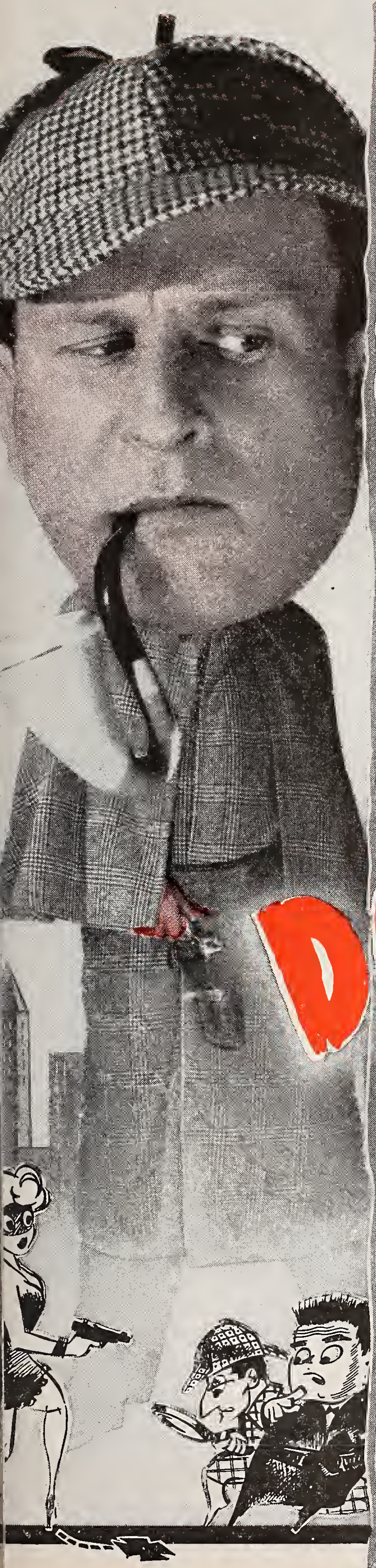
Werner Heymann has been signed to score "A Night to Remember," the Loretta Young-Brian Aherne co-starring film at Columbia.

Other scoring assignments list John Liepold, assigned to "The Desperadoes." Louis Gruenberg, scoring "Commandos Strike at Dawn," and Dave Raskin scoring "Something to Shout About," the Cole Porter musical. Don Raye and Gene dePaul have been signed to write original songs for "What's Buzzin', Cousin?"

Wead To Do Script

Commander Frank Wead has been given a leave of absence from the Navy to do the script for Metro-Goldwyn-Mayer's "They Were Expendable," from W. L. White's story. Sidney Franklin will produce.

THEY DO IT AGAIN IN "WHO DONE IT!"



BUD "Bloodhound"
ABBOTT
and
LOU "Gumshoe"
COSTELLO

in the most riotous riot of defective detecting that ever scared you into laugh-sterics!

WHO DONE IT?

with
PATRIC KNOWLES
WILLIAM GARGAN
Louise ALLBRITTON

Jerome Cowan William Bendix
Mary Wickes Don Porter
Thomas Gomez Ludwig Stossel

Screen Play,
Stanley Roberts • Edmund Joseph • John Grant
Original Story, Stanley Roberts
Directed by ERLE C. KENTON
Associate Producer, ALEX GOTTLIEB

UNIVERSAL PICTURES

Newman Opposes Price Increase

Frank L. Newman, president of the Cascade Theatres Corporation, subsidiary of Hamrick-Evergreen Theatres, while on a brief visit to Portland, Ore., last week, declared," We believe that the many thousands of patrons of our numerous theatres in some dozen cities in the Pacific Northwest are paying enough for their theatrical amusement, and should not be asked to pay still higher admission prices."

As chairman of a special committee, Mr. Newman will protest a proposed occupation tax of five per cent of all gross receipts to raise money to help balance any city's 1943 budget.

"The prices that people now pay for their entertainment are right now high enough, and, as for the theatres, they're making less money during 1942 so far than they did on an average for the six years prior to 1942.

"If the proposed tax were put into effect, it unquestionably would put many small theatres out of business. This would apply particularly to the neighborhood or suburban theatres. If they close down what are the people in the outlying districts going to do for theatrical amusement? They will be rationed for gasoline and, as it is, many of them won't be able to go to the neighborhood picture houses even if they're open. It will be still worse if they have no movies but those downtown, and then find themselves with no way to get downtown.

"American theatres today are being operated not only for amusement, but for the kind of amusement which builds morale among the folks at home. It keeps up their spirits and the government has recognized the fact.

"Motion picture cameramen have been classified as essential in the Selective Service System. President Roosevelt himself has pointed out the value of the motion picture industry to the nation in this time of war." Mr. Newman said.

Fleischer Plans Series For U. S. Treasury

At the request of the Treasury Department Dave Fleischer, head of Columbia's cartoon unit, is creating a new character for a possible series of short subjects to be made under Government contract.

Edmund Seward, who adapted "Gulliver's Travels" to the cartoon medium, has been added to Mr. Fleischer's story department to devote full time to story ideas for the contemplated cartoons.

Claim British Funds Should Cut Rentals

The release of "frozen" revenues in Britain should impel the distributors to reduce, rather than increase, film rentals, in the opinion of Philadelphia independent exhibitors meeting Monday in the Broadwood Hotel. The session was held by Allied of Eastern Pennsylvania. One hundred fifty theatres were represented.

New York Critics Elect

The New York Film Critics' Circle on Wednesday elected Rose Pelswick, motion picture critic of the *Journal-American,* as chairman. She succeeds Leo Mishkin of the *Morning Telegraph.* The meeting also selected Dorothy Masters, of the New York *Daily News* to replace Herbert Cohn of the Brooklyn *Eagle* as secretary. The critics will make their selections for the best pictures of the year during the first week in January.

Gets Lowell Theatre

Michael Alperin, booker for Windsor Locks and Southington theatres, has acquired Roy Heffner's Tower theatre, Lowell, Mass.

Exhibitor Protests Demand For Higher Rentals

Henry Reeve, president of the Texas Theatre Owners, Inc., and operator of the Mission theatre in Menard, Texas, protests against what he sees as consistent distributor demand for higher rentals. He says that the smaller exhibitors in "stranded towns" which have not benefited from the war effort, cannot pay higher rentals and remain in business.

Mr. Reeve's observations follow:

Isn't it time to use some plain American common sense in the motion picture industry? The trade papers, every week, are full of exhibitor and distributor arguments pro and con on fair trade practice, advanced admissions, the migration from the small town, too many war pictures and the death of the UMPI. Every major distributor is shouting his desire to aid the war effort, to keep every theatre open even at a personal sacrifice. In actual practice, the trend of their sales policies are distinctly un-American and are reflected in the constant increase in net earnings on each distributor's financial statements.

Why is it, when we have realized for nine months that a very distinct difference lies between stranded towns and those which have been aided by the war effort, we in the former category, when we are approached on 1942-1943 contracts are, in many cases, confronted with demands for higher prices than those applying prior to December 7th?

The branch manager of a major distributor was with me two days this week—we were unable to get together. I could not meet the company's demands, and even though he sat in my theatre and saw what was happening to a class A picture on the second night of it's run, he told me he was powerless to deviate from the "formula" which was based on 1941 records.

Following this same thought, I received a phone call this morning from another company in regard to one picture in a block offered us three weeks ago. This picture being priced at $30. Under demand from New York, they asked that I agree to an increase to $35 or play the picture at 35 per cent with no guarantee. The phone call used up most of the increase asked for on a flat rental basis and a checker will use up the company's entire profit, if any, on the percentage plan.

A large majority of the small independent theatres of this country are lending their every effort to further our war effort in every way possible, and in accordance with every request made of them. We cannot become enthused over the many new issues and topics written and discussed in the trade press and at exhibitor conventions when we know that the situation, as outlined above, has been openly acknowledged for months by all parties concerned, still exists, is still unanswered, and the future of the small community theatre of America is distinctly in jeopardy.

Heavy Schedule Set For USO Shows

USO Camp Shows, Inc., is booking a heavy schedule of variety shows and legitimate plays for routing among Army camps and Naval stations about Thanksgiving time. It is expected that the New York office will produce "Junior Miss," "Arsenic and Old Lace," "You Can't Take It with You," "Claudia""The Male Animal" and "Room Service." In addition, eight variety shows will go to smaller camps and 26 tabloid troupes to remote areas.

In Chicago, two variety shows, "Loop the Loop" and "The Fun Parade"; and six tabloid troupes will be produced by Charles Niggemeyer, former State-Lake and Oriental theatres stage director. On the West Coast two variety shows, two plays and four tabloids will be produced.

Plans also are under way for four concert shows to be released at the same time. On their 22-week routes, the various units play in 1,000 camps.

Myron Selznick Joins Harry Hopkins' Staff

Myron Selznick is on Harry Hopkins' Lend-Lease Administration staff, in Washington. The former talent executive started on Monday.

Mr. Selznick's agency in Hollywood will continue. Henry Heisingson is general manager.

Fred Birnbach Dies; Was AFM's Secretary

Fred Birnbach, 52, international secretary of the American Federation of Musicians, died in a Minneapolis hospital November 2nd.

Mr. Birnbach was formerly secretary of the Minneapolis Musicians Association. Ten years ago he left that city for New York, where he took an AFM post, becoming secretary in 1936. In music, Mr. Birnbach was a clarinetist and pianist. During the AFM convention at Dallas in June, he became ill. In August, he returned to Minneapolis.

Helen Troy Dies

Helen Troy, screen and radio actress, died Sunday night in a Santa Monica, Calif., hospital, at 38. Miss Troy had appeared in motion pictures from 1936 through 1939. Survivors are her husband, Dr. Alton Edward Horton, and two children.

Prints Lost in Theatre Fire

Fire of undetermined origin damaged the Roxy theatre at Priest River, Idaho, on November 2nd, destroying the booth equipment and the prints of two feature pictures. Damage was estimated at $10,000 with losses partially insured. Prints of 20th Century-Fox's "Rings on Her Fingers" and RKO's "My Favorite Wife" were burned.

INDUSTRY SCRAP CAMPAIGN MOVES INTO HIGH SPEED

Reports from All Sections to WAC Show Theatres' Response Excellent

The most important current contribution of the motion picture industry to the nation's war effort—the drive for scrap metal—this week moved into high gear. Pressed with local theatre campaigns and spurred by messages on the screen, the drive was showing excellent results. From all sections of the country came reports to the War Activities Committee in New York of substantial theatre collections of scrap.

Northern New Jersey theatres have distributed more than 150,000 free tickets for scrap matinees, and in Newark alone more than 20 tons of scrap were collected. With a per capita average of 10 pounds, it is expected that almost 75,000 tons will come from this area.

In Union City, N. J., the Lincoln and Capitol theatres entertained 1,500 at scrap matinees, bringing in 15 tons. Managers C. W. Griswold and Jerry Baker will continue the shows.

In Houlton, Me., the scrap campaign lagged until it was taken over by Francis Gooch, owner of the Houlton theatre, and a committee of business men. The drive opened with a scrap show and parades and other public ceremonies built up the campaign. Mr. Gooch's committee enlisted the 500 workers, including soldiers, and about 40 trucks for collecting the salvage. Five hundred thirty-five tons were registered. With a population of 13,342 people, that represents about 80 pounds per capita.

Field Reports Show Good Results

At Westbrook, Me., the Star theatre held a scrap matinee attended by 900. Three tons were collected and sold and the proceeds turned over to the local Office of Civilian Defense.

The Circle theatre in Hagerstown, Ind., staged a scrap matinee in conjunction with the newspaper drive, and collected one-and-a-half tons.

In North Bergen, N. J., the Embassy theatre, managed by Emanuel Light, held a special salvage show, and collected 20 tons of scrap. Three Norwich, Conn., theatres held scrap matinees, Loew's Poli Broadway and Warner's Palace and Strand. Eight tons were collected. Harrisburg, Pa., scrap matinees were held recently at the Rio, Senate, Loew's State and Colonial theatres.

In Atlanta, Ga., the Capitol theatre held a special show for 1,400 children and collected seven tons of scrap. This was part of the local newspapers' drive and was to be followed by another scrap matinee at Loew's Grand. In Shadyside, Ohio, the Ritz, a small thetare, drew a ton of salvage out of its scrap matinee.

Huntington, L. I., under the chairmanship of Jack La Reaux, Morris Markowitz, Earl Wadge and D. W. Martin, put on an elaborate scrap campaign. Parades, contests with prizes supplied by local merchants, contacts with schools and other civic organizations resulted in two lots-full of salvage.

Ben Mindlin, manager of the Valley Stream theatre, Valley Stream, L. I., entertained 1,600 children at his scrap matinee, which produced approximately eight tons. The school which contributed the greatest amount of salvage will receive a gift donated by the theatre.

Proceeds of Scrap Sale Donated to Charity

In Reading, Pa., the Astor theatre held two scrap matinees, giving 1,500 free admissions, and collected three tons of salvage. The revenue from the sale of the scrap was given to a local charity. The Strand theatre in Strasburg, Pa., gave a special show and gathered a ton of scrap. The manager received $6.35 for it, which he gave to the Red Cross.

More keys were collected by Loew's theatres in the New York metropolitan area than by any other theatre group or business unit, according to Thomas I. Jones, chairman of the "Keys to Victory" campaign, an adjunct of the nationwide scrap drive.

At Saranac Lake, N. Y., the Pontiac theatre was host to 500 youngsters at a special Saturday morning show and collected five tons of scrap. In Ashland, Ohio, 500 children attended a scrap matinee at the Ashland theatre. One thousand keys, a ton of scrap metal, and a large pile of rubber resulted.

More than 1,500 students at Corbin, Ky., brought in at least 10 pounds of metal each and were dismissed from school to attend a scrap matinee at one of the Schine theatres. The Hippodrome and Viv theatres were used and registered more than 15 tons of scrap. The money from the sale of the scrap was turned over to the local Kiwanis Club's fund for underprivileged children.

Buffalo Scrap Collection Above Expectations

By tying in with the Buffalo *Evening News* campaign for "Smokes for Soldiers" and Navy Relief, the Buffalo scrap matinees are expected to reach a total well in excess of anticipated figures. The revenue from the sale of the contents of the theatre bins will be turned over to these two organizations.

Charles B. Taylor, Buffalo salvage chairman, was able to promote 25 salvage 24-sheets, placed in the most desirable locations, with a strip citing the Buffalo theatre drive. In addition, the daily film ads carried reference to the scrap campaign.

Scrap matinees have been held in more than 40 Tri-States and Central States theatres, yielding 224 tons of salvage, according to A. H. Blank, Iowa War Activities Committee chairman. This is an average of about six tons a theatre.

The revenue collected from the sale of the scrap, in each case up to the individual theatre, was given to local charities.

Donald Nelson, chairman of the War Production Board, last week asked the country to "dig deeper" for scrap. He said:

"Any equipment that can be used or that can be repaired and put to use for the war effort is not scrap. But what cannot be used belongs on the nation's scrap pile.

"During the second half of 1942 we must get at least 12 million tons of scrap from industrial firms. This is a big order. But, nonetheless, we must reach that goal before winter, when normal supplies of scrap fall off. The need is great; time is all important. And all plants can expect excellent cooperation from the Industrial Salvage Section of the War Production Board, from local communities and from the newspapers of the nation.

British, Dutch Seamen At "Aircraft" Opening

Several hundred officers and men of the Royal Navy as well as British and Dutch merchant seamen attended the United States premiere of the Alexander Korda-United Artists picture, "One of Our Aircraft Is Missing," at the Globe theatre, New York, last Friday night. All proceeds of the opening were turned over to the British War Relief Society for maintenance of British Seamen's Clubs in American ports, and the Queen Wilhelmina Fund for Christmas parcels for men of the Dutch Merchant Marine.

In addition to the tickets bought for seamen by individuals, 100 tickets each were paid for by the United Nations' War Relief Committee of the American Federation of Labor, of which Matthew Woll is chairman, and the American and Allied War Relief Committee of the CIO, of which Irving Abramson is chairman. Fifty tickets were bought by the United Jewish War Effort, headed by Dr. Stephen S. Wise and Dr. Joseph Tannenbaum.

Approve Warner Short

The Government has approved Warner plans for production of "The Army, Navy and Marines," a Technicolor two-reel subject which will depict teamwork and coordination of effort among the three branches of fighting forces. Roger Q. Denny and Carl Dudley are writing the script. Gordon Hollingshead will produce.

Taylor with Odeon

Percy Taylor, former United Artists branch manager at Denver and Salt Lake City, has been named to an Odeon Theatres home office post in Toronto by Haskel M. Masters, general manager.

McCall Joins Birdwell

George McCall has joined the staff of Russell Birdwell and Associates. Mr. McCall is known in the newspaper, radio and theatrical fields. For the past four years he has been appearing in and directing national radio shows.

M. E. Lee Head Booker

M. E. Lee has been appointed head booker for the Central States circuit, Des Moines. He succeeds Donald West, now in the Army. His place as assistant to Mr. West has been filled by Leo Doty.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ARIZONA: Jean Arthur, William Holden—An old one, but good. And just the type of picture the local harvesters like to relax with. Played Monday-Wednesday, September 28-30.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

BLONDIE FOR VICTORY: Penny Singleton, Arthur Lake—A picture in a series that always draws a crowd. Well liked by everyone.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

COUNTER ESPIONAGE: Warren William—This is a fine Lone Wolf story. Plenty of thrills. Will satisfy them all.—George Rothrock, Rothrock Theatre, Macksville, Kan.

DON RIO GRANDE WAY: Charles Starrett—A nice Western that did good weekend business.—H. Rankin, Plaza Thetare, Tilbury, Ontario. Small town patronage.

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Extra good entertainment for the masses.—George Rothrock, Rothrock Theatre, Macksville, Kan.

INVADERS: Leslie Howard, Raymond Massey, Laurence Olivier—Play this and get a big surprise. Fine show.—George Rothrock, Rothrock Theatre, Macksville, Kan. General patronage.

INVADERS, THE: Leslie Howard, Raymond Massey, Laurence Olivier—Very poor business. People walked the streets until time to go home. Good war picture but the people do not want war pictures. Believe picture overrated. Played Saturday, Sunday, October 17, 18.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town patronage.

PARACHUTE NURSE: Kay Harris—Something different and I'll say great. Played Wednesday, Thursday, October 14, 15.—George Rotbrock, Rothrock Theatre, Macksville, Kan. General patronage.

SECRETS OF THE LONE WOLF: Warren William, Ruth Ford—This series is very popular in a small town. Played it on a single bill with no regrets.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

SPIRIT OF STANFORD, THE: Frankie Albert—Good football yarn. Nice business.—George Rothrock, Rothrock Theatre, Macksville, Kan.

THEY ALL KISSED THE BRIDE: Melvyn Douglas, Joan Crawford—Lots of fun. Business good.—George Rothrock, Rothrock Theatre, Macksville, Kan. General patronage.

WIFE TAKES A FLYER: Joan Bennett, Franchot Tone—Here's a good show and a surprise. Play it by all means.—George Rothrock, Rothrock Theatre, Macksville, Kan. General patronage.

Metro-Goldwyn-Mayer

CROSSROADS: Hedy Lamarr, William Powell—We had people walk out on this picture. I thought it very poor and so did the people. It is not a good prevue picture. Played Saturday-Monday, October 10-12.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz. Small town patronage.

CROSSROADS: Hedy Lamarr, William Powell—Rather talkative but it has a very thought-provoking plot which my bunch appreciated. The ending keeps you guessing and the whole setup is good. However, even doubled with "Magnificent Ambersons," we just about broke even. Something has got to be done about these towns that are rapidly getting smaller in population. The salesmen always say they won't let us have to close but they keep us mighty close to it, believe me. Played Friday, Saturday, October 23, 24.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town.

JACKASS MAIL: Wallace Beery, Marjorie Main—This surprised in two ways. It was a better picture than critics had led us to expect. It satisfied everyone, we know, because many said so. Box office strength was good, although of course the holiday helped. Played Sunday, Monday, October 11, 12.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—If they give these good troopers any more like this one I can see them passing out of favor. It is just a weak sister that will not add any to their chances for support from the public in the future.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Splendid picture but milked to death by Loew's downtown house. When a good hit comes along the first runs take in all the dough and what's left we get. In four deluxe neighborhood spots it was yanked before the completion of the engagement, including our house. Played Tuesday, Wednesday, Thursday, October 13-15.—Joe Armantrout, Vogue Theatre, Indianapolis, Ind. General patronage.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—The personable John Carroll held this minor effort together. Played Friday, Saturday, October 9, 10.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—Not a big picture but at least it is out of doors and it is okay for a weekend run. Very much of a relief from the war and spy pictures. John Carroll has a role very much as did Warner Baxter in the Cisco Kid pictures and that is okay with our audiences, too.—A. E. Hancock, Columbia Theatre, Columbia, City, Ind Small town patronage.

SMILIN' THROUGH: Jeanette MacDonald, Gene Raymond, Brian Aherne—Much enjoyed by the music-minded, but rather slow for the farmer trade. Played Thursday-Saturday, October 1-3.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—At first runs you'll not like it, but it's good—grows on you.—George Rothrock, Rothrock Theatre, Macksville, Kan. General patronage.

STARS LOOK DOWN, THE: Margaret Lockwood, Michael Redgrave—An exceptionally good picture that was enjoyed by all.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

TISH: Marjorie Main, Lee Bowman—A good show enjoyed by all. They're still talking about it. Critics panned this. They don't know their pictures. Played Friday, Saturday, October 16, 17.—George Rothrock, Rothrock Theatre, Macksville, Kan. General patronage.

Monogram

CORPSE VANISHES, THE: Bela Lugosi—Tops in horror shows. Fine for midnight show. It actually scared them for the first time.—F. E. Shipley, State Theatre, Lenox, Iowa. Small town patronage.

Paramount

ARE HUSBANDS NECESSARY?: Ray Milland, Betty Field—Well produced. Satisfactory midweek booking for small towns.—F. E. Shipley, State Theatre, Lenox, Iowa. Small town patronage.

ARE HUSBANDS NECESSARY?: Ray Milland, Betty Field—Good comedy and good business. Played Tuesday, October 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Our patrons considered this just another "Tarzan" story and did not show up. A low grosser that needs heavy help in spite of Technicolor and cast. Played Sunday-Tuesday, October 4-6.—Joe Armantrout, Vogue Theatre, Indianapolis, Ind. General patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Swell show to nice business.—George Rothrock, Rothrock Theatre, Macksville, Kan.

FLEETS IN, THE: Dorothy Lamour, William Holden—Best one yet to date.—George Rothrock, Rothrock Theatre, Macksville, Kan. General patronage.

GREAT MAN'S LADY, THE: Joel McCrea, Barbara Stanwyck—We sold this show to the Daugbters of Empire who sold tickets and cleared enough money to take care of soldier Christmas packages in Tilbury.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

GREAT MAN'S LADY: Barbara Stanwyck, Joel McCrea—Good picture with a lot of "drammer" for a small town, but they liked it. Played Sunday, Monday, September 20, 21.—Terry Axley, New Theatre, England, Ark. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—This musical was a good attraction in our house. We benefited by an early date. It pleased everyone and surprised at the box office. Crosby-Astaire great. Played Sunday. Monday, October 18, 19.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—This is an innovation with good music and of course some splendid dancing by Astaire and the girl whose name, I think, is Virginia Dale, who is plenty good. But the picture only did average business. The scenario was very thin. In fact, you could not recognize that it was there; the songs and dances made up for it. However, there was no enthusiasm about the picture, they just accepted it as a background for Bing's songs and Fred's dancing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina—This is another good one from Paramount. Played too late for business.—George Rothrock, Rothrock Theatre, Macksville, Kan.

MY FAVORITE BLONDE: Bob Hope. Madeleine Carroll—My customers thought this was Bob Hope's best picture since "Caught in the Draft," and I agree with them. A whole lot of fun for everybody. Played Thursday-Saturday, September 24-26.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—Fine entertainment and that's what we need. Laughs galore.—George Rothrock, Rothrock Theatre, Macksville, Kan. General patronage.

REAP THE WILD WIND: Ray Milland, Robert Preston—Fair production. Play it and you'll lose your shirt.—George Rothrock, Rothrock Theatre, Macksville, Kan.

Republic

IN OLD CALIFORNIA: John Wayne, Binnie Barnes—Audiences liked it and business held up three days on Sunday, Monday, Tuesday run. Played October 18-20.—F. E. Shipley, State Theatre, Lenox, Iowa. Small town patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Just what small town audiences want. Played Sunday-Tuesday, October 18-20.—F. E. Shipley, State Theatre, Lenox, Iowa. Small town patronage.

REMEMBER PEARL HARBOR: Donald Barry—Good timely entertainment. Too bad they didn't put more star value in this one.—F. E. Shipley, State Theatre, Lenox, Iowa. Small town patronage.

SUNSET ON THE DESERT: Roy Rogers—Production values have been stepped up in this one. Excellent for Friday, Saturday double bill.—F. E. Shipley, State Theatre, Lenox, Iowa. Small town patronage.

RKO Radio

MAGNIFICENT AMBERSONS, THE: Joseph Cotten, Dolores Costello—Good dramatic acting of the

(*Continued on opposite page*)

(*Continued from opposite page*)

heavy type, but this is not a small town picture. Business was poor and I had some walkouts. Played Sunday, Monday, October 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAGNIFICENT AMBERSONS, THE: Joseph Cotten, Dolores Costello—Ran this with "Crossroads," making an expensive show which came out about even. Here is unusual photography, unusual direction, excellent acting and a rather uninteresting story. A large number of my folks go for the technical side of films, so it was well appreciated here but, even with its co-feature, it only hit the average box office stride. I liked it personally. You'll have to figure this one out for yourself. Played Friday, Saturday, October 23, 24.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town.

MEXICAN SPITFIRE SEES A GHOST: Lupe Velez, Leon Errol—Another entertaining programmer in the "Spitfire" series. Audiences like them.—F. E. Shipley, State Theatre, Lenox, Iowa. Small town patronage.

Twentieth Century-Fox

MAGNIFICENT DOPE, THE: Henry Fonda, Don Ameche, Lynn Bari—Good picture with fair business. Starts off slow but plenty of laughs in the latter part. Fine acting by all the cast. Audience liked it fine. Played Wednesday, Thursday, October 14, 15. —H. F. Steinshover, Aladdin Theatre, Mound City, Kan. Small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—Audience said it was the best picture in years. Had a fair attendance. Technicolor helped out. Both stars at their best, several thought. Played Sunday, Monday, October 18, 19.—H. F. Steinshover, Aladdin Theatre, Mound City, Kan. Small town patronage.

PIED PIPER, THE: Monty Woolley, Roddy MacDowell—Good picture but only average business. Not enough star power. Played Wednesday, Thursday, October 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—A dandy picture that everyone enjoyed. Played Monday-Wednesday, October 5-7.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town patronage.

TEN GENTLEMEN FROM WEST POINT: Maureen O'Hara, George Montgomery—Not a bad picture but altogether too many dark scenes in it. Acting wasn't too good. Fair attendance. Not as good as "To the Shores of Tripoli." Played Sunday, Monday, October 11, 12.—H. F. Steinshover, Aladdin Theatre, Mound City, Kan. Small town patronage.

TEN GENTLEMEN FROM WEST POINT: Maureen O'Hara, George Montgomery—Satisfactory as far as the picture is concerned. It had good continuity and of course the glamour of West Point in the making. But the error came in photographing the night scenes so dark that even with high intensity lamps and strong light, the action could not be followed.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine —While this feature deserved better attendance it reversed box office results to the lowest record for 1942. The few patrons who saw it liked it. However, there are entirely too many war pictures of this type to lure patrons—they are wise. Played Wednesday-Friday, October 7-9.—Joe Armantrout, Vogue Theatre, Indianapolis, Ind. General patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Good picture. Story, direction and cast perfect. Business down, and I think that it will continue down, on pictures that deal with war. There have been too many spy and war pictures and not enough comedy. We miss a lot of our regular patrons on pictures such as this. The occasional one, that is outstanding stands a chance to do some business. (And this one is good). A light comedy will do 40 per cent more than the other type. That's box office dope, and that is the criterion. Music and laughter are the meat the public is looking for today.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

United Artists

ABOUT FACE: William Tracy—A nice comedy that we double billed.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

FIESTA: Ann Ayars, George Givot—A lot of beautiful Technicolor wasted on a silly mess that the Government should have stopped because of priorities. Pass it up or swap it out. Played Tuesday, Wednesday, October 6. 7.—Terry Axley, New Theatre, England, Ark. Small town patronage.

GENTLEMAN AFTER DARK: Brian Donlevy, Miriam Hopkins—A very nice picture that held plenty of entertainment. Unfortunately it fell down at the box office, so less people were present to enjoy it. The stars were both in top form. Played Wednesday, Thursday. October 14. 15.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HAY FOOT: William Tracy—This series are particularly popular.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

JUNGLE BOOK: Sabu—This picture failed to do business up to expectations. Business only average. —H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

JUNGLE BOOK: Sabu—Much to my surprise this turned in a good gross. It is a very spectacular color jungle picture with plenty of thrills and done in very good shape. Everyone I spoke to had a good word for it. Some of the material must have been a real job to photograph. It ought to go over well almost anywhere, but things do not always happen the way they ought. Played Thursday, October 22.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town.

JUNGLE BOOK: Sabu—Terrible. Lost several meals.—George Rothrock, Rothrock Theatre, Macksville, Kan.

MISS ANNIE ROONEY: Shirley Temple—Shirley has "lost her strut" as big box office, but this one is OK, and should do average business. Played Tuesday, Wednesday, September 22, 23.—Terry Axley, New Theatre, England, Ark. Small town patronage.

TWIN BEDS: George Brent, Joan Bennett—Terrible!—George Rothrock, Rothrock Theatre, Macksville, Kan.

Universal

GIVE OUT SISTERS: Andrews Sisters—Played to a good house. Audience reaction was good. Had just started in Kansas City, Mo., so we had to pioneer it. Is one of the better Andrews Sisters' pictures. Played Wednesday, Thursday, October 21, 22.—H. F. Steinshover, Aladdin Theatre, Mound City, Kan. Small town patronage.

INVISIBLE AGENT: Jon Hall, Ilona Massey—Oh, hum, another spy picture combined with some war. Not worth running either, that is, if you want quality. It is crudely done despite the name cast. And the public is becoming somewhat satiated with pictures that deal with war. The lighter pictures are the ones that are getting the play now. I don't mean to intimate that the better of the war dramas are out, but, every newsreel carries war shots as they should do. And I will stress again that the public in time of strain such as this, needs pictures at which they can relax and get a laugh once in a while. I, and I think I speak for our public, do not want too much of the realism of war brought to them today. Too many have men in the service and most would rather forget the risks that they are running. They tell us so. Many won't come to a war picture at all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

PARDON MY SARONG: Abbott & Costello, Virginia Bruce—You can't gripe against a picture that does business. But it is the same old stuff over again and not much innovation. But as long as they come, as they did on this one, I'll run them. We sense a keyed-up public, tense and worried about the way the war is going and anything that gives them relaxation, I think. is going to be welcomed.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

PARIS CALLING: Elisabeth Bergner, Randolph Scott—This is a type of picture that adults will enjoy. It's got a few war scene and will be enjoyed. Very good crowd. Played Wednesday, Thursday, October 7, 8.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz. Small town patronage.

PARIS CALLING: Elisabeth Bergner, Randolph Scott—About the average for war pictures. Poor business. War pictures gross about one-fourth to almost one-half of regular shows. Played Saturday, Sunday, October 10, 11.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town patronage.

Warner Brothers

ALWAYS IN MY HEART: Kay Francis, Gloria Warren—This is particularly good. It's a good story enacted by a great cast of favorites. Kay Francis should be seen more often. About average box office and everyone very satisfied. Played Friday, Saturday, October 9. 10. Arthur K. Dame. Palace Theatre, Penacook, N. H. General patronage.

BULLET SCARS: Regis Toomey—We played this one to a very good crowd. Second show was "Fighting Bill Fargo" with Johnny Mack Brown. Lots of action. Played Friday, Saturday, October 9. 10.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz. Small town patronage.

BUSSES ROAR: Richard Travis, Julie Bishop—Good little action picture to below average business. Lacks star power. Played Friday, Saturday, October 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GAY SISTERS: Barbara Stanwyck, George Brent—Hit solidly with our patrons. Picture is highly entertaining and will do business where Barbara is liked. George Brent is excellent in his role. Played Saturday-Monday, October 10-12.—Joe Armantrout, Vogue Theatre, Indianapolis, Ind. General patronage.

I WAS FRAMED: Michael Ames, Julie Bishop—This picture had some new stars. Very good picture, lots of action. Played on Wahoo Night to a very good crowd. Played Tuesday, October 13.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz. Small town patronage.

Short Features

Columbia

BUNDLE OF BLISS: Andy Clyde—Give the devil his due, boys and girls. No one can compare with this type of slapstick in any town.—Terry Axley, New Theatre, England, Ark.

DEEP IN THE HEART OF TEXAS: Community Sing—Good community sing. However, patrons here do not join in the singing.—J. H. Taylor, Zap Theatre, Zap, N. D.

EVEN AS YOU: All Star Comedies—Columbia two-reelers can't be beaten.—George Rothrock, Rothrock Theatre, Macsville, Kan.

GENERAL NUISANCE: Buster Keaton—Good. Went over very good. Columbia has about the best comedies.—J. H. Taylor, Zap Theatre, Zap, N. D. best 1941-42 Stooge subject. Don't miss it. The laughs

LOCO BOY MAKES GOOD: Three Stooges—The will shake everything loose.—J. H. Taylor, Zap Theatre, Zap, N. D.

OLD BLACKOUT JOE: Phantasies Cartoons—Quite a funny cartoon. All about a little darky air-raid warden who can't get one light in particular to black out. Okay.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SCREEN SNAPSHOTS, No. 8: The top ranking songwriters of the day are here gathered together to entertain Uncle Sam's fighting men. Incidentally they did a swell job for our folks as well. This is very good. Recording is weak and fluttery, however.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WHAT'S THE MATADOR: Three Stooges—Good Stooge. Everybody pleased and they really go here. The bull fight gets the laughs.—J. H. Taylor, Zap Theatre, Zap, N. D.

Metro-Goldwyn-Mayer

BLITZ WOLF, THE: Technicolor Cartoon—Golly, but this is a dandy color cartoon! It is a morale builder, a thriller, a clever satire, and a riot. MGM is now going in for the same type of humor that the Merrie Melodies have had pretty much to themselves so far. This first one is an excellent start.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

EARLY BIRD DOOD IT, THE: Color Cartoons—Very good color cartoon. Better than usual.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VICTORY VITTLES: Peter Smith Specialties—Good subject in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BEAUTY AND THE BEACH: Good novelty band act. Audiences like it. Don't pass it up.—F. E. Shipley, State Theatre, Lenox, Iowa.

HERO WORSHIP: Sportlights—The variety of sport and national heroes feted in this make for good entertainment.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

POPULAR SCIENCE, No. 3: Best of the 1941-42 series. Shows training of Army pilots with some swell scenes of night flying. Don't miss this one.—F. E. Shipley, State Theatre, Lenox, Iowa.

RKO Radio

DONALD'S GOLD MINE: Walt Disney—Donald is the top for children in this town. Good color cartoon. —Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz.

FRAMING FATHER: Leon Errol—This is the best produced and funniest two-reel comedy that we have had in some time. My crowd likes Errol so that helps before the picture even starts to get going. He is right on the beam this time.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

JUNGLE JAUNT: Swell animal novelty. Will click with any audience.—F. E. Shipley, State Theatre, Lenox, Iowa.

OLD MacDONALD DUCK: Walt Disney—You have to pay for these things and are they worth it! Use your own judgment in your town but my folks clap their hands when Donald "struts his stuff."—Terry Axley, New Theatre, England, Ark.

QUIET FOURTH, A: Edgar Kennedy—Better than

(*Continued on following page*)

(Continued from preceding page)

most Kennedys as it has more slapstick and noise.—F. E. Shipley, State Theatre, Lenox, Iowa.

SLEEP WALKER, THE: Walt Disney—Pluto draws the kids to the show. We ballyhoo Pluto cartoons.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz.

WATER SPORTS: Good sport reel. Enjoyed by everyone who saw it.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz.

Twentieth Century-Fox

BATTLE OF MIDWAY: War Activities Committee—Very good two-reel subject in color, furnished free by Uncle Sam and showing actual shots taken at the Battle of Midway.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GANDY GOOSE IN TIRE TROUBLE: Terrytoons—Not bad at all for a black and white cartoon. Some original ideas.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

GOPHER GOOFY: .Terrytoon—Good black and white cartoon.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz.

F. B. I. FRONT: March of Time—One of the best March of Time that we have shown here. It is very interesting.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz.

Universal

MUSICALS: Thirteen musicals a year and you can't go wrong on any of them. Universal puts the bands and stars in them. They are tops.—J. H. Taylor, Zap Theatre, Zap, N. D.

RAINBOW RHYTHM: Musicals—Very noisy and cheap. This doesn't stack up to the quality band act produced by Warners or Paramount.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

U. S. Navy

REPAIR, SUPPLY AND RELIEF: Entertaining two-reel subject furnished free by the Navy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

HIDDEN HUNGER: A very interesting Government short, in black and white.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz.

Vitaphone

DRAFT HORSE, THE: Merrie Melodies—This had them howling in their seats. It's quite funny and timely.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

HEP CAT, THE: Looney Tunes—Very good color cartoon. Some of the gags are suggestive.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MARCH ON AMERICA: Technicolor Specials—A rehash of previous Warner short subjects, but splendidly edited to record a resume history of America. Color is excellent.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

A SHIP IS BORN: Technicolor Specials—Good two-reel subject in color, made in a Navy yard.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPANISH FIESTA: Technicolor Specials—Poor and not interesting, although it is in beautiful Technicolor.—Conrad H. Sopia, Paramount Theatre, Casa Grande, Ariz.

SWEENEY STEPS OUT: Hollywood Novelties—Adventures of a small boy lost in the zoo. Very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MERRIE MELODIES: The ones I get go through the projector like a machine gun; patched and old, so I don't like them.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

PLAYGIRLS, THE: Navy Sextet—An excellent all-girl musical combine, definitely away from the usual drum-thumping sort of swing and enhanced by the beautiful Navy Sextet. All tend to make this production one of the most enjoyable we have ever played. The outstanding arrangements and the perfect harmony of the chorus, plus some acute camera angles, will please any audience, young or old.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J.

PORKY CARTOONS: Haven't had a smile out of any of these yet.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

SHORT PRODUCT PLAYING BROADWAY

Week of November 2nd

ASTOR	
Picturesque Massachusetts	MGM
Feature: For Me and My Gal	MGM
CAPITOL	
Chips Off the Old Block	MGM
We Refuse to Die	Paramount
Calling All Pa's	MGM
Feature: Flying Tigers	Republic
CRITERION	
We Refuse to Die	Paramount
Ace in the Hole	Columbia
Feature: The Glass Key	Paramount
PARAMOUNT	
We Refuse to Die	Paramount
Volcano	Paramount
Feature: The Forest Rangers	Paramount
RIALTO	
We Refuse to Die	Paramount
At the Circus	Paramount
Feature: Mummy's Tomb	Universal
RIVOLI	
We Refuse to Die	Paramount
Symphony Hour	RKO-Disney
Feature: The Moon and Sixpence	United Artists
ROXY	
Along the Texas Range	20th Cent.-Fox
We Refuse to Die	Paramount
Feature: Thunderbirds	20th Cent.-Fox
STRAND	
Sheepish Wolf	Vitaphone
South American Sports	Vitaphone
We Refuse to Die	Paramount
Beyond the Line of Duty	Vitaphone
Feature: George Washington Slept Here	Warner Bros.

National Decency Legion Classifies 12 Pictures

Of 12 pictures classified by the National Legion of Decency in its listing for the current week, eight were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Billy the Kid in the Mysterious Rider," "The Boogie Man Will Get You," "The Devil with Hitler," "Outlaws of Boulder Pass," "Scattergood Survives a Murder," "Stand By, All Networks," "Undercover Man," "Who Done It?" Class A-2, Unobjectionable for Adults: "Journey for Margaret," "Night Monster," "Secret Enemies." Class B. Objectionable in Part: "White Cargo."

Circuit Books PRC Lineup

The Van Nomikos Circuit of Chicago has contracted for the entire 1942-43 product of PRC, it was announced by Arthur Greenblatt, vice-president in charge of sales. The deal was closed by George B. Topper, Chicago franchise holder of PRC, and Victor Bernstein, booker. Mr. Greenblatt toured the midwest this week before attending the PRC franchise holders meeting in Chicago.

Tobias with Air Corps

Lester S. Tobias, formerly of New Haven, Conn., film exchanges and New York as a premium distributor, is now with the Army Air Corps, temporarily stationed at Santa Anna, Cal.

RCA, NBC File Suit Answer

The answer of Radio Corporation of America and National Broadcasting Company, Inc., to the triple damage suit filed earlier this year in the Federal district court in Chicago by Mutual Broadcasting System, Inc., and the operators of certain stations affiliated with that network, was filed last week.

Mutual had claimed damages allegedly resulting from the affiliation contracts between NBC and the stations on its network. Mutual complained especially of the socalled option time clauses which usually provide that upon 28 days' notice, NBC may exercise the option to use a part of the time of its affiliated stations.

The answer of RCA and NBC denies that there has been any violation of the law or that the plaintiffs have been damaged in any way. It says that national advertisers will not use national broadcasting as an advertising medium unless a network is able to guarantee circulation in the markets contemplated by the advertiser and for such an extended period of time as the advertiser may desire to option.

The answer likewise says that the complaint fails to state a claim upon which any relief can be granted. It points out that Mutual itself, in its contracts with its stockholder stations and other affiliates, has recognized the necessity of exclusive option time in the conduct of network broadcasting, but has seen fit to limit the use of option time only in so far as such limitation would injure the advertising revenue of NBC, Columbia and Blue Network Company, Inc., and protect and augment the present advertising revenue of Mutual.

Circuits Sign for "Private Smith"

Circuits which have signed for the RKO two-reel release, "Private Smith of the U. S. A.," include Schine, Fabian, Paramount Enterprises of Miami, Sparks of Florida Feiber and Shea, E. M. Loew, Snider, Mullens and Pinanski, Maine and New Hampshire and Western Massachusetts of New England, RKO, Comerford, New York Publix, Kincey and R. E. Griffith.

Also Robb and Rowley, Jefferson and Interstate in the southwest, Butterfield and Schulte of Michigan, Malco of Memphis, Saenger Enterprises of New Orleans, Durkee, Lichtman, Rome and Thalheimer groups of Washington, Westland of Denver and Minnesota Amusement Company.

Deals are under way with the Fox and Warner circuits, according to RKO.

Columbia Executives To Visit Latin America

Jack Segal, assistant foreign manager of Columbia, left New York last week for Venezuela. Arnold Picker, assistant to J. A. McConville, foreign manager of the company, also left the home office for Latin America. He will visit Mexico first, and go from there to Cuba.

To Publish Barnes Song

Wing Commander John Barnes of the RAF has completed arrangements with Leo Feist, Inc., for the publication of the song, "I Am So Proud of You." Wing Commander Barnes wrote the music and Charles Tobias the lyrics. Mr. Tobias has written lyrics for various other songs, including "Don't Sit Under the Apple Tree." Wing Commander Barnes formerly was with the London office of Quigley Publications. The song is dedicated to the men in the service.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Of and About Theatre Managers

The Round Table is proud of the fact that several of the large circuits have taken subscriptions to Motion Picture Herald for every one of their men serving in the armed forces. This is indicative of the desire of these companies to re-employ their men; therefore, they wish to keep them informed of the progress of the industry while they are away.

* * *

"What's New", house organ of Famous Players Canadian, edited by James R. Nairn, carries an item this week which details the enlistment in the Royal Canadian Air Force of John Heggie of the booking department, with the company 20 years. Theatre managers will agree and bookers will be up in arms over the observation that John "passed his medical and is one of the first bookers known to have passed an I.Q. test".

* * *

Seriously speaking of bookers, however, it might be well to consider the difficulties they sometimes face. Hours spent on the telephone arguing with their opposites in the exchange is no fun. The most persistent and steadfast among bookers usually wins. It is a remarkable thing that many of the bookers for the circuits started in the exchanges. The more irresistible they are the more likely they are to be hired. Physicists who want to see what happens when an irresistible force meets an immovable object might study a booker's argument some day.

* * *

One of the chief complaints managers have concerning bookers is their propensity for strange combinations. On the same double bill, Ernest Cossart may be seen as the father of the heroine in one film and the butler in another. The appearance of a character from a current attraction in the trailer for the next is so frequent as to be commonplace. There are many more important pitfalls for bookers to beware of. So, on behalf of theatre managers, we hereby pay a tribute to the booker, usually a swell guy in spite of his faults.

* * *

The biographies of new members which are published in these pages from time to time are interesting, if for no other reason, for the great similarity in background of many of these men. Most of them seem to have started as extra ushers while in high school. Those who had the stuff made the grade and rose the hard way—chief of service, maybe janitor and porter, operator, assistant manager and finally the managership itself. This similarity in background makes the biographies all the more interesting.

* * *

Rationing continues, with coffee the next item on the list and meat soon to be sold in restricted quantities. Various other items have been considerably altered in content or price, regardless of the OPA or any other government agency. Are we not fortunate, then, that we are still free to purvey entertainment as good as it ever was without any limitation as to its size or shape, how we may advertise it or to whom we may sell it? Let us all so bear ourselves that this freedom will continue unabated until all the world is free once more.

* * *

A Good Tieup

MOST showmen obtain the greatest pleasure and satisfaction in effecting a tieup which will not only benefit them and their theatres but also the merchant with whom the promotion is being arranged. Too often, the latter is overlooked.

Chick Tompkins, Elkhart, Ind., city manager for the Indiana-Illinois theatres, sends us evidence of the fact that he is one of those who consider the merchants. In a magazine which is to florists what Motion Picture Herald is to exhibitors, mention is made of the benefit which a florist in Elkhart received when Mrs. Miniver roses and stills from the picture were displayed in the window concurrently with the engagement of the picture. A page is given to illustrations and text describing how this promotion was handled to the benefit of florists in Elkhart, Bridgeport, Conn., and Birmingham, Ala.

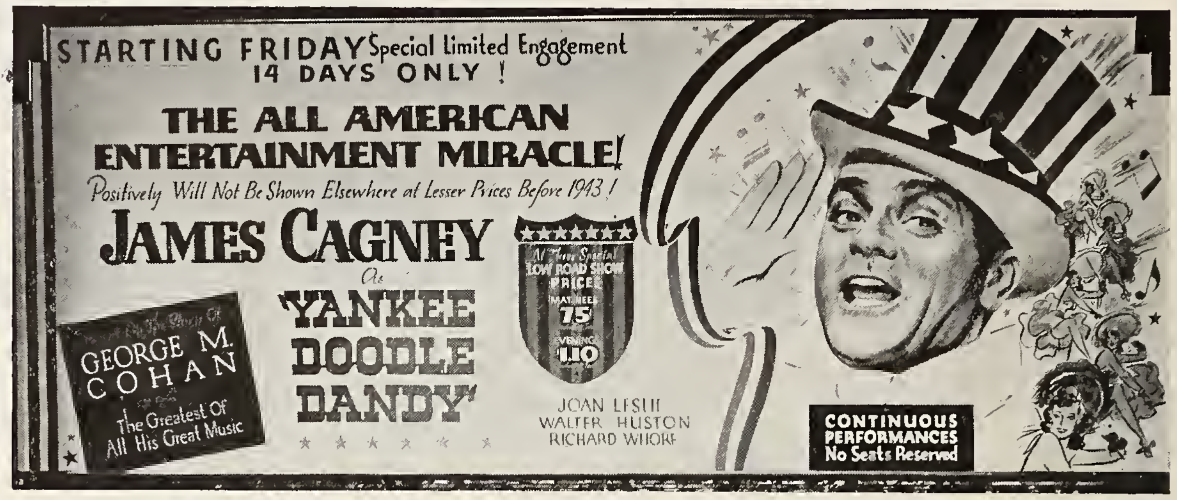
This department is on record as favoring more and better tieups of this nature where the advantage accrues to merchant as well as to the theatre.

—BOB WILE

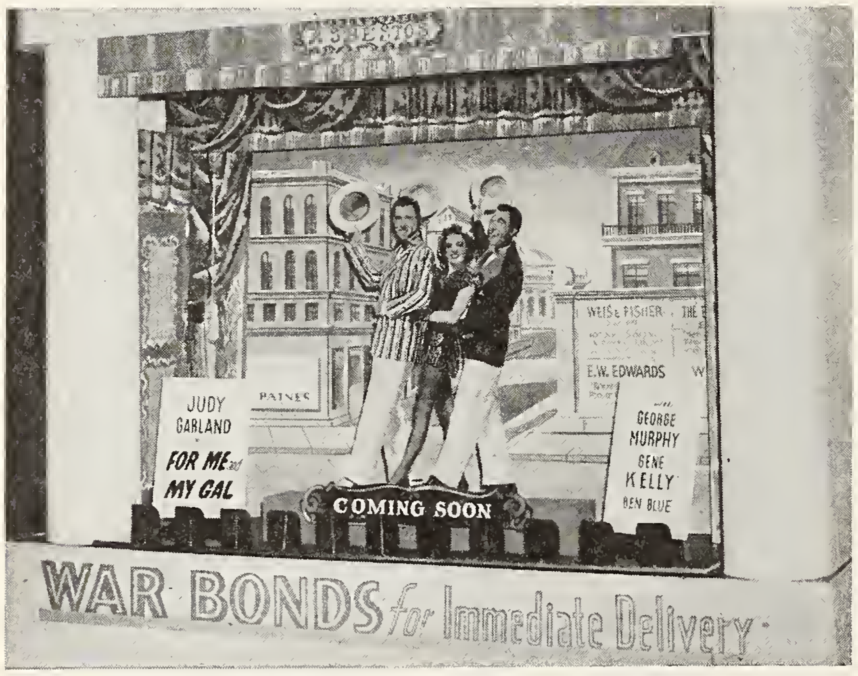
SELLING THE NEW PRODUCT

By Elliot Lyman Fisher

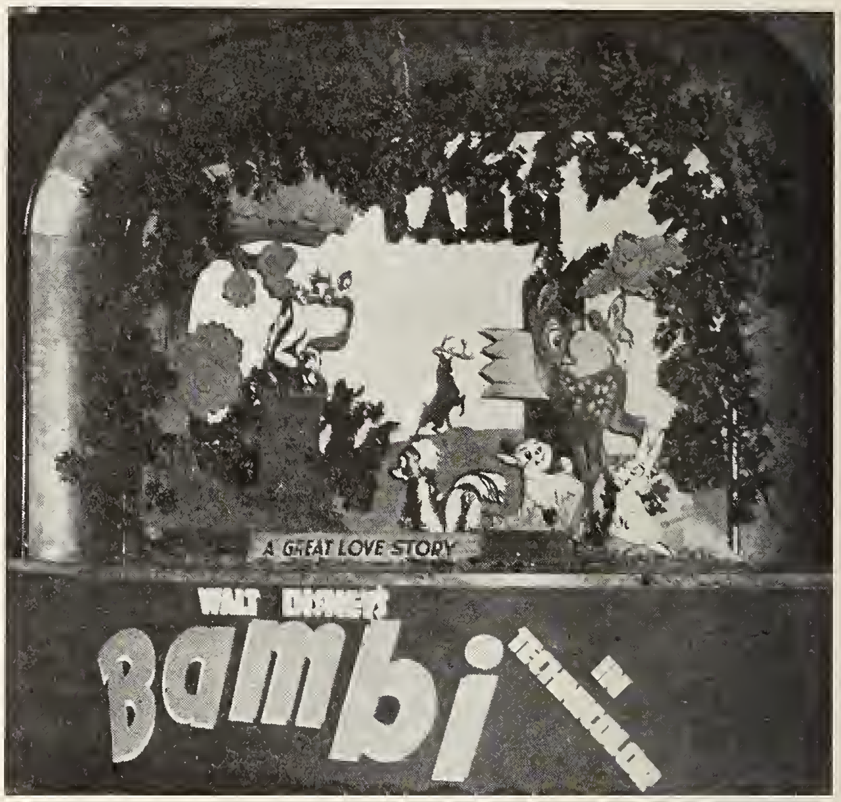
City Manager Burdette of the Bamford theatres in Asheville, N. C., two Marine Corps recruiting sergeants and Mayor L. Lyons Lee stand in front of the Imperial after an advance screening of "Wake Island". One hundred selected notables were invited by Frank LaBar, manager of the Imperial.


STARTING FRIDAY Special Limited Engagement
14 DAYS ONLY!
THE ALL AMERICAN ENTERTAINMENT MIRACLE!
Positively Will Not Be Shown Elsewhere at Lesser Prices Before 1943!
JAMES CAGNEY
As
'YANKEE DOODLE DANDY'
GEORGE M. COHAN
The Greatest Of All His Great Music
LOW ROAD SHOW PRICES
75
110
JOAN LESLIE
WALTER HUSTON
RICHARD WHORF
CONTINUOUS PERFORMANCES
No Seats Reserved

Don Kuhn, manager of the Palms State, Detroit, erected this lobby display for his special engagement of "Yankee Doodle Dandy".

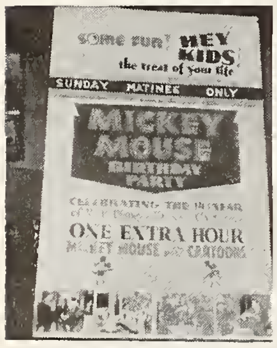

JUDY GARLAND
FOR ME and MY GAL
COMING SOON
GEORGE MURPHY
GENE KELLY
BEN BLUE
PAINES
WEIS & FISHER
E.W. EDWARDS
WAR BONDS for Immediate Delivery

The old days of vaudeville were recreated in this lobby display by Lester Pollock at Loew's, Rochester, N. Y. The five stores which advertise on the backdrop are using co-op ads on the picture, too.

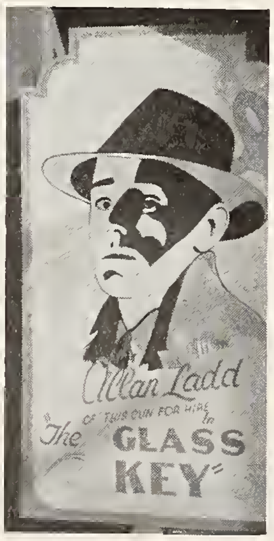

A GREAT LOVE STORY
WALT DISNEY'S
Bambi
IN TECHNICOLOR

By Frank Photos

Lou Cohen used this animated display at the Poli, Hartford. It was in "Disney" colors, says Lou, and was brightened by the addition of varicolored spotlights.

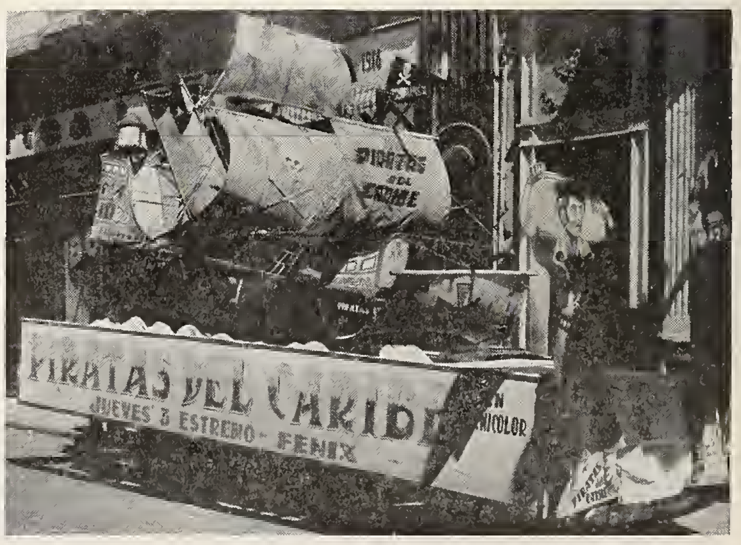

SOME FUN! HEY KIDS the treat of your life
SUNDAY MATINEE ONLY
MICKEY MOUSE BIRTHDAY PARTY
ONE EXTRA HOUR
MICKEY MOUSE and CARTOONS

Julius Lamm ran a Mickey Mouse Birthday Party at the Uptown, Cleveland.


Alan Ladd
The "GLASS KEY"

Leslie Campbell, manager of the Strand theatre, Trail, B. C., used this lobby display on "The Glass Key". Note the shadow effect.

Ricardo Rodrigo proprietor of the Cine Fenix, Arequipa, Peru, used this float on the street to exploit "Reap the Wild Wind".


PIRATAS DEL CARIBE
JUEVES 3 ESTRENO FENIX
EN TECNICOLOR

Full Page in Roto Section Lauds "Talk of the Town"

Joe Longo, for the day-and-date run of "Talk of the Town" at Loew's State and Orpheum theatres, in Boston, planted a full page in the roto section of the Sunday *Globe* with complete credits, the page told the story of the picture in pictorial form. In addition a three-column break was landed in the roto section of the Sunday *Herald* and a double truck in the *Daily Record* on pajama stills of Jean Arthur.

Five thousand football score-cards were distributed with proper credits at Boston College-West Virginia football game. A coiffure ad using the head of Jean Arthur with complete picture, theatre and playdate credits was promoted from one of the leading department stores and numerous window displays were also secured.

"Flying Tiger" Localite Aids on That Picture

Fred Lee of the Capitol Theatre in Wilkes-Barre, hosted one of the original squadron of "Flying Tigers," who was visiting relatives in town during showing of "Flying Tigers." As a result he received swell news break on opening day of film, including four-column cut of Joe Sweeney and banner which he received from Mme. Chiang Kai-Shek when the Flying Tigers was disbanded. The Wilkes-Barre Record also gave his feature story, adding the fact that Sweeney's mother, who also was in town, was going to view film because she heard so much about her son's exploits in newspapers and word of mouth.

Lee arranged a special front and also suspended more than a score of model planes from the ceiling of the lobby. He arranged a tie-up for free spot announcements on the radio.

Pressbook Ads Used For Lobby by Cornell

A lobby display for "A Yank at Eton" was made up by Clayton Cornell for that date at the Pontiac, in Saranac Lake, consisting of the largest ad proofs in the press book supplementary ad section. To this Clay added a card snipe plugging the short subjects. This was rather eye-catching because of the repetition thereon. A set of stills and copy was displayed in the outer lobby, plus 40 by 60's in the foyer.

Through the cooperation of one of the town's leading independent grocers, 1,000 paper bags were imprinted with a plug for the show, window cards carrying a full week's program were displayed and 2,000 of the weekly programs were distributed to local homes and placed in program boxes in stores, restaurants and bars.

Football Rally Held for "The Spirit of Stanford"

A high school football rally was staged by Walter Rooney and his assistant Jim Kane for showing of "The Spirit of Stanford" at the Orpheum Theatre in Wilkes-Barre, Pa. They also had several boys dressed in comical football uniforms tour the city carrying banners advertising the picture and play date. The boys also appeared at fields where high school football games were staged.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

FOR ME AND MY GAL (Metro-Goldwyn-Mayer): The title is indicative of bygone days and indeed the picture itself portrays the era of the other war. A horse and buggy ballyhoo, for instance, would not only emphasize the times of the film but also would conserve gasoline and rubber which befits these times. An old park bench could be placarded with the title and placed in a parking space, in the lobby, at sporting events such as football or hockey games or any place where a crowd gathers. A tandem bicycle ballyhoo would be in keeping if the bicycle were properly placarded. "Reserved For Me and My Gal" would be an appropriate sign to place on tables in restaurants, night clubs and eating places. It would be a good stunt to put such signs over settees and couches in hotel lobbies if it could be arranged. Similarly, a love seat in the theatre lobby would be an exceptionally good spot for suuch a sign. Pay a couple's fare to ride on a bus, street car or train and on the back of their seats put a placard worded in the same way. They could also sit in the waiting rooms of bus and railroad stations. Suggested also is a contest in which the old timers among your audience would pick the six greatest vaudeville performers of all time as well as the six greatest song hits. Among other contests is one in which a masked couple is photographed and their pictures printed in the paper labeled "Me and My Gal". Then offer prizes for the first to identify them. Another old timers contest requires the listing of ten performers and ten songs, with the contestants required to pair up singer and ditty. "Send in photos of you and the girl friend" is a sign to be placed in the lobby in advance, with copy tieing up with the picture. Display those which are most appealing, especially the old timers in the costumes of a quarter century ago. The picture is an appropriate one on which to stencil sidewalks leading to the theatre, using man and woman's footprints. A community sing employing some of the songs sung in the picture, which are familiar to everyone, would be a good method for putting them over. The title song itself can be used as the basis for a cooperative ad. The press book has a suggestion for one which uses one letter of the title in each ad and asks newspaper readers to color the outlined letter in which one line of the lyrics of the song has been printed. There is a whole wardrobe of fashions for which Judy Garland has posed and which can be used as the basis for a tieup with local women's wear stores, specialty shops, etc. It would attract attention to have a young man or girl dressed as a page or bellhop carrying a box the size of a flower box with title lettered on it. Another photo contest suggested is to have a shot of a crowd taken anywhere and one of each sex ringed and placed in the lobby. Whoever it is would be admitted free. The songs from the picture are recorded on Victor and Bluebird records which suggests a tieup with a music store. There is also sheet music on the title song with a special cover bearing a picture of Judy Garland.

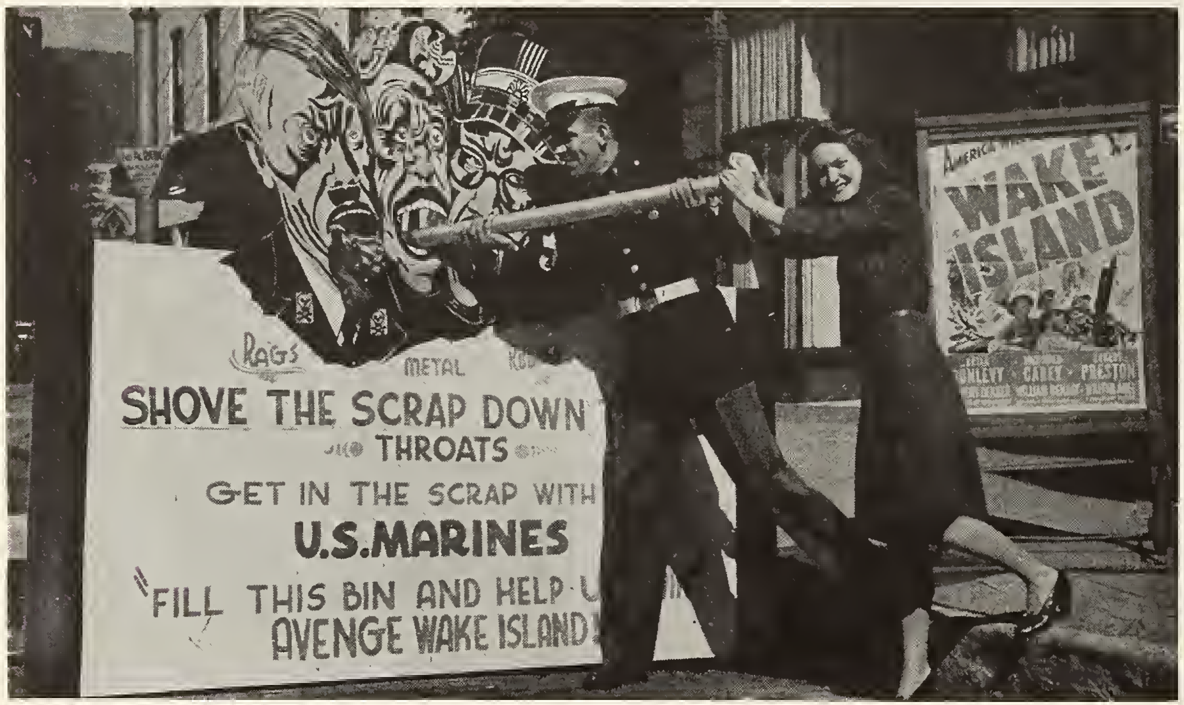
THE GLASS KEY (Paramount): One of the most obvious of stunts yet an attention-getter is to have the local glazier cut a giant glass key on which the title and credits could be imprinted. Since the picture is adapted from a book, tieups may be arranged with book stores and circulating libraries. A die-cut key with playdates imprinted can be used as bookmark and distributed through libraries. Another method of obtaining publicity would be for merchants to whitewash all of their windows with the exception of a space the shape of a key. Copy could read: "Look through 'The Glass Key' for today's bargains". There are several national tieups available, including two with Veronica Lake, whose hair-dos have been the subject of much comment. There's a contest suggested in the press book which is one of the best of its type—a message dealing with the murder which takes place in the film is printed, together with an illustration and a key. The key when properly placed over the message provides a solution. This is an excellent puzzle. There's also a crossword puzzle in the form of a key. Because of the title and the scrap drive, it would be a good bet to have a box in your lobby for keys. A sign could read: "Swap metal keys for 'The Glass Key'; whoever turns in the most keys wins a pass to see 'The Glass Key'." There is a series of comic teaser ads which can be used as ads in the newspapers or as blow-ups in the lobby or as miniature stickers to be put on mail, fences, buildings, etc. Among the character actors in the film is William Bendix, whose first picture was "Wake Island". It would remind patrons of his performance in that film if still from "The Glass Key" showing him were planted in the newspapers.

CAMPAIGNING FOR SCRAP

Here are more Competitors for special Citations from Donald Nelson

Here is some of the crowd of 2,300 who attended the scrap matinee at the Morton theatre, Dorchester, Mass.

A scrap show at 9 o'clock in the morning netted more than 5 tons at the Globe, Bridgeport, of which Harry A. Rose is manager. The kids piled it in a truck and then got their tickets.


RAGS
METAL
SHOVE THE SCRAP DOWN
THROATS
GET IN THE SCRAP WITH
U.S.MARINES
FILL THIS BIN AND HELP U
AVENGE WAKE ISLAND
WAKE ISLAND
DONLEVY · CAREY · PRESTON

Above, two thousand children were in the theatre for the scrap matinee at the Hi-Way, managed by J. F. Brinkmeyer. A thousand more were outside.

Left, the Lucas and Jenkins theatres in Macon, Georgia, established this scrap bin with the mouth of a dictator for each of the three kinds of scrap.

AVALON
HUMPHREY BOGART "ACROSS THE PACIFIC"
MARY ASTOR & SYDNEY GREENSTREET

This pile of scrap was collected in six days with one free show day. The Avalon theatre is in Lawrenceville, Ill.; H. E. Stevens is manager. The automobiles were included.

Four truckloads of metal were obtained at the State theatre, Manchester, Conn. Jack Sanson, fifth from left, is manager.

Invites Teachers to Hold Convention at Theatre

Some excellent goodwill was promoted for his theatre, when Sydney J. Poppay at the Majestic, in Gettysburg, Pa., invited the local Teachers' Institute to hold their Eighty-Sixth Session at the theatre one morning recently. A special program was printed and distributed for the occasion with the Majestic prominently credited on the front cover.

The tieup helped the gross too, since the body attended Poppay's showing of "Holiday Inn" in the afternoon, which brought 350 paid admissions. The picture was also advertised in the program. Since this was the first time the convention was held at a theatre, the local papers and schools came through with excellent breaks; in addition stories were run during the convention.

Giant Store Display Sells "Bambi" for Druker

Through a tieup effected with one of the leading department stores in Memphis, Tenn., Maurice Druker at Loew's State promoted the management for a page of cooperative ads. In addition a display covering an area of 450 square feet in each of the 15 main street windows was devoted to special original sketches of Walt Disney's characters in the picture. Appropriate picture and playdate copy was also used in the windows.

For Appointment To
"TAKE A LETTER, DARLING"
Phone Lloydbrook 6783

ROSALIND RUSSELL
(Boss) October 22, 23, 24

FRED MacMURRAY
(Over) (Secretary)

EXPENSE ACCOUNT

Date		Amount
11/1	—Advertising for girl stenographer - - - - -	$ .50
11/2	—Violets—New steno. - -	.65
11/8	—Week's salary for stenographer - - - -	15.00
11/9	—Roses for stenographer -	33.00
11/11	—Candy for wife - - -	.75
11/13	—Lunch with stenographer -	6.25
11/15	—Week's salary for stenographer - - - - -	20.00
11/17	—Picture show tickets—self and wife - - - - -	.80
11/18	—Theatre tickets—self and stenographer - - -	7.50
11/19	—Candy for wife - - -	.75
11/20	—Lillian's salary - - -	25.00
11/21	—Theatre and dinner with Lillian - - - - -	21.75
11/22	—Fur coat for wife - -	625.00
11/23	—Advertising for male stenographer - - - -	.50

Above is the front and reverse side of a visiting card distributed ahead of "Take a Letter, Darling" by Allan Easson at the Oakwood theatre, Toronto. Uniformed girls on main streets at rush hours proffered the cards to passersby. Easson also secured the cooperation of merchants, who distributed them in stores.

THEY'RE STILL CONSISTENT

All three Plaque winners for the Third Quarter are represented in this list of contributors to the Round Table. Since it's consistency of effort which counts, they are still in the running along with others. This is the time for YOU to start contributing to pile up a record.

GEORGE AVIS
Century, Baltimore, Md.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

MAURICE DRUKER
State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

DEANE H. EMLEY
Capitol, Dunkirk, N. Y.

ED FISHER
State, Cleveland, Ohio

ED FITZPATRICK
Poli, Waterbury, Conn.

HAROLD GROTT
Met, Baltimore, Md.

JACK HAMILTON
Apex, Washington, D. C.

MILT HARRIS
Drive-In, Miami, Fla.

DON KUHN
Palms State, Detroit, Mich.

JOSEPH LONGO
State, Boston, Mass.

BILL MORTON
RKO Albee, Providence, R. I.

FRANK MURPHY
State, Syracuse, N. Y.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

CHARLES PINCUS
Utah, Salt Lake City, Utah

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

RICARDO RODRIGO
Cine Fenix, Arequipa, Peru

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

Fez Caps Worn by Staff for Rosenthal's "Cairo" Date

To put over "Cairo" at the Majestic theatre, in Bridgeport, Morris Rosenthal placed cards in store counters reading: "For the latest news about 'Cairo' read any issue of this month's Motion Picture Magazines." In addition, several hundred tack cards were used around town and spotted in the lobby and rest rooms. Tent cards were also made up for "Cairo" cocktails for the downtown spots and also used in night clubs. Cairo sundaes were also featured in downtown soda stands of drug stores.

Rosenthal for further atmosphere had his entire staff wear fez caps during the engagement, passport heralds were distributed at night in all parked cars in the downtown areas and cards were used in all buses running locally.

Newspaper Contest Sells "Crossroads"

Joe Samartano, at Loew's Palace, in Meriden, Conn., reports on a newspaper contest planted ahead of "Crossroads" by his assistant, Mrs. H. McLaughlin. Under the heading: "Find the Crossroads Lovers," a two-column cut was run in the daily, featuring a map scene still. Contestants were invited to look at the map of roads and discover the heads of William Powell and Hedy Lamarr hidden in the foliage.

Seeks Local "Mrs. Miniver"

Paul O. Klinger, manager of the Rialto Theatre, Lewistown, Pa., tying in with radio station WMRF and the local *Sentinel* newspaper, highlighted his campaign for "Mrs. Miniver" with the daily choosing of a local "Mrs. Miniver" according to participation in various defense organizations. Moreover, local florists presented bouquets of roses daily to the local Mrs. Minivers and a display of Miniver roses was exhibited in the lobby. Rialto usherettes donned a fresh Miniver rose for each performance.

Defense Factories Covered For "Tales of Manhattan"

One thousand 'X Ration Cards plugging the many stars in the picture were distributed by Arthur Krolick ahead of "Tales of Manhattan" at the Century theatre, in Rochester. These were handed out at defense factories and in the downtown area. A tieup was also effected with a local music shop, whereby recordings of the song played in the picture were plugged.

One of the leading haberdashers in town featured a window of Manhattan shorts and Tails with appropriate tiein copy. Window cards were landed in prominent locations, especially near defense plants, postcards addressed to a special mailing list were sent from a New York hotel and a special false front was constructed for the run.

Longo Lands Serialization For "Panama Hattie" Date

To usher in his engagement of "Panama Hattie" at Loew's State and Orpheum theatres, in Boston, Joe Longo planted a three-day serialization in the *Evening Globe* with picture, theatre and playdate credits. In addition Longo promoted a cooperative ad page with a fur shop, using art on Ann Sothern complete with credits. A two-column roto break was also landed in the *Herald,* with three art breaks in the *Sunday Advertiser, American* and *Record* on Ann Sothern. Art and stories were also landed in most of the papers on "The World at War," the second feature.

Allen's "Escort Girl" Cards

To create interest in his date on "Escort Girl" at the Mt. Vernon Open Air theatre, in Alexandria, Va., Edward E. Allen distributed calling cards with the copy: "For an entertaining evening, call for an Escort Girl." This was followed by the theatre telephone number.

Kenosha Theatres Spur City's Sale of Bonds

All the theatre managers in Kenosha got together to celebrate "Salute to Our Heroes" month and their methods might well be copied by showmen in other cities when the next drive rolls around. Before detailing what they did, here are the cooperators and their theatres: Francis B. Schlax, Kenosha theatre; J. A. Anoszko, house manager, Kenosha; Miss June Jensen, assistant manager; J. E. Ferger, Gateway; Nick Coston, Globe; Louis Lamm, Orpheum; Bill Exton, Roosevelt; Mike Lencioni, Lincoln and Hollywood.

First step was to organize the younger generation and to that end the Junior Minutemen idea was employed. More than 1,200 boys and girls attended the first rally. On the day appointed for them to go to work, only enough for five battalions showed up which momentarily disappointed the theatre men. But no sooner did these kids hit the street than phone calls and personal calls came from other kids, all wanting to join.

Kid Sells $34.50 in Stamps

One lad sold $34.50 worth of Stamps the first day. The kid dropped all play and fun to work for Uncle Sam. Because his father had enlisted just after Pearl Harbor, Jimmie Bridges was good newspaper copy in view of his feat. So the paper ran a picture of him selling Stamps.

Local merchants contributed prizes to the Minutemen who sold the most Stamps. Standings were published each day in the newspaper and the kids vied with one another to achieve high totals.

Preceding the opening of the drive, the employees of all of Kenosha's theatres held a dinner to which the ticket of admission was a pledge to buy at least one Bond. The affair was sponsored by the local of the IATSE.

A full-page ad featuring the shows at each of the local theatres and a proclamation by the city manager appeared in the *Kenosha Evening News*. It was publicized that the city's quota pledged by the theatremen was $427,600 in Bonds and Stamps.

BUY A BOND...
GET A
FREE RIDE
in this JEEP

Bond buyers in Kenosha, Wis., got a free ride in a jeep. This proved to be a popular idea and one which sold many Bonds.

Jimmie Bridges, eight-year-old Junior Minute Man and champion salesman of Kenosha, sells another Stamp to George Tobin, assistant at the Kenosha theatre.

During the month various special spurs for Bonds sales were used. For example, Dennis Morgan and Irene Manning appeared in person and sold $61,000 worth of Bonds. The theatres all got together and staged a special premiere performance of "Eagle Squadron" at one of the houses at which $90,000 was realized. A $500 Bond was the fee to enter the Elks Club when the stars appeared. Free rides in a jeep were offered to Bond purchasers. All this was done with the cooperation of all of Kenosha's managers under the chairmanship of Francis Schlax.

Morning Salvage Matinee Inaugurated by Cornell

A scrap salvage morning matinee was arranged by Clayton Cornell at the Pontiac theatre, in Saranac Lake, N. Y., in conjunction with the local drive sponsored by the *Daily Enterprise* and the local War Council.

In the form of publicity, daily readers were run in the paper for five days in advance of the show and contacts made at each school with the youngsters notified by word of mouth announcements and by notices on bulletin boards. A member of the War Council also visited each school and personally talked to the youngsters in assembly.

At the theatre, Cornell plugged the show with stage announcements beginning 10 days in advance and with a slide on the screen a week in advance. Arrangements were made for the necessary trucks and manpower to be present and a "junior commando" group appeared at the theatre with a load of junk to place it at the curb and help the showing. The total collection will be sniped with a snow-bird carrying appropriate copy pertaining to the theatre's part in the drive and a photographer promoted to take pictures of it.

Charninsky Uses Unique Tieup to Sell War Bonds

First to engineer a unique tieup, which was later extended to all the theatres in Texas, was Louis Charninsky of the Capitol theatre, Dallas. Louis, long a Round Table contributor and as such known for his promoting abilities, made an arrangement with Andrew De Shong of North American, which makes the B-25 bombers, to allow each purchaser of a War Bond from a Texas theatre to have his name placed on a special name plaque in a bomber.

This idea appealed to Texans, since it was a group of B-25 bombers which raided Tokyo a few months ago. Many people jumped at the opportunity to send their names to Tokyo or Berlin, even though they couldn't go themselves. The North American Company furnished 1,600 blowups of North American B-25's in 40 by 60 size; 800 sets of 11 by 14 cards and specially made trailers.

That wasn't Louis' only stunt to sell Bonds. He put window cards all over the city urging the purchase of Bonds "at your favorite theatre." They were placed on lamp posts in the downtown section by special permission of the city authorities.

The candy counter in the Capitol was placarded with signs urging the purchase of War Bonds. A special early morning show was arranged at which the admission was a 50-cent War Stamp. A special War Bond booth was erected. Over the front of the theatre Louis mounted a cut-out of the flag from the 24-sheet furnished by the Treasury Department. The entire 24-sheet was posted on the back of the theatre.

Every candy bar had an appeal to buy a War Bond. Louis himself sent out cards to all of his friends and handed them out at the many civic clubs of which he is a member. A special napkin with copy imprinted urging the purchase of War Bonds was used in four large cafes. Paper towels with special copy were used in the theatre rest rooms and special sacks were provided for all popcorn purchased during the month.

MERCHANT DONATES STAMPS FOR KIDDIES

Revising his former arrangement whereby checks were mailed to all members of his Kiddie Club on their birthdays, Bill Yurasko of the Sedgwick, in Philadelphia, has promoted one of his local merchants for the presentation of War Stamps instead.

The stamps are mailed out by the theatre as part of an attractive two-fold birthday card. The front cover, in color, shows Uncle Sam saluting to a little girl and boy with copy reading, "Happy Birthday to a Young American." The inside spread with an envelope pasted thereto for the stamps says: "I know that you are saving Stamps, so here are some from me, with wishes for a birthday as happy as can be."

FORCES, DEFENSE WORK CALL MORE SHOWMEN FROM POSTS

WALTER ROONEY, former manager of the Hart theatre, in Wilkes-Barre, Pa., has been shifted to the Orpheum, with Curtis Hommick, assistant manager of the Comerford succeeding Rooney.

STAN GERE has been named manager of Warner's Badger theatre, in Racine, Wis., succeeding Ervin Janot, who has been transferred to the Majestic, in Sheboygan.

MALCOLM E. McGOWAN, assistant manager of the Park, in Westfield, Mass., has been promoted to manager, succeeding Andrew J. Grainger, who plans to enlist.

H. G. BEARMAN, of Minneapolis, will operate the Majestic theatre, in Ashland, Wis., which has been operated in recent years by A. L. Latts.

HUGO SCHAAF has been named resident manager of the Emery Auditorium, in Cincinnati.

REX COOL, former Central States Theatres manager at Fremont, Neb., has been named manager of the Northwood, in Northwood, Ia.

ROBERT VAN NOSTRAND has assumed operation of the Strand theatre, in Leon, Ia. Vaughan Smith, operator of the house for the past 22 years, has enlisted in the Navy.

MAX PAGE, former booker for Columbia exchange in Indianapolis, is managing the Royal theatre, at Danville, for William Rosenthal.

THOMAS HILL of Sauk City, and Lucille Forbes, operator of houses in Merrill, Prairie due Sac and Spring Green, Wis., have taken over the Chilton theatre, Chilton, Wis., from John Steenport.

Ensign and Mrs. Frank Bickerstaff stopped in to visit with the Round Table en route to Boston where he will take a Navy course. He was formerly city manager for Lucas & Jenkins in Athens, Ga., and is well known to the Round Table membership as the winner of the Quigley Bronze Grand Award for 1941.

MR. & MRS. SHOWMAN

ENID KYORA MAC LEAN to WILLIAM CARL EGAN, in St. Mary's Cathedral in Calgary, Alberta, Canada. The groom is the son of Pete Egan, manager of the Palace theatre there.

RAYMOND GLENN, JR., has been placed in charge of the Egyptian, in Delta, Colo.

WILLIAM SHUGARD, formerly with the advertising department of the *Evening Public Ledger,* in Philadelphia, has joined the advertising and publicity department of Warner theatres there.

LOUISE WILSON has been promoted to assistant manager at Loew's theatre, in Rochester, succeeding Wayne Shepler, who has been transferred to Loew's, in Dayton, Ohio. Frank Reynolds has been named student assistant in Rochester.

MARSHALL FOREMAN has replaced Frank Flynn as manager of the Esquire theatre, in Indianapolis and Ed Adair, formerly assistant manager at the Rivoli, replaces George Lewis at the Emerson. Both resigned men have gone into defense work.

FRED CURTIS is managing the Strand theatre, in San Francisco.

RICHARD MAYER, former manager of the Studio theatre, in Philadelphia, has joined the William Goldman circuit as director of advertising and publicity, succeeding Hy Gardner, who left to join the armed forces.

ABE SUNBERG, former manager of the Viola, in Philadelphia, has been named manager of the Girard, succeeding Walter Potomkin, who has joined the Army.

WILLIAM E. CHAMBERLAIN, former operator of the Campus theatre, Berkeley, Cal., has been named manager of the Berkeley theatre there.

MADELEINE DENARDO is managing the William Goldman Banbox theatre, in Philadelphia.

GEORGE RICCI takes over the operation of the Capitol theatre, in Meriden, Conn., when his cousin, Leo Ricci, who operated the theatre for many years, goes into the Army.

FRANK T. WELTER has opened Ritz theatre, in Wausau, Wis.

LOUIS D. GLINNER has reopened the Broadway theatre, in Chelsea, Mass.

PERRY LESSY, former manager of Warner's Lindley theatre, in Philadelphia, and more recently associated with independent houses, has returned to the circuit as assistant manager of the Park theatre there.

HY BETTINGER, former manager of the Playhouse, in Hicksville, L. I., is now at the RKO Proctor, in Newark, as assistant.

BRYANT WILLIAMS, former manager of the Roxy theatre, in Cochran, Ga., has joined the Navy.

FAYE PERKINS has been appointed manager of the Strand theatre, in Greensburg, Pa. New assistant managers at Warner theatres, in Pittsburgh are Myrtle Militzer, South Hills; Roseanne Kramer, Centre; Ruth O'Donnell, Ritz; Mary Wells, Shadyside and Mrs. Denise Miller, Squirrel Hill. Ruth Young was named assistant at the Warner theatre, in Morgantown, West Va.

TONY MASSELLA, assistant manager at Loew's Poli, in New Haven, has resigned to enter the Army Officers' Candidate School.

SID SHANE, former manager of the Colony theatre, in Brooklyn, has resigned to join the U. S. Army.

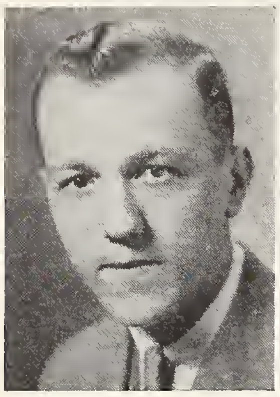
HENRY MILLER, former proprietor of the Mode theatre, in Waterloo, Wis., is now managing the Victor, in Hartland, Wis. Succeeding Miller at the Mode is Walter Rademacher, formerly of Gillespie, Ill.

JEFFERY ELLIOT, weight seven pounds, to Mr. and Mrs. Leo Raelson, on Thursday, October 29th. The father is manager of the Farrell theatre, in Ozone Park, L. I.

Joe Rosenfield, manager of the Palace theatre, Milwaukee, was a New York visitor last week. A member of the Round Table almost since its inception, he of course paid its offices a visit.

VARIED CAREERS HIGHLIGHT NEW MEMBERS' BIOGRAPHIES

G. E. Spaugh a Triple Threat; Manager, Display Man, Operator



Like most showmen, G. E. Spaugh started his theatrical career as an usher. Of course, his career really started with his birth, which important event occurred on August 10, 1915. Incidentally, it was right around that time that he acquired the name of Gaither Eugene, just in case some of his fellow members might think his name was General Electric or something like that. Well, anyway Spaugh went to work in the Auditorium theatre, Winston-Salem, N. C., which, by the way, is his birthplace. The Auditorium's name was subsequently changed to the State. In the meantime, he learned to be an artist and projectionist, which had long been his ambition. He was display manager for the State and Colonial theatres from 1932 to 1936 and then in August of the latter year he was transferred by the Wilby-Kincey Circuit to the Wilson theatre, Wilson, N. C., as a display manager and projectionist. He also traveled the circuit to supervise displays whenever they were needed. In September of this year he was appointed manager of the Carolina theatre, Wilson, N. C. He is married and the proud father of a son.

Catron Jackson Started Career As Operator When Only 14

Catron Jackson was born on April 24, 1910, at Barboursville, Ky.; he lives a long distance from there now and he has gone a long distance in his theatrical career, too. While still in school, he started as operator at the Peoples theatre, Cloverdale, Calif., in 1924. After high school, he was operator for the Tochini Circuit, Santa Rosa, Calif. In 1932, he entered the radio business but returned to the theatre in 1939 with portable equipment in two towns. The next year he went into partnership with Bill Cook in the State theatre, Winnemucca, Nevada, and the Tower in Reno. For the last two years he has been managing the Bal Bijou at Lake Tahoe, Calif.

Armand Champagne Manages A.A.A.A. Clubhouse Theatre

Armand Champagne, a new member of the Round Table, is a newcomer to show business having been in it for only a year. However, he has been an organizer for different activities such as Band Festivals, the Knights of Columbus and so on, work which fitted him well for managing theatres. He is a native of Newmarket, New Hampshire, where he was born April 25, 1906. He now manages the club house theatre of the Asbestos Amateur Athletic Association at Asbestos, Quebec.

HAPPY BIRTHDAY

November 7th

Harvey J. Henreddy
Jack Bonomo
H. C. Main
Harry G. Rawlins
Nels Warner
Paul W. Herring

8th

G. Brainos
Harold Leand

9th

Ned Wright
M. A. Cowles
William Glackin
Z. Schneider
J. I. Adams
Harry W. Crull
Lloyd M. Mills
David Kamsky
Don Johnson
Don Ballard

10th

Harold Lloyd
Mac McCarthy
Julius Myska
William Artz
Lawrence Robiczek
John R. Ludy
Harry Knoblauch

11th

Reinhold Wallach
M. J. Cruz
Howard Berg
F. W. Zimmerman
H. Paul Fasshauer
William Markwell
Mervin R. Rosen

12th

Murray Lafayette
James A. Knox
V. W. Fisk
Joe Ruddick
J. F. Camp

13th

Melvin E. Bourassa
Robert Etchberger
Harland Rankin
J. Maddry Wallace
Harry Abbott
George R. Carter
Mac Goldstein
Howard Jaggers

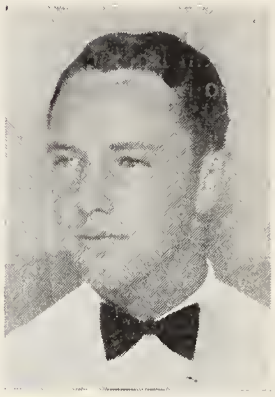
Herring Returns to Theatre Management After Many Years

A native Southerner, who practised the art of showmanship for many years during the pre-sound era, Paul M. Herring has now returned to the art and finds it vastly different. He has had the best teachers in the business, for he is working for Lucas and Jenkins in Athens, Georgia, where he is manager of the Ritz.

Oliver Duncan, Native of New York, a Showman There

Oliver Duncan is just a little over 30 years old and has spent just exactly half of his life as a showman. The first half of his life, from the time he was born in Syracuse, Feb. 2, 1912, to the time when he became an usher at Loew's State, Syracuse, at the age of 15, is quickly glossed over. He worked up to chief usher at the State and then when he was 18 went to the Paramount as assistant manager. Then he went to the Eckel in Syracuse as manager for the Schine Circuit. He was transferred back to the Paramount as manager by Schines, then sent to the Hippodrome, Gloversville; Strand, Carthage; Avon, Watertown. After that he left the business for a while and is now back working for Cornell Theatres, Inc., as manager of the Cayuga, Trumansburg, N. Y.

S. L. Masdon Now Manages Auto Movies in Montgomery



S. L. Masdon not only is a showman himself but entertains similar ambitions for his three children. To start this brief biography where all biographies should start, Masdon was born at Bowdon, Ga., March 22, 1915. He started in the showbusiness at age of 17 as janitor in the Princess theatre, Haleyville, Ala. He worked at the Princess for eight years, rising successively from janitor to usher to doorman to assistant manager and finally to the managership. Masdon worked as assistant manager and house manager at Auto Movies No. 1 in Bessemer, Ala., and in January of this year he was transferred to Auto Movies at Montgomery, Ala. He married the popcorn girl at the Princess theatre, whose ambition is to be a manager. He hopes their three children will enter the show business as soon as they are old enough.

Jay Solomon Started Ushering At 11; Still With Same Circuit

Jay Solomon, while only a youngster in years, has had a long career in the show business, since he started his career at the tender age of 11. He was born in Chattanooga, Tenn., June 22, 1921, which makes him just a bit over 21.

He started as an usher in the Park theatre in 1932 and since that time has worked in every one of the Independent Theatres, Inc., houses. Last June he was graduated from Vanderbilt University and since that time has been at the Cameo theatre, Chattanooga, as manager. He has grown up with the circuit, having seen it grow from three theatres to the present fourteen. "We have a fine organization," says Jay, "and are proud of it as we can say that it has grown with Chattanooga and has even been a step ahead of it."

John Golladay Has Had Long Career With Fox-Midwest

Starting a number of years ago with Fox-Midwest theatres, John Golladay has progressed steadily to the point where he is now managing the Mainstreet and Eagle theatres, Lexington, Mo. Jack was born in Junction City, Kansas, July 3, 1911. He was assistant manager of the Gladstone in Kansas City, the Auditorium in Marshall, the Grand and 4th Street in Moberly and then was promoted to manager of the Kennedy and Princess in Kirksville, Mo., where he remained for four years prior to his present assignment.

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

TEXAS TOWN OF TEN THOUSAND WANTS good artist, one that can use air brush and do oil and water color work. Prefer one that can do short booth relief if necessary. Answering state age, draft classification, salary expected. BOX 1575, MOTION PICTURE HERALD.

PROJECTIONIST-ASSISTANT MANAGER wanted immediately for practically new 600-seat Daw Theatre at Tappahannock, Va. $25 weekly plus bonus to start. Prefer family man or draft exempt. Write full details. This is permanent job.

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write Box 711, MOTION PICTURE HERALD.

EXPERIENCED COOPERATIVE PROJECTIONIST able to maintain and willing to assist in general duties. Congenial, permanent, six-day small town job. Ideal connection for electrician, radio or side line man. Salary $22.50, TOWN THEATRE, Whitehouse, Ohio.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

WANTED: THEATRES TO LEASE IN VIRGINIA, West Virginia, North Carolina. BOX 1570, MOTION PICTURE HERALD.

THEATRE—PROFITABLE, MODERN. WISCONSIN. Must sell immediately. Excellent gross and net. Terms to responsible party. BOX 1572, MOTION PICTURE HERALD.

THEATRE—MICHIGAN. BEAUTIFUL, MODERN house. Proven money maker. Lease and equipment. Some terms. Can be investigated thoroughly. BOX 1573, MOTION PICTURE HERALD.

CHICAGO THEATRE. AIR CONDITIONED. ALways profitable. Good reason for selling. Rigid investigation invited. BOX 1574, MOTION PICTURE HERALD.

WANTED: SMALL GOING PICTURE HOUSE showing good returns in South or North Carolina, Virginia, Alabama, Tennessee or Pennsylvania. BOX 1578, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 500 seat house. Big bargain for quick sale. MOVIE SUPPLY COMPANY. 1318 South Wabash, Chicago.

FOR SALE: 2 ROYAL ZENITH MODEL A-35 M.M. 200-ft. sound projectors. Reasonable. A. LANDOW, 108 Beachway, Keansburg, N. J.

STAGE LIGHTING AT TREMENDOUS SACRIfice — 400 watt sliding dimmers, $11.95; 1000 watt, $19.95; Interlocking dimmers, all sizes, $29.95; 400 watt Baby spots, $5.55; 50 ampere Arcspots, $35; All sizes G-40 Mogul Prefocus Lamps to 2000 watt, clear, frosted and tinted, 60% discount. S. O. S. CINEMA SUPPLY CORPORATION, New York.

COMPLETE GOOD-ALL SOUND EQUIPMENT for Simplex in good condition $175, two Simplex 3-point pedestals $25 each. BUTLER THEATRE, Butler, Indiana.

CUSHION! CUSHIONS! NEWLY COVERED squab box spring and spring edge. Very reasonable. Parts, accessories and theatre chairs. ALLIED SEATING CO., INC., 36-38 West 13th Street, New York.

WANTED: USED THEATRE CHAIRS, ALL types. Send full description, price. Dealer. BOX 1577, MOTION PICTURE HERALD.

90 K. W. G. E. GENERATOR 3 PHASE A.C. 440 volts complete with switch board. First class shape. $900. FRANK MIRELES, Box 979, Presidio, Texas.

WANTED FOR 200 SEAT THEATRE GOOD USED sound equipment and machines with Mazda lamps. BOX 1579, MOTION PICTURE HERALD.

NEW GENERAL EQUIPMENT

16,000 THEATRES GOT THEIRS — IF YOU didn't, send for your copy. Closing out Star Cinema Supply stock. Mammoth bargain bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BOOKS

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

MUST SACRIFICE — 3 MILLION BINGO CARDS. May be purchased in any quantities. Write today for samples and prices. Be sure advise how many you can purchase at one time. BOX 1569, MOTION PICTURE HERALD.

PRESS OF
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NEW YORK, U. S. A.

OBITUARIES

Richard Halliwell, Theatre Man, Dies

Richard T. Halliwell, Sr., 69, Connecticut theatre man, who was credited with first presenting Rosa Ponselle, soprano, to the public, died of a heart attack at his home in Cheshire, Conn., October 31st.

An early promoter of "amateur night" entertainments, Mr. Halliwell managed a theatre in New Britain and had been in charge of theatres in New Haven, Ansonia, Waterbury and Meriden. He was for several years associated with the late S. Z. Poli, Connecticut circuit operator.

Brenda Fowler, Actress

Mrs. John W. Sherman, 59, known on the stage and screen as Brenda Fowler for almost 40 years, died in Hollywood, October 24th. She was in silent pictures with Tom Moore and Katherine McDonald in Irvin Willat productions and for the old Kalem company. In 1934 Miss Fowler appeared in "The World Moves On." Other pictures included: "Judge Priest," "The Case Against Mrs. Ames" and "Second Wife."

Miss Fowler played with the Morosco Stock Company for three years and was on the Orpheum and Keith circuits for four years in acts written and produced in collaboration with Ethel Clifton. She also wrote and produced 12 other acts.

Sterling Mendenhall

Sterling George Mendenhall, 50, one of the best known theatre managers in the Pacific Northwest, died at his home in Grant's Pass, Ore., October 29th. He had been manager of two theatres in Grant's Pass for the last 10 years. Mr. Mendenhall was a former national trapshooting champion.

John Andrews

John Andrews, mechanical engineer at the 5th Avenue theatre, Seattle, died at his home October 22nd following a long illness. He formerly was a resident of Victoria, B. C., and a veteran of the Boer War. He was a native of England.

Claude E. Pickett

Claude E. Pickett, 52, secretary of Local 75, American Federation of Musicians, Des Moines, died there October 28th. He had been secretary of the union for 14 years.

Martin Myers

Martin Myers, 55, stage manager at the Jacques theatre in Waterbury, Conn., was killed October 27th when he fell from a ladder at the theatre while working on stage props.

McArthur Named RKO St. John Manager

Herman H. McArthur, booker at the St. John, N. B., branch of RKO Radio, has been promoted to manager of the office by Ned E. Depinet. Mr. McArthur joined RKO Radio in 1928. Previously he was branch manager at St. John for Regal Films. In his new post he succeeds Leslie S. Plotell, who resigned to join Empire-Universal.

The St. John branch covers New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland.

"World" Bookings Good

The feature length film, "The World at War," produced by the Office of War Information and distributed by the War Activities Committee, is being booked and played in a satisfactory manner, reports to the WAC indicated this week. Maximum distribution in some cities has been accomplished.

Willkie Awarded Hebrew Medal

Wendell L. Willkie, chairman of the board of Twentieth Century-Fox, has been selected by a committee of 65 prominent Americans of all faiths as the recipient of the 1942 American Hebrew Medal for the promotion of better understanding between Christians and Jews, Joseph H. Biben, publisher of *The American Hebrew*, announced. The award will be made in December.

The official citation follows: "Because of his continuously vigorous, intelligent and forthright battle for the preservation of the American way of life; because of his selfless activity on behalf of his country without regard to party lines or political affiliation; and because of his unstinting devotion to the cause of democracy, freedom, oppressed minorities, tolerance and better understanding in America."

Among members of the medal award committee are Will H. Hays, Harry M. Warner, Eddie Cantor, Alfred J. McCosker, Donald Flamm, David Sarnoff, Raymond Gram Swing and Lowell Thomas. President Roosevelt and Mayor F. H. LaGuardia are members of the committee.

Radio Executives at Ascap Dinner

Radio executives were guests for the first time at an annual dinner of the American Society of Composers, Authors and Publishers, at the Hotel Astor in New York last week. Deems Taylor, Ascap president, described the affair as "the end of our war," with reference to the controversy between ASCAP and the networks, which was settled some time ago.

Among those present were: Mark Woods, president of the Blue Network; Alfred J. McCosker, chairman of the board of Mutual Broadcasting Company; Frank Mullen, vice-president and general manager of NBC; Frank White, CBS treasurer, and Joseph H. Green and Dr. Frank Stanton, CBS vice-presidents.

Florin Becomes Buyer, Booker for Circuit

Seymour Florin, salesman at the Twentieth Century-Fox New York exchange, has resigned to become film buyer and booker for the Island Theatre Circuit, operated by Frank Moscato and Irving Pinsker. The circuit has 24 houses in the New York area.

Mr. Florin has been succeeded by Elliott J. McManus, advertising accessories sales manager at the Twentieth Century-Fox exchange in New York for the last seven years. Mr. McManus will cover lower New York State and Long Island territories.

Scher Now Lieutenant

Corporal George Scher, who has been serving at Fort Monmouth, N. J., on press relations duty for the Signal Corps, has been commissioned a second lieutenant, and is now at Fort George Meade, Md., where he has been assigned to special preparatory training with the commissioned personnel. Before entering the Army two years ago, he was in charge of exploitation for United Artists in the New England district.

Exhibitor Takes Schine House

The unnamed independent exhibitor mentioned in the Schine report on divestiture progress filed September 26th has elected to exercise his option on the Scotia theatre, Scotia, N. Y., upon terms set forth in the option. This was revealed in the latest report filed with the Federal district court in Buffalo, covering the period from September 26th to October 19th.

IN NEWSREELS

MOVIETONE NEWS—No. 16, Vol. 25.—The battle for Stalingrad....Secretary Knox pays tribute to hero sons of America....General MacArthur visits U. S. defenses in New Guinea....How food wastes can be utilized in war....Dionne quintuplets aid Bond drive ....Sports.

MOVIETONE NEWS—No. 17, Vol. 25.—First transport leaves Brazil....Russian front....Big military parade in Ireland....Chunking rebuilt....Teen-age volunteers rush to join armed forces....Eastman advises commercial operators....Foreign pictures wanted....Dionne's in loan drive....Football.

NEWS OF THE DAY—No. 214, Vol. 14.—With MacArthur at Port Moresby....Russia's stand at Stalingrad....Standley predicts Soviet victory....Knox foresees hard war, but says U. S. will win....Dogs trained for Guard duty....Peanut vendor in Bond drive....Soldier cooks give a few tips on how to save cooking grease for the war effort....Dionne quintuplets aid Bond drive.

NEWS OF THE DAY—No. 215, Vol. 14.—Battle of Caucasus....Gable wins commission....Teen-ages flock to colors....Uncle Sam needs pictures....Ireland's armed forces on parade....Brazil moves to guard coast....Commercial cars register....Dionne's spur loan drive.

PARAMOUNT NEWS—No. 19.—MacArthur in New Guinea....Army cooks give tips on waste fats.... War closes gold mines....Women enlist in Canada's air forces....Russia's fight for Don River....Guadalcanal hero home, sees new son for first time.

PARAMOUNT NEWS—No. 20.—Tornado in Arkansas....Pictures of war areas wanted by Army and Navy....Free-wheeled vehicle....Convoy Brazilians ....Truck and bus registration....Dionnes help launch loan drive....Wisconsin and Ohio State: Alabama and Georgia football.

RKO PATHE NEWS—No. 19, Vol. 14.—General MacArthur at Port Moresby....RCAF crews graduate as teams....Peanut vendor sells War Bonds....U. S. railroads do huge wartime job....Merchant Marine cadets get life saving training....Army salvages grease and fats....Russian front.

RKO PATHE NEWS—No. 20, Vol. 14.—Gable commissioned....Brazil moves troops north....Tornado smashes Arkansas village....Chinatown sees Japanese sub....Truck registration....U. S. asks for foreign pictures....Wisconsin and Ohio State: Georgia and Alabama, football.

UNIVERSAL NEWSREEL—No. 132, Vol. 15.—Russians open offensive....MacArthur visits front.... Turkeys for fighting men....Coast Guard enlisting dogs....Col. Sweeney gets D. S. C....Large tanker launched....Old subs on last voyage....High school students get physical training....More fats for explosives....Electricians wear stilts at Fort Lewis.

UNIVERSAL NEWSREEL—No. 133, Vol. 15.—Chungking severely bombed....Russians hold in Caucasus ....Brazilians convoyed....Trucks must register.... FBI graduates its 20th class....Weird contraption used as "automobile"....Former naval officer enlists in Marines....Georgia and Alabama; Wisconsin and Ohio State, football.

Seattle May Extend Taxes to Theatres

The City Council of Seattle is now considering a proposed ordinance extending the city's business and occupational tax to theatres and other forms of public entertainment and amusement as a revenue raising measure. The ordinance would require all theatres, athletic events, circuses, carnivals and exhibitions to pay an annual license fee for registration in addition to a percentage of gross income less Federal and state admission taxes.

The Council originally planned a tax on admissions, but A. C. Vansoelen, corporation counsel, ruled that state and and Federal governments had preempted that field.

Dramatist Guild To Meet

The Dramatists' Guild of the Authors' League of America will meet at the Music Box theatre, New York, November 9th. Twelve members of the Council will be elected. Elmer Rice, president, will preside. Russel McKinley Crouse will report for the Writers' War Board, Arthur Richman for the American Theatre Wing and Howard Lindsay for the Dramatists' Play Service.

Actor's Sight Saved

It now appears that the sight of Martin Koslack, actor, injured by shattering glass on the 20th Century-Fox "Chetnik!" set, will be saved. The actor was struck by flying glass which was hit by a bullet fired during a scene.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

The Palm Beach Story

(Paramount)

Adult Comedy by Sturges

Paramount has a way with comedies this season, lavish comedies with freshness and sustained merriment. Following closely on the heels and in the footprints of "The Major and the Minor" and "Road to Morocco" is "The Palm Beach Story," a rollicking affair from the initial credit frames, displayed against the story's hectic prologue, to the final curtain, descending on the happy union of the disappointed suitors to reasonable facsimilies of their original choices.

Preston Sturges has returned to the sophisticated nonsense which provoked his first acclaim in "Strictly Dishonorable." His sure touch in story and direction is matched by the smooth performances of an unusual cast. Claudette Colbert makes the central character of the woman who feels her marriage hopeless for the lack of $99,000 both charming and credible. Joel McCrea plays the protesting husband with a nice mixture of bewilderment and indignation. But it is Rudy Vallee whose role and skill are equally unexpected. He is the multi-millionaire whose habits of thrift and self-discipline are imperiled by the appearance of Claudette. He sings one song under rather unique circumstances and reveals throughout a rare gift for farce. Mary Astor assumes a blonde wig and a glib tongue as a Princess on the make—for her eighth husband. Supporting these are a deaf "Weinie King," played by Robert Dudley, who arrives with a huge bankroll when money is desperately needed, and the entire membership of the Ale and Quail Club, complete with hunting dogs and well-lubricated harmony. William Demarest, Franklin Pangborn and Sig Arno turn in good performances in lesser roles.

The central situation of a wife who decides that she can promote her husband's business affairs only by allure and who proceeds to use it to get to Palm Beach and a wealthy suitor will have scant appeal for children. But the parents who leave their kiddies safely home should have themselves an evening.

Previewed at the home office projection room where the representatives of the trade press were hugely amused in spite of the early hour. Reviewer's Rating: Excellent.—E. A. Cunningham.

Release date, Block 3. Running time, 90 min. PCA No. 7983. Adult audience classification.

Gerry Jeffers	Claudette Colbert
Tom Jeffers	Joel McCrea
Princess	Mary Astor
John D. Hackensacker	Rudy Vallee

William Demarest, Franklin Pangborn, Robert Dudley, Sig Arno, Jack Norton, Esther Howard, Jimmy Conlin, George Anderson, Harry Hayden, Monte Blue, Dewey Robinson, Esther Michelson, Robert Warwick, Torben Meyer, Robert Greig, Roscoe Ates.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Who Done It?

(Universal)

Abbott & Costello, Detectives

The Messrs. Bud Abbott and Lou Costello, soldiers in "Buck Privates," sailors in "In the Navy," cowboys in "Ride 'Em Cowboy" and comedians at any and all times and places, herewith add sleuthing to their list of achievements with no letdown in the gale of laughter they set in motion a couple of years back. It's a genuine murder the boys appoint themselves to solve, and a genuine solution is arrived at, but it's the humor provided by the pair of them, first, last and throughout, that keeps the customers shuttling between chuckles and guffaws.

Radio City, street level, roof and points between, including elevators, supplies the comedians their setting for a succession of gags and routines ranging from pantomime to panic. They dredge up the familiars of yesteryear, refurbished for today's trade, and they improvise on the run, in the clinches and without notice. They roll up a score of bull's eyes that would satisfy most comedians as a life's work.

Production by Alex Gottlieb measures up to his best and direction by Erle C. Kenton keeps a many-sided plot on the beam. The story by Stanley Roberts, scripted by himself in collaboration with Edmund Joseph and John Grant, concerns a murder committed in the course of a radio broadcast and the attempts of the comedians to determine the identity of the murderer.

Previewed at the Ritz theatre, Hollywood, to a Thursday night audience which, uninformed as to the nature of the picture it was to see, laughed in all the keys of the register and virtually without letup. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, Nov. 6, '42. Running time, 75½ min. PCA No. 8632. General audience classification.

Chick Larkin	Bud Abbott
Mervyn Milgrim	Lou Costello

Patric Knowles, William Gargan, William Bendix, Louise Allbritton, Thomas Gomez, Don Porter, Jerome Cowan, Mary Wickes, Ludwig Stossel, Walter Tetley, Edmund MacDonald.

My Heart Belongs to Daddy

(Paramount)

Comedy and Romance

Entertainment with the emphasis on comedy has been fashioned here from an original screenplay by F. Hugh Herbert about a bearded young man of astrophysics, a blonde bubble dancer and a most remarkable man of all trades.

The man of all trades is Cecil Kellaway, who drives a cab, buttles, delivers a baby and is a matchmaker extraordinary. Kellaway handles all these assignments with consummate skill and it is his outstanding performance which makes the picture the entertainment it is.

The scene in which he invades the home of the professor to prevent the bubble dancer's baby from arriving in a snow drift, and proceeds to get the astrophysicist tight, is the comedy highlight of the picture. With the blonde, a recent widow, entrenched in the house, a tug-of-war begins with the professor's in-laws. The scientist is, incidentally, a recent widower.

The story bogs down somewhat after the very funny beginning, and the climax also falls short of that, but it is still amusing and some of the dialogue is very good. As long as Kellaway is around he will keep the cash customers in good humor.

Richard Carlson and Martha O'Driscoll play the atom smasher and bubble dancer, respectively. The in-laws are Frances Gifford, who has set her heart on marrying the professor; Florence Bates, the mother, and Velma Berg, the younger daughter.

Sol C. Siegel produced and Robert Siodmak directed. E. D. Leshin was associate producer.

Previewed at the Paramount home office projection room. The picture drew several laughs from a group of trade paper reviewers. Reviewer's Rating: Good.—P. C. Mooney, Jr.

Release date, Block 3. Running time, 75 min. PCA No. 8139. General audience classification.

Professor Kay	Richard Carlson
Joyce	Martha O'Driscoll
Alfred	Cecil Kellaway

Frances Gifford, Florence Bates, Mabel Paige, Velma Berg, Francis Pierlot, Fern Emmett, Betty Farrington, Milton Kibbee, Maurice Cass, Alfred Hall.

The Avengers

(Paramount)

Norway, Yesterday and Today

Historically accurate, stranger than fiction, and embellished with some newsreel shots of the Commando raid on Vaagsoe, this picture is exciting entertainment which audiences are likely to enjoy if they can be induced to see it. Made in England by Paul Soskin with the assistance of the British Ministry of Information and the Services, the picture lacks a box office name and suffers also from the inferior recording common to British films.

But it's full of action. It starts with the War's first shots in Poland and moves on at a good pace. Hugh Williams, who has the leading role, leaps from one danger to another. First he is a newspaper man who sees the invasion of Norway unfolding before him exactly as it happened—the arrival of the German "tourists," the treachery of certain officials and the secret bases established in advance by the Nazis. Williams is rescued from Norway and returned to England, but only briefly. He is dropped by parachute among his Norwegian friends to locate a U-boat base which the R. A. F. has been seeking. His work is successful, but eight Norwegians are arrested as hostages for him. Although he gives himself up, three of the hostages are shot. Before the rest are killed, the Commandos land and Williams and his Norwegian lady-friend are rescued.

Most of the characters, including the Germans and Norwegians, speak with an Oxonian dialect which is perhaps a bit strange to the American ear. But it is no more illogical than that they should speak with German or Norwegian accents.

The British penchant for historical accuracy is noticeable and not at all amiss in a picture of this type. Perhaps it will have a salutary effect on Americans to see just how Norway was conquered. There is a speech delivered by the Englishman to the German as he orders the hostages shot which is much to the point.

Harold French directed from a story by Frank Owen. Treatment and screenplay are credited to Terence Rattigan, Anatole de Grunwald and Patrick Kirwen.

Reviewed in the home office projection room. Reviewer's Rating: Good.—Bob Wile.

Release date, Block 3. Running time. 88 mins. PCA No. 8872. General audience classification.

Lockwood	Ralph Richardson
Kari	Deborah Kerr
Colin Metcalfe	Hugh Williams

Griffiths Jones, Francis L. Sullivan, Roland Culver and Finlay Currie.

Wrecking Crew

(Paramount)

Action vs. Romance

A rather unusal action thriller has been tied together with so trite a plot that the entertainment value of the film is seriously impaired. While the audience interest is centered on the job of demolishing a large metropolitan hotel in a limited time, suspense and entertainment are more than adequate. But the romantic triangle of girl, foreman and cocky wrecker goes its predictable way without freshness or appeal.

There are scenes of wrecking at night when huge, empty walls crash down to the ground, almost unnoticed by workmen maintaining a precarious footing skyward. The climax comes in a breath-taking rescue across an avenue of lights, with the wind whipping against time and safety. These fail to counterbalance, however, the maudlin treatment of tragedy and despair or the introduction of the Salvation Army at propitious intervals for the regeneration of the hero.

Richard Arlen is the steady foreman and Chester Morris the "jinx" wrecker. The girl who must decide between them, after having been saved from degradation and the river and reestablished in a respectable occupation, is played by Jean Parker. Others in the cast are Joseph Sawyer, Esther Dale, Alexander Granach and Evelyn Brent.

This is another in the action drama series produced by William H. Pine and William C. Thomas. Frank McDonald directed.

Previewed in a New York projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, Block 3. Running time, 73 min. PCA No. 8456. General audience classification.

Matt Carney	Richard Arlen
Duke Mason	Chester Morris
Peggy Starr	Jean Parker

Joseph Sawyer, Esther Dale, Alexander Granach, Evelyn Brent.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

West of the Law

(Monogram)

Rough Riders

Monogram's "Rough Riders" is one of the most interesting and entertaining teams in westerns. The trio are old hands at this sort of thing and can be depended upon to turn in collectively good performances, with the entertainment value of the offering varying as to the material they have to work with. This is one of their better offerings.

Buck Jones, Tim McCoy and Raymond Hatton in their usual roles of U. S. marshals move into a lawless town and clean it up. There is nothing original in that, but it is the way they move into the town that makes it interesting. Tim comes as a parson, a fighting parson, while Hatton emerges as an undertaker. Buck comes in his cowboy clothes and passes himself off as an outlaw.

The local bigwig, respected by the citizens, is actually the "brains" behind an outlaw gang. Outsmarting him and the other outlaws is duck soup for the Rough Riders.

Scott R. Dunlap produced and Howard Bretherton directed from a screenplay by Jess Bowers.

Seen at the New York theatre, New York. A good size audience, mostly male with a sprinkling of soldiers and sailors present, seemed to enjoy the goings-on. Reviewer's Rating: Good.—P. C. M., Jr.

Release date, Nov. 2, 1942. Running time, 55 min. PCA No. 8749. General audience classification.

Buck Roberts	Buck Jones
McCall	Tim McCoy
Sandy	Raymond Hatton

Evelyn Cooke, Milburn Moranti, Bud McTaggert, Jack Daley, Harry Woods, Roy Barcroft, George DeNormand.

X Marks the Spot

(Republic)

Crime Melodrama

Three murders, several attempts at other killings, a rubber black marker and hijacking are the story ingredients of Republic's "X Marks the Spot," a deftly made melodrama which packs plenty of action into its short running time of 56 minutes. The film is not to be confused with a gang expose book of the same title published some years ago.

Tops in the cast are Damian O'Flynn, as the private detective whose policeman father is murdered by gangsters; Helen Parrish, as a jukebox telephone girl; Dick Purcell, as a police lieutenant; Jack Larue and Neil Hamilton, as figures in the black market.

Among the supporting players are Robert Homans, Anne Jeffreys, Dick Wessel, Esther Muir, Joseph Kirk, Edna Harris, Fred Kelsey and Vince Barnett.

Doubling as associate producer and director, George Sherman does a creditable job in translating the screenplay by Stuart Palmer and Richard Murphy. It is based on a story by Mauri Grashin and Robert T. Shannon.

Seen at the Republic studio. Reviewer's Rating: Good.—V. K.

Release date, Nov. 4, 1942. Running time, 56 min. PCA No. 8746. General audience classification.

Eddie Delaney	Damian O'Flynn
Linda Ward	Helen Parrish

Dick Purcell, Jack LaRue, Neil Hamilton, Robert Homans, Anne Jeffreys, Dick Wessel, Esther Muir, Joseph Kirk, Edna Harris, Fred Kelsey, Vince Barnett.

THE ADVENTURES OF SMILIN' JACK (Univ.)

Serial (7581-93)

Taking its leading characters from Zack Mosley's newspaper cartoon feature "Smilin' Jack," the new Universal chapter play, deals with events immediately preceding and following the Japanese attack on Pearl Harbor. The plot concerns the desperate efforts of Allied and Axis agents to discover the secret road from China to India, known only to two Chinese in Mandon province. On the trail are an Australian and his sister, an American aviator, and Japanese secret agents led by a German woman spy. The chase involves all manner of locomotion from submarines to horses, Clipper planes to aircraft carriers.

Tom Brown has the title role, supported by Edgar Barrier and Marjorie Lord as the Australians; Rose Hobart as the German agent; Keye Luke, Sidney Toler, Cyril Delevanti, Philip Ahn and Durhan Bey as Orientals on both sides.

The first three chapters give little evidence of novelty or ingenuity. The pace, in keeping with Oriental ceremonialism portrayed, is at times painfully slow. The dire perils which mark the end of each chapter are summarily disposed of in the next. More can be said, however, of production values, with photography and setting above the usual chapter-play standard.

Ray Taylor and Lewis D. Collins directed from an original screen play by Morgan B. Cox. The serial was produced by Ford Beebe.

The first chapter, "The High Road to Doom," ran 26 minutes; succeeding episodes will average 20 minutes.—E. A. C.

13 *episodes* *Release date, January* 5, 1943

THE FILM THAT WAS LOST (MGM)

Passing Parade (*K*-389)

The first of the Metro-Goldwyn-Mayer short subjects presented at the Museum of Modern Art in New York in a special program illustrates the significance of the work of that institution's Film Library in reclaiming, duplicating and storing old film. Clips from old newsreels—Queen Victoria reviewing her Irish subjects from a carriage, Lenin addressing his eager revolutionists, George V and Kaiser Wilhelm chatting amiably, Theodore Roosevelt and Woodrow Wilson tending affairs of state—testify to the efficient preservation of valuable celluloid beyond the 20-year lifetime prescribed for that material. This presentation by John Nesbitt of the achievements of the air-cooled vaults and re-recording machines of the Library makes an appealing and informative subject for today's motion picture audiences.

Release date, October 31, 1942 10 *minutes*

THE GOOD JOB (MGM)

Miniature (*M*-338)

The first fruit of the much-publicized adventures of William Saroyan in Hollywood is this brief and characteristically plotless vignette of a grocery clerk in love with his job. His unprofitable customers—the woman who remained a lady while hiding a melon in her bosom, the slight Spaniard who lived for his son and the very small boy who eyed the candy display wordlessly—pass in review, each bearing part of his and Saroyan's story of the "little people." Horace McNally plays the title role with warm understanding, and the short subject should attract even those whom it leaves a bit bewildered.

Release date, October 10, 1942 10 *minutes*

ATCA (MGM)

Miniature (*M*-337)

"ATCA" is the Air Training Corps of America, the nation's future pilots receiving pre-aviation training along with their high-school subjects. This program is surveyed in narrative form by Carey Wilson as a father investigates the utility of the course for his 16-year-old son. An interesting sequence shows the origin of the program in England, when boys fresh from pilot training were sent up to fight the German air armada. Presented from the viewpoint of an American family, the subject should help to arouse public interest in a similar program here.

Release date, October 3, 1942 11 *minutes*

THE MAGIC ALPHABET (MGM)

Passing Parade (*K*-387)

Produced in cooperation with the Office of War Information, this short attempts to vitalize vitamins and emphasize their importance in the diet of a nation at war. The story of the discovery of the mysterious substance in brown rice that discouraged beri-beri, by a Dutch scientist working in Java is reenacted in detail. The importance of other vitamins is illustrated in their effect on the daily activities of average Americans, children, typists and truck-drivers.

Release date, October 12, 1942 11 *minutes*

KING OF THE MOUNTIES (Rep.)

Serial (282)

Credit is given Zane Grey for the basic story, "King of the Royal Mounted," but the situations have been amended to suit the present emergency. The threat to Canada is from the air, a mysterious bombing plane aided in its raids by a well-organized fifth column. A scientist and his daughter try to locate it with a new plane detector which becomes the object of the spies' activities. Sergeant King of the Royal Canadian Mounted Police air patrol is assigned to their protection, but the scientist is killed and sabotage breaks out in several strategic parts of the country. King and his patrol meet them at every turn, preventing serious damage, but still unable to identify the base of operations and the full complement of ringleaders. When these emerge at the climax, an exciting battle is fought in the crater of a volcano, which a stack of shells sends into violent eruption.

Allan Lane plays Sergeant King and is supported by Gilbert Emery, Russell Hicks, Peggy Drake, George Irving, Abner Biberman, William Vaughn, Nestor Paiva, Bradley Page, Douglas Dumbrille and Duncan Renaldo. William Witney directed the action serial from a screen play in which Taylor Cavan, Ronald Davidson, William Lively, Joseph O'Donnell and Joseph Poland all had a hand. W. J. O'Sullivan was associate producer.

Release date, Nov. 10, 1942 12 *episodes*

FEATURE SYNOPSES

CHETNIK!
(20th Century-Fox)

Story of Mihailovitch

PRODUCER: Sol Wurtzel. Directed by Louis King.
PLAYERS: Philip Dorn, Virginia Gilmore, John Shepperd, Anna Sten, Martin Kosleck.

SYNOPSIS

Europe's most dramatic war story—the fight of the Cheta under General Draja Mihailovitch against the Nazi oppressors of Yugoslavia—is told in this 20th Century-Fox picture, which, the studio says, "is based on authentic incidents in the life of Mihailovitch during the present war up to the time he is proclaimed general and appointed War Minister via radio from London by the King of Jugoslavia." It opens with the enslavement of the Jugoslavs by the Nazis and their subsequent guerrilla uprisings which Mihailovitch has welded into an intensely organized battle. Made with technical aid of the Jugoslav government, the picture is taken directly from news headlines of the past months.

WAC ALTERS VICTORY RELEASE SCHEDULE

In an effort to coordinate the nation's screens with the needs of the war effort, the national release schedule of the Victory Films has been changed, according to the War Activities Committee, under whose auspices distribution of this product is effected.

The new schedule is as follows: MGM, "Magic Alphabet," October 15th; Paramount, "We Refuse to Die," October 22nd; WAC, "Manpower," October 29th; 20th-Fox, "Everybody's War," November 5th; WAC, "Japanese Relocation," November 12th; Universal, "Keeping Fit," November 19th; WAC, "Colleges at War," November 26th; RKO, "Conquer by the Clock," December 3rd; WAC, "Troop Train," December 10th; Columbia, "Weapons from Waste," December 17th; Warners and WAC, "This Is Your Enemy," December 24th; Paramount, Wallace short, December 31st.

CONEY ISLAND
(20th Century-Fox)

Musical

PRODUCER: William Perlberg. Directed by Walter Lang.

PLAYERS: Betty Grable, George Montgomery, Lynn Bari, Cesar Romero, Charles Winninger, Phil Silvers.

SYNOPSIS

The famed resort of Coney Island forms the background for the rivalry of two resort owners for the hand of a lovely singer. By ruses and trickery, they seesaw back and forth with love and business as the stakes. The story ends with the girl married to one of the resort owners. The period is 1905.

MARGIN FOR ERROR
(20th Century-Fox)

Sabotage Melodrama

PRODUCER: Ralph Dietrich. Directed by Otto Preminger.

PLAYERS: Joan Bennett, Milton Berle, Otto Preminger, Carl Esmond, Howard Freeman.

SYNOPSIS

This story leaps from the springboard of the real life incident in which a Jewish policeman in New York was ordered to guard the Nazi consul because of threats by Americans on the latter's life. The consulate is seething as the consul has lost in stock gambling most of a million dollars sent from Germany to carry on sabotage and propaganda; his assistant is preparing a report on the money for Berlin; saboteurs from the Fatherland are to blow up a pier upon the consul's orders, and the diplomat's wife is in a constant state of terror because she, a Czech, has a father in a concentration camp.

The consul is found dead—he has been poisoned, stabbed and shot in the presence of a group of guests while listening to a Hitler radio broadcast. Several persons take the blame, the real manner of death is discovered, the saboteurs are captured, as well as the head of the German American Bund.

TIME TO KILL
(20th Century-Fox)

Crime Melodrama

PRODUCER: Sol Wurtzel. Directed by Herbert I. Leeds.

PLAYERS: Lloyd Nolan, Mary Beth Hughes, Heather Angel, Ralph Byrd, Harold Huber.

SYNOPSIS

Another in the "Michael Shayne" series at Fox, this story has the private detective engaged by a wealthy woman to get back a rare coin, the only one of its kind, which has been stolen from her. Several murders and assaults take place, blackmail is exposed, and Shayne engages in a bit of romance.

THE IMMORTAL SERGEANT
(20th Century-Fox)

War Drama

PRODUCER: Lamar Trotti. Directed by John Stahl.
PLAYERS: Henry Fonda, Maureen O'Hara, Thomas Mitchell, Reginald Gardiner, Morton Lowry, Allyn Joslyn.

SYNOPSIS

This is a story of British desert fighting against Rommel and his Nazis. It concerns a small band of Britons on patrol duty, cut off from their own forces and shattered by the enemy. The sergeant, a veteran of the first World War (Mitchell) dies in action and turns the command of the small unit over to the corporal (Fonda). Remembering the words of advice given him by the sergeant, the corporal captures a German-held oasis with his men after great difficulty, and gains confidence in himself to such an extent that he asserts himself to find successful romance.

THE GREAT GILDERSLEEVE
(RKO)

Comedy

PRODUCER: Herman Schlom. Directed by Gordon Douglas.

PLAYERS: Harold Peary, Freddy Mercer, Nancy Gates, Jane Darwell, Charles Arnt, Mary Field, Thurston Hall.

SYNOPSIS

This is the first solo starring vehicle for Harold Peary, familiar to millions of radio listeners as "The Great Gildersleeve." In this film, "Gildersleeve" becomes the guardian of a niece and a nephew, but when he spurns the efforts of the spinster sister of a county judge to marry him, the jurist gives him ten days in which to prove himself a fit person for the children. Matters complicate themselves when the governor of the state, suffering from a cold, drops in incognito on the "Gildersleeve" menage to recover.

OVER MY DEAD BODY
(20th Century-Fox)

Mystery Farce

PRODUCER: Walter Morosco. Directed by Mal St. Clair.

PLAYERS: Milton Berle, Mary Beth Hughes, Reginald Denny, Wonderful Smith.

SYNOPSIS

An embryo mystery story writer figures out the first part of a murder mystery tale, but quarrels with his wife, who is the family breadwinner, when she accuses him of being impractical. A murder occurs in the manner that he has plotted it, and he, to figure out an ending to his story, assumes a disguise, taking $15,000 from the murdered man's partners to "make the killing look like suicide." Caught in his own web, the writer is held for murder, but after an amazing series of complications, finds the real killer.

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3434	Tire Man, Spare My Tires (Langdon)	8-4-42	784
3435	Olaf Laughs Last (Brendel)	8-18-42	784
3436	All Work and No Pay (Clyde)	7-18-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	858
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	..
4402	Sock-a-bye Baby (Stooges)	11-13-42	..
4425	Ham and Yeggs (Brendel)	11-27-42	..

COLOR RHAPSODIES

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
5508	Woodman Spare That Tree	8-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	926
4502	Tite's Guitar	10-30-42	..
4503	Toll Bridge Troubles	11-20-42	..

PHANTASIES CARTOONS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3705	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	..
4702	The Dumb Conscious Mind	10-23-42	..
4703	Malice in Slumberland	11-20-42	..

FABLES

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3755	The Bulldog and the Baby	7-24-42	858

COMMUNITY SING (Series 8)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3660	No. 10 (Songs of the Times)	8-5-42	700
	1942-43 (Series 7)		
4851	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	..

QUIZ REELS

(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43 (Series 3)		
4601	Kichen Quiz No. 1	8-21-42	899

PANORAMICS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998

TOURS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3860	No. 10	8-19-42	755
	1942-43 (Series 22)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998

WORLD OF SPORTS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	10-30-42	..

KATE SMITH

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998

M-G-M

TWO REEL SPECIALS

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A-304	For the Common Defense	8-20-42	813
A-305	Mr. Blabbermouth	8-8-42	877

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
T-322	Exotic Mexico	8-13-42	755
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	..
T-413	Glimpses of Ontario	12-5-42	..

PETE SMITH SPECIALTIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S-370	Self Defense	7-25-42	858
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998

PASSING PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
K-385	The Incredible Stranger	6-20-42	755
K-388	Vendetta	7-18-42	813
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	..
K-389	The Film That Was Lost	10-31-42	994

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998

OUR GANG COMEDIES

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	858
C-400	Mighty Lak a Goat	10-10-42	998

TECHNICOLOR CARTOONS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W-350	Bats In The Belfry	7-4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	..

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
L1-5	No. 5	8-28-42	754
L1-8	No. 8	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	..

BENCHLEY COMEDIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S1-4	Keeping In Shape	8-12-42	754
S1-5	The Man's Angle	8-14-22	950

FASCINATING JOURNEYS (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M1-2	Indian Temples	9-4-42	926

SUPERMAN COLOR CARTOONS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W1-7	Superman In Electric Earthquake	8-5-42	754
W1-8	Superman In Volcano	7-10-42	858
W1-9	Superman In Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman in Showdown	10-16-42	974
W1-12	Superman In Eleventh Hour	11-20-42	..
	1942-43		
W2-1	Superman In Destruction, Inc.	12-25-42	..

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Z1-4	No. 4	6-19-42	754
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950

HEADLINERS

(18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	..
A2-3	Hands of Women	12-11-42	..

MADCAP MODELS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
U1-5	Tulips Shall Grow	8-28-42	813
U1-6	The Little Broadcast	9-25-42	998
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	..

POPEYE THE SAILOR

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
E1-9	Many Tanks	8-5-42	755
E1-10	Baby Wants a Bottleship	7-3-42	858
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	928
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	..
E2-3	Me Musical Nephews	12-25-42	..

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
J1-5	No. 5	8-12-42	755
J1-8	No. 8	7-31-42	858
	1942-43		
J2-1	No. 1	10-2-42	974

SPEAKING OF ANIMALS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Y1-5	At the Dog Show	8-28-42	926
Y1-6	In South America	9-25-42	974

SPORTLIGHTS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
R1-11	Parachute Athletes	8-19-42	754
R1-12	Let 'Em Go Alive	7-17-42	858
R1-13	Timber Athletes	9-11-42	928
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	..

QUIZ KIDS

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Q1-8	No. 8	7-31-42	859

VICTORY SHORTS

(15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
T2-1	A Letter from Bataan	9-15-42	948
T2-2	We Refuse to Die	10-13-42	946
T2-3	The Aldrich Family Gets into Scrap	11-17-42	..
T2-4	The Price of Victory	12-22-42	..

RKO

MARCH OF TIME

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,111	India at War	8-5-42	714
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,105	Donald's Garden	6-12-42	754
24,108	The Sleepwalker	7-3-42	858
24,107	Donald's Gold Mine	7-24-42	858
24,108	T-Bone for Two	8-14-42	858
24,109	How to Play Baseball	9-4-42	926
24,100	The Vanishing Private	9-24-42	974
24,111	Olympic Champ	10-9-42	998

INFORMATION PLEASE

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,208	No. 8 Russell Crouse	8-19-42	767
24,209	No. 9 John Gunther	7-17-42	813
24.210	No. 10 John Carradine	8-14-42	877
24,211	Russell Crouse	9-11-42	974

SPORTSCOPE

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,311	Cinderella Champion	8-12-42	787
24,312	Polo Pony	7-10-42	858
24,313	Record Breakers	8-7-42	877
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Skates and Skills	11-6-42	..

PICTURE PEOPLE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,411	All Around Hollywood	8-19-42	787
24,412	Hollywood Starlets	7-17-42	813
24.413	Hollywood on the Hudson	8-14-42	928

EDGAR KENNEDY

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,406	Cooks and Crooks	6-5-42	720
	1942-43		
33,401	Two for the Money	8-14-42	928

LEON ERROL
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,706	Hold 'Em Jail	8-28-42	787
	1942-43		
33,701	Mail Trouble	9-4-42	928
33,702	Deer, Deer	10-23-42	..

RAY WHITLEY
(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,504	Range Rhythm	7-17-42	813

JAMBOREES
(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	..

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
34,201	Conquer by the Clock	10-27-42	..
34,202	Spit, Grit and Rivets		..

FAMOUS JURY TRIALS
(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	..

THIS IS AMERICA
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	..
33,103	Men of Tomorrow	11-27-42	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2208	Guardians of the Sea	7-17-42	767
	1942-43		
3201	Along the Texas Range	10-9-42	974

MAGIC CARPET
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2109	India the Golden	8-19-42	755
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-26-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	11-28-42	..

SPORTS REVIEWS
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
1301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughter	11-8-42	..

TERRYTOONS (TECHNICOLOR)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	8-12-42	755
	1942-43		
3551	All Out for "V"	8-7-42	928
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	Nancy's Little Theatre	10-16-42	..
3556	The Mouse of Tomorrop	10-16-42	..
3557	Nancy in Doing Their Bit	10-30-42	..
3558	Frankenstein's Cat	11-27-42	..

TERRYTOONS (Black & White)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2512	Wilful Willie	6-28-42	755
2613	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	787
	1942-43		
3501	The Big Build-Up	9-4-42	928
3502	Ickle Meets Pickle	11-13-42	..

THE WORLD TODAY
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2405	Courageous Australia	6-5-42	754
2408	Men of West Point	7-3-42	754
	1942-43		
3401	Our Last Frontier	9-11-42	..

MARCH OF TIME
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
....	The F.B.I. Front		911
....	The Fighting French		946

UNITED ARTISTS

WORLD IN ACTION
(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
....	Food—Weapon of Conquest	8-5-42	599
....	New Soldiers Are Tough	7-3-42	699
....	Inside Fighting Russia	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Road to Tokyo		898
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971

UNIVERSAL

COLOR CARTUNE
(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6250	Nutty Pine Cabin	8-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-12	998

SWING SYMPHONIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7232	Boogie Woogie Sioux	11-30-42	..

STRANGER THAN FICTION
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6381	Mysterious Fountain of Health	8-15-42	755
6382	Master Carver	7-8-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	..
7374	Double Talk Girl	11-16-42	..

VARIETY VIEWS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6363	Wings of Freedom	8-8-42	755
8364	Antarctic Outpost	7-13-42	756
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	..
7355	Western Whoopee	12-28-42	899

MUSICALS
(Average 16 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	..

PLEDGE FOR VICTORY

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
0995	Keeping Fit	10-26-42	998
	2-REEL SPECIAL		
7111	Roar, Navy Roar	12-16-42	..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7004	March On America	6-27-42	755
7008	Men of the Sky	7-25-42	858
	1942-43		
8001	A Ship Is Born	10-10-42	..
6002	Fighting Engineers	12-19-42	..

BROADWAY BREVITIES
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7111	Daughter of Rosie O'Grady	7-11-42	787
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	928
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-7-42	..
8104	Beyond the Line of Duty	11-7-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	..

THE SPORTS PARADE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7408	Hatteras Honkers	8-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	..
8403	The Right Timing	10-31-42	..
8404	Cuba, Land of Romance and Adventure	11-21-42	...
8405	America's Battle of Beauty	11-21-42	..
8406	Horses, Horses, Horses!	12-26-42	..

MELODY MASTERS BANDS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	..
8503	U. S. Marine Band	11-28-42	..

LOONEY TUNES CARTOONS
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7611	Hobby Horse Laffs	8-8-42	754
7612	Gopher Goofy	8-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7618	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	..
8603	My Favorite Duck	11-21-42	..
8604	Confessions of a Nutzy Spy	12-12-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7720	Hold the Lion, Please	8-8-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Buuny Gets the Bird	7-11-42	855
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	..
8704	A Tale of Two Kitties	11-14-42	..
8705	Ding Dog Daddy	11-28-42	..
8706	Case of the Missing Hare	11-28-42	..
8707	Coal Black and de Sebben Dwarfs	12-26-42	..

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Keep 'Em Rolling	674
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▽

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
184	Perils of Nyoka (15 episodes)	6-27-42	787
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)		..

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-42	994

SHORTS
advance synopses and information

CALLING ALL PA'S (MGM)
Pete Smith (*S*-374)

This is for the new father, a follow-up on the previous release for expectant fathers. It is eight months later when the trusted nurse decides to leave. Father takes over until his mother-in-law arrives. After some heated discussion all is quiet until about 3 a.m. Then Theodosia decides for lung exercise while Joe pretends sleep. It's no use.

Release date, October 24, 1942 10 *minutes*

THE LITTLE BROADCAST (Para.)
Madcap Models (*U*1-6)

George Pal's puppets stage a theatrical revue in a miniature theatre. The maestro enters the pit through a man-hole in front of the house. The band of gypsies does a boogie woogie "Hungarian Rhapsody" with weird dancing and color effect. Witches and devils appear to break up the show, driving the m.c. through the bass drum and the maestro out the door.

Release date, September 25, 1942 8 *minutes*

HAL McINTYRE—A BAND IS BORN (Col.)
Famous Bands (4952)

The scene is the Glen Island Casino in Westchester, New York, where a new band is being offered the skeptical customers. They are delighted, however, when the band starts to play "The Memory of This Dance," and keep on dancing and singing through "This Is the Story of a Starry Night" and "Take a Tip, Button Up Your Lip."

Release date, October 23, 1942 10 *minutes*

JOHNNY LONG AND HIS ORCHESTRA (RKO)
Jamborees (24,401)•

The second of RKO's musical shorts presents Johnny Long's orchestra, one of the popular newcomers. The leader's violin playing and the vocals of Helen Young add to the entertainment in swing and ballads.

Release date, October 2, 1942 8 *minutes*

McFARLAND TWINS & ORCHESTRA (Para.)
Headliners (*A*2-1)

The McFarland Twins open this short subject with a comedy arrangement, introducing themselves and their band. Bob Lyons and the Glee Club sing "Home" and Betty Engels sings out "Jingle Jangle," as the audience is invited to join in the chorus.

Release date, October 2, 1942 9 *minutes*

TOUCHDOWN TARS (RKO)
Sportscope (34,302)

At the U. S. Naval Training Station at Great Lakes are some of the football great of past seasons, both as physical instructors and as students. It boasts also a fine football team made up by these men in their spare time and forming a real threat to the teams from nearby colleges.

Release date, October 9, 1942 8 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 996-997.

SCREEN SNAPSHOTS, No. 3 (Col.)
(4853)

A variety entertainment for soldiers at Camp Haan in California includes the whole troupe from the Jack Benny radio program. Jack has pedaled out on a tandem bike wth Rochester in chauffeur's uniform and Dennis Day on the handle bars. Phil Harris and Mary took the bus. Don Wilson, as master of ceremonies introduces also Murray Bolen, Bill Morrow and Ed Beloin.

Release date, October 23, 1942 9 *minutes*

ROYAL ARABY (20th-Fox)
Magic Carpet (3154)

The Thaw Expedition, the last group through the Near East with motion picture camera, brought back pictures in Cinecolor of which this is the first issue. The country traveled is from Beirut through Damascus to Baghdad. Damascus, oldest city in the world, is the subject of this release.

Release date, October 23, 1942 9 *minutes*

PICTURESQUE MASSACHUSETTS (MGM)
Traveltalk (*T*-411)

This state of historical high lights in entered via Plymouth Harbor where the Pilgrims landed. Then the camera moves on to Provincetown on the tip of the hook where the scenic beauty has lured artists and writers. Here on Cape Cod, with its beautiful beaches and dunes, small boats and green water, is the only place in the country where the sun sinks into the Atlantic Ocean.

Release date, October 3, 1942 9 *minutes*

FOOTBALL THRILLS OF 1941 (MGM)
Pete Smith (*S*-373)

With the start of a new football season, Pete Smith has collected some of the highlights of last year's games, including the Southern California-Notre Dame thriller, the U.C.L.A.-Oregon contest, Yale vs. Army and the Sugar Bowl contest.

Release date, September 26, 1942 10 *minutes*

THE LOAN STRANGER (Univ.)
Color Cartune (7242)

Woody Woodpecker is the hero of this tale involving high finance. His opposition is represented by Mr. Fox of the Sympathy Loan Company whose usually shrewd dealings are highly unsuccessful. Woody walks away with a borrowed dollar and $365 in interest.

Release date, October 19, 1942 7 *minutes*

ODDITIES (Col.)
LaVarre Panoramics (4902)

The collection of strange facts and individuals includes a portrait painter whose medium is colored cotton batting, the story of sponge fishing as an occupation and a commercial project and a view of life on the ocean floor at the Marineland Oceanarium where two gigantic open air tanks house a variety of aquatic animals.

Release date, October 8, 1942 10 *minutes*

LISTEN, BOYS (MGM)
Miniature (*M*-339)

Carey Wilson lets the men in on the secrets of beauty and charm schools. He shows the creation of a glamor girl from drab Susie, who is led through the paces of diet, cosmetics, coiffures, exercise and deception. It is addressed to the men on the theory that it's the man who waits on the corner while the process is completed and then foots the bill.

Release date, October 17, 1942 10 *minutes*

THE OLYMPIC CHAMP (RKO)
Disney Cartoon (24,111)

Goofy stars as muscle-man in this demonstration of Olympic events. He tries the hurdles, the pole vault, hammer throwing, discus and javelin hurling with attendant peril to performers and spectators, finishing in a shower of trophies.

Release date, October 9, 1942 7 *minutes*

KEEPING FIT (Univ.)
Pledge for Victory

Robert Stack, Dick Foran, Andy Devine, Lon Chaney, Brod Crawford, Anne Gwynne and Irene Hervey are principals in a story suggested by the Government's Victory film program. It is directed toward the health of the nation, stressing the importance of nutrition and physical exercises to war workers as well as to the armed forces.

Release date, October 26, 1942 10½ *minutes*

COLLEGE BELLES (Col.)
Glove Slingers (4409)

The College War Bond drive shows the Juniors in the lead and the Seniors scheming to unseat them. Their methods including the importation of a mysterious blonde to cause dissension in the ranks, but the plot is uncovered. With an exhibition of aquatic prowess and horse-play the Juniors entrench themselves in the leading position.

Release date, October 16, 1942 18 *minutes*

MIGHTY LAK A GOAT (MGM)
Our Gang (*C*-400)

This enterprising troupe of youngsters gets mixed up with a chemical set with unfortunate results. Spanky manufactures a cleaning fluid which banishes not only spots but all people coming in contact with its potent fumes. The climax comes in a motion picture house where even the actors leave the screen.

Release date, October 10, 1942 11 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 996-997.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 985.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	....	Sabu-Maria Montez-Jon Hall	Oct. 30,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
•Bambi (color)	RKO	....	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	....	Tim Holt	Sept. 25,'42	....	....	...	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	....	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
Boogie Man Will Get You, The	Col.	....	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	....	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	....	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
•Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	...	756
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	....	....	...	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Not Set	....	....	...	962	...
Chetnik!	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	....	....	...	872	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Dec. 24,'42	....	....	...	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Day Will Dawn (British)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	...	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	....	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
●Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	May 23,'42	674	364	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	....	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	....	Errol Flynn-Alexis Smith	Not Set	104m	Oct. 31,'42	981	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Gildersleeve, The	RKO	....	Harold Peary-Freddy Mercer	Not Set	....	....	...	995	...
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Not Set	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	...

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Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Nov. 14,'42	97m	Sept. 19,'42	923	796	...
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
●Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	986	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	....	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	....	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
●Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
●Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	...	...
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	986	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 8,'42	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	...
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
●In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
●Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
●In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
●Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
●It Happened In Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
●I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	...	...	...
●Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Nov. 30,'42	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	984
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	947
Junior Army	Col.	....	Freddie Bartholomew-Billy Halop	Dec. 10,'42	....	....	...	...	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
●Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
●Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
Lady from Chungking	PRC	....	Anna May Wong-Harold Huber	Dec. 21,'42	....	....	...	...	...
●Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
●Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
●Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	....	Bert Gordon-Margaret Lindsay	Nov. 12,'42	....	....	...	...	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	962	...
Little Joe, the Wrangler	Univ.	....	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
Lone Prairie, The	Col.	....	Russell Hayden-Bob Wills	Oct. 15,'42	....	....	...	...	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allen Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	...	....	...	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	....	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	984
●Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
●Men Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	...	....	...	...	...

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	....	...	995	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...
●Meet the Mob (formerly So's Your Aunt Emma)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	....	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	984
Miss V from Moscow	PRC	....	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
●Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	611	...	...
●Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr.. .'42	88m	Mar. 28,'42	574	...	...
Moonlight in Havana	Univ.	....	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	....	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	....	Pat O'Brien-Randolph Scott	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	....	....	...	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	....	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	....	....	...	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Not Set	....	....	...	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Not Set	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	....	Don Barry-Lynn Merrick	Not Set	....	....	...	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Over My Dead Body	20th-Fox	....	Milton Berle-Mary Beth Hughes	Not Set	....	....	...	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Pacific Task Force (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	....	Charles Starrett-Alma Carroll	Nov. 19,'42	....	....	...	...	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pittsburgh	Univ.	....	Constance Bennett-Brod Crawford	Nov. 27,'42	....	....	...	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	986	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...

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Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
QUIET Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	....	....	...	983	...
RANDOM Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
●Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
●Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	....	....	...	983	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Riding Through Nevada	Col.	....	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
●Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
●Rolling Down the Great Divide	PRC	253	Bill (Radio) Boyd	Apr. 24,'42	60m	....	....	635	...
●Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	...
●Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
●SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
●Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	947
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
●Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	....	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Seven Days Leave	RKO	....	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Not Set	....	....	...	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
●She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
●Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
●Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	....	....	...	936	...
Sin Town	Univ.	....	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	....	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	984
●Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
●SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
●So's Your Aunt Emma	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
●Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
●Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	....	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
●Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
●Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
●Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
●Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
●Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
●Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
●Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
(now Wings and the Woman)									
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
●Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	....	Lloyd Nolan-Mary Beth Hughes	Not Set	....	....	...	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Dec. 17,'42	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	984
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Traitor Within, The	Rep.	....	Don Barry-Jean Parker	Not Set	....	....	...	983	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
●Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Dec. 3,'42	....	....	...	...	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
●VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We'll Smile Again (British)									
	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
●Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	56m	May 2,'42	633	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	....	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	...
●Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
●Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman	RKO	....	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
(formerly They Flew Alone)									
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	984
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	....	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...
●Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 985.

INVALUABLE

HEAVY demands on stars and staff alike call for the use of Eastman negative films. Their special abilities, backed by the highest photographic quality, are invaluable aids now that tight shooting schedules have become the rule. Eastman Kodak Company, Rochester, N. Y.

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We are grateful for this cooperation, and it will always be a pleasure to be dedicated to your service. The times — however — have changed. We are still your service organization; but with this difference — we are now serving you in the midst of war. Naturally we are operating under a handicap, and are compelled to ask your indulgence.

As is happening with all companies, a goodly portion of our trained personnel (194 to be exact) have joined the colors, and of these fine boys, you may be sure, this company is extremely proud. But due to their enlistment and to a considerable turn-over in office help in defense areas, we are obliged to serve you with a partly-inexperienced staff.

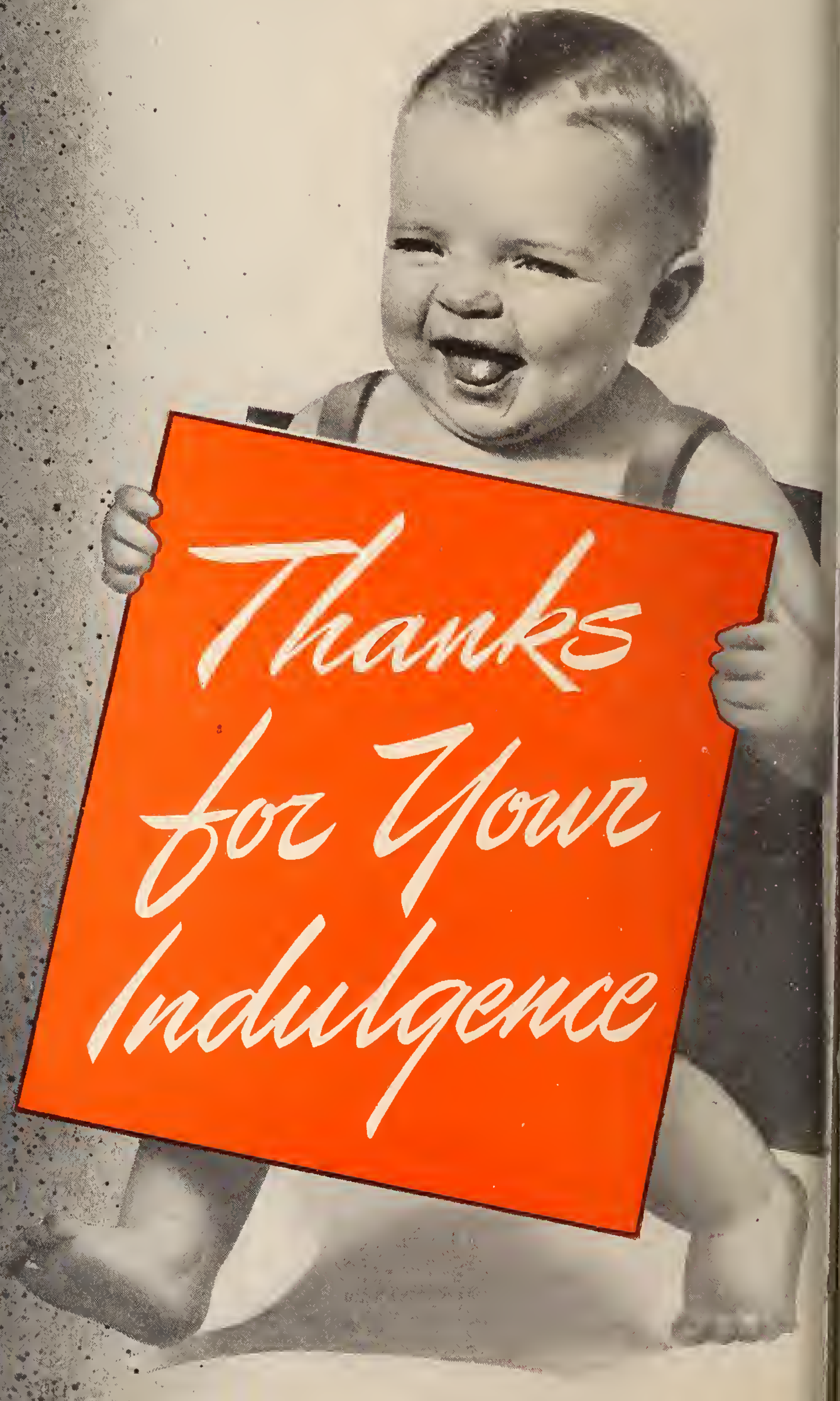
Also, governmental restrictions are imposed upon certain materials customarily required in the operation of this business, and we are executing your commitments therefore, with a resultant shortage of materials.

As a special favor to us then, we would ask that in the course of our adjustments, you will please be patient with us, and not too critical. You also can help us expedite the prompt shipment of your advertising and trailers, by sending in your bookings at least THREE WEEKS IN ADVANCE OF PLAYDATE. This action on your part will help maintain the efficient service to which you have become accustomed.

If at times—despite our efforts—you are put to some inconvenience, please remember that we are doing our level best to serve you.

And finally, we ask of our friends, that where there is just cause for complaint in the discharge of our obligations, you do not hesitate one moment in bringing your grievance to our attention that we may rectify the same at once. Again thanking you

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY



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REVIEWS

(In Product Digest)

- Silver Queen
- Coastal Command
- Cat People
- Dr. Gillespie's New Assistant
- Seven Miles from Alcatraz
- Went the Day Well?
- The Great Gildersleeve

LATE REVIEW

(In News Section)

- Nightmare

'MINIMUM OF MATERIALS' ONLY, NELSON WARNS EXHIBITORS

U. S. PLANS NON-THEATRICAL NETWORK FOR 16MM. PROPAGANDA

PORTABLE CIRCUITS STUDY USE OF FIELD FOR 'MORALE FILMS'

HOLLYWOOD PAY DEFROSTED BUT CEILING AFFECTS 1943 CHECKS

INDUSTRY PLANS BOND DRIVE AS PEARL HARBOR ANNIVERSARY

—in

Better Theatres

Planning So Patrons Can See Comfortably

VOL. 149, NO. 7

NOVEMBER 14, 1942

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'YANKEE DOODL
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WARNERS

JACK L. WARNER
Executive Producer

EVERYWHERE YOU LOOK

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WARNERS!

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GEO. WASHINGTON SLEPT HERE'

'GENTLEMAN JIM'

WARNERS!

WARNERS ARE ON TOP!

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in Technicolor!

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FOR VICTORY! U. S. WAR BONDS AND STAMPS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 7

November 14, 1942

TRENDING

ALONG with total war and the cyclone of forces that travels with it come changes in all things, including inevitably the motion picture. Those changes which we are seeing so conspicuously, and often so confusingly, today are likely to prove of much less importance than developing movements that are yet barely visible. The tints, tones and trends of a new patterning of the motion picture map, thin as they are now, are obscured under clouds of war.

For an inkling of the seeping tendencies one may consider the state of radio and the rise of external controls, a process born before the war and only accelerated by it. For a glimpse of a parallel development in a closely adjacent arena one may consider the manifestations with respect to the newspaper press, including anti-trust suits and "studies" even into the comic strips, also spurred on by the war and its provocations.

Thus far what we have seen in the realm of the motion picture has been its involvements as an industry and along with other businesses, typified by the Blue Eagle of the National Recovery Administration, the Arnold anti-trust suit and its consent decree and sundry rulings on "Unity" coming in sequel. Also, it is only incidentally and as a business among businesses that the motion picture has currently the salary ceiling problem to perplex its creative operations.

Those are the things seen. They are pieces of a design of planned economy. The state of affairs today is given authority by the nation's driving necessities amid the desperations of war.

But these things seen pertain principally and perhaps superficially to the dollars and the commercial structures of the motion picture. Far more basic in their implications are two developments: Federal study of the social and emotional content of the amusement pictures, and the official and semi-official endeavours which appear to be toward the development of a great new and nationwide machine of distribution of "non-theatrical" pictures. This is to address the people of the commonwealth on a screen outside of and competitive with the theatre which has developed in the service of the commonalty. A new channel is being dug. It would be strange indeed if there were not a relation between studies and channel.

△ △ △

NEWSREELS

THAT ambitious and aggressive Warner Brothers' newsreel now in process of organization bears promise of injecting a leaven into a screen function of great import which for long indeed has been barnacled by neglect and indifference.

The newsreel, potentially one of the most vital expressions of the camera, has been the victim of policies and practices which have tended to make it only a "filler", in all the belittling of that term.

Because of the commercial policies as applied there has been a dulling reaction upon the product itself. The newsreel has not had the stimulus of the order of success and recognition which has made for continuous improvement in the dramatic picture. The picture of fact has been a waif in a world of fiction.

Curious consequences have ensued. Some newsreel departments have gone to taking in washing to make a living—producing commercial and advertising pictures, rehashing library negative to make filler shorts, until one may scarcely decide which is product and which by-product.

The basic function of reflecting the vivid affairs and concerns of the world has tended ever to lose ground in the newsreels which, while struggling in competition for screen time, have even taken resort to the use of comedians and editorial vaudeville.

We have come in this nation and in this industry into an era in which the facts are a shade more vital, urgent, bitingly important than the fictions.

As never before is there special opportunity for the newsreel screen. More acutely than ever does the newsreel need recognition in its own industry, and first rank executive attention. And now, it seems it is to be getting some of that.

—*Terry Ramsaye*

From the Congressional Record

THE MOTION PICTURE AND THE WAR

Extension of Remarks of Hon. Martin J. Kennedy of New York in the House of Representatives, Monday, November 9, 1942.

Mr. Martin J. Kennedy—"Mr. Speaker, under leave to extend my remarks in the Record, I include the following advertisement concerning the Motion Picture Industry and the War.

"It is important for all of us to appreciate the splendid work being done, daily, by an industry which, in my opinion, has the power and influence to sway public opinion, inspire loyalty, promote good will and obtain complete cooperation for the war effort from millions of our fellow Americans.

"I would like every Member of the Congress to read the statement of the Quigley Publishing Company, which appeared in today's New York Times. I believe this statement is a most interesting story of the Motion Picture Industry and the War for which I congratulate the Industry and thank Mr. Quigley."

[The text of the advertisement appears on page 16]

THIS WEEK IN THE NEWS

"MINIMUM of materials," Donald Nelson warns theatres Page 13
16 MM. operators study use of field for propaganda Page 14
U. S. plans non-theatrical network for 16mm. films Page 15
HOLLYWOOD pay defrosted, but only until January Page 20
INDUSTRY schedules one-week drive for War Bonds Page 22
R. J. O'DONNELL urges good will radio program for industry Page 24
BRITISH independents voice complaint on rental deal Page 25
THEATRES of country collect scrap totaling 50,000 tons Page 28
WAR shifts population in eastern Canada as in U. S. Page 30
DELIVERY vehicles must carry ODT permits, Government rules Page 34

SERVICE DEPARTMENTS

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Managers' Round Table Page 45
What the Picture Did for Me Page 42
PRODUCT DIGEST, including Reviews and Release Chart Page 73

Made in Mexico

MEXICAN-BORN Hollywood actress, Dolores Del Rio, is planning to return to her native city to launch a new film company. She will be both producer and star of a projected enterprise to make feature product in Spanish for the Latin American market.

First news of the project came in New York Wednesday evening when Miss Del Rio was interviewed in Spanish over the Columbia Broadcasting System's inter-American network. She told interviewer Jose Crespo, onetime star of Argentine and Mexican films, that she already had her own company and soon would be making pictures in Mexico City.

"I will dedicate all my efforts and enthusiasm to the development of the motion picture industry in Mexico. It has progressed immensely and very soon the best productions in Spanish will come from there," Miss Del Rio declared.

By telephone from her suite at the Pierre, however, she said that she could make no announcement of her plans "for two weeks." It was understood that final arrangements for a studio, financing and story were being concluded.

It could not be learned whether the new project was related to plans in the film division of the Coordinator of Inter-American Affairs to foster native production in Mexico. The Coordinator's office has several hundred thousand dollars available for this purpose and has already supplied equipment and technicians to Mexico. It has also supplied the services of Orson Welles, and others, as experts on Latin-American production.

Business as Usual

WHAT the tides of war will bring for the nation and the film industry, no one this week would hazard; but, one thing is certain, as the industry's legal watchdogs reckoned. It is that, in the approaching year 1943, 44 legislatures will convene, and must be watched in their attitude toward the industry. Not meeting next year are the legislatures of Kentucky, Louisiana, Mississippi and Virginia.

Broadway Record

IF AND WHEN "Life With Father," the Broadway play written by Russell Crouse and Howard Lindsay and based on the stories created by the late Clarence Day, reaches the motion picture screen it will bring a record of performances surpassed only by three other legitimate stage presentations. On Monday, "Life With Father" entered its fourth year at the Empire theatre in New York. Topping its long-run record were "Tobacco Road," with 3,182 performances; "Abie's Irish Rose," which survived 2,327 showings, and "Lightnin'," which was performed by Frank Bacon at the Gaiety theatre 1,291 times. On Monday night, the Oscar Serlin production gave its 1,262nd performance and it is only a matter of weeks before it catches up with and passes "Lightnin'." The play ran 66 weeks in Chicago. During its three-year stay in New York it grossed approximately $2,500,000. In addition, two road companies, one led by Percy Waram and Margalo Gillmore, the other by Louis Calhern and Dorothy Gish, piled up some record grosses.

Revised Quota

AN AMENDMENT to the British monetary quota schedule introduced in 1940 was announced Wednesday in London by the British Board of Trade. Under the amended scheme, American distributors operating on a monetary quota basis need produce only one film annually in Britain, and may discharge remaining obligations by the acquisition of foreign rights to English films.

The amendment, it is thought, will reduce considerably the obligations of the Americans. It also will free studios and personnel for British producers—and, of course, should increase distribution of British films in the United States.

A British film produced, or acquired, for quota must involve £21,000 in British labor cost. For each film acquired, the United States distribution minimum is £20,000, payable wtih half costs credited to quota obligations.

Under present conditions, this means, potentially, each American distributor will be investing £150,000 each year in British production for British or American distribution.

Home on the Farm

EXHIBITORS with rural patronage may expect their audiences to remain more stable under the terms of a directive issued last week by Paul V. McNutt, chairman of the War Manpower Commission, one of several which Washington observers believe imminent because of the serious shortages in farm workers and in some other industries. Under the plan, in which the Selective Service Boards, the U. S. Employment Service, the Army and Navy, Maritime Commission, Defense Plants Corporation, Department of Agriculture, and the Treasury Department procurement division will cooperate, all "necessary workers" on cattle, poultry and dairy farms will be deferred in the draft, subject to call if they quit their jobs, and will be rejected for enlistment in the armed forces or if they should seek employment in war plants or in the Merchant Marine of the United States.

Patents, for Free

DRAWINGS and specifications of patent applications owned by enemy aliens and seized by the Alien Property Custodian, Leo T. Crowley, will be printed and made available to American industry, he announced this week. These applications include latest improvements in many fields, including that of radio, motion pictures and television, and many can improve American devices, it was said. Many of the applications will be printed and offered for sale at cost, while persons with a legitimate interest in specific fields will be permitted to examine the foregin files at the Patent Office, now located in Richmond, Va.

Screen AEF

CLOSE behind General "Ike" Eisenhower and his invading Yankee forces in North Africa, the overseas film unit of the Office of War Information was moving into Algiers and other captured French Morocco cities at midweek with American newsreels and feature productions from Hollywood.

Mopping up operations were reported underway to remove Axis propaganda films from all theatres in territory liberated by the American forces.

In New York, the OWI staff, headed by Robert Riskin, Hollywood screen writer, was corralling all available prints with French sound tracks from the major distributors. These are to be flown to Africa and released as quickly as possible to supplant German and collaborationist film fare.

First reports were that the local audiences were receiving the return of American screen entertainment with cheers. American newsreels were also reported to be receiving a warm welcome.

Included in the special French language newsreel shipped by the United Newsreel was footage showing President Roosevelt delivering his speech in French to the people of North Africa and France.

Some films are already in Algiers, Mr. Riskin reported, and others will soon arrive. Algiers representatives of the American distributors will handle distribution and exhibition for the Office of War Information. Vichy last month banned the importation or exhibition of American films in the territory's approximately 260 theatres.

No Greetings

ORDER NO. 25 of the War Communications Board, published this week, reads: "Effective December 15, 1942, no domestic telegraph carrier shall accept for transmission any message (other than Expeditionary Force messages) of felicitation or congratulation, including, but not limited to, greetings for Christmas, New Year, Easter, Father's Day, Jewish New Year, Mother's Day, Thanksgiving, Valentine Day, congratulations on the birth of a child, graduations, weddings, anniversaries and birthdays. . . ." No mention was made of invitations to cocktail parties, motion picture or other, and Western Union said the subject had not come up.

Showless Mondays

VOLUNTARY closure of all theatres in the country one day of each week as a contribution to the war effort was proposed this week by David Barrist, independent Philadelphia circuit operator. He suggested Mondays and hoped that the pickup in Tuesday business would compensate for much of the Monday loss. The one-day closing, Mr. Barrist said, would effect "enormous savings in man hours, fuel oil, power and light, raw stock, supplies and wear and tear on equipment, especially projectors." He added that it might be feasible for neighborhood houses to eliminate the five week-day matinees in addition to the Monday closing. Calling for an immediate conference of representatives of all branches of the industry to approve the plan and submit it to the Government, Mr. Barrist said, "Most important of all is that the industry, which has done such an outstanding job in setting the pace for various war activities, should not wait for the Government to issue an order on a matter that most agree is inevitable. Maybe if we wait for the boys in Washington to tell us what to do, the plan they evolve won't be what we want."

Getting Out the News

NEWSREEL announcements of the American occupation of French North Africa were carried to South America by Vice-President Henry Wallace, who spoke in Spanish, Sunday, at New York before the cameras of the Coordinator of Inter-American Affairs. The 450-foot sequence explaining American objectives was flown south to Latin America. The picture will be distributed commercially by all the South American newsreels under the auspices of the Coordinator's motion picture section.

At home the news of the African campaign Saturday night was the occasion for dramatic announcements in many theatres of President Roosevelt's statement from the White House. Skouras theatres in New York and New Jersey and many other circuit and independent houses interrupted their late shows to read brief bulletins on one of the biggest stories of the year.

New Newsreel

ALL-AMERICAN NEWS, a national newsreel devoted exclusively to the activities of the Negro race released its first weekly issue this week. The company, with headquarters in Chicago, is headed by E. M. Glucksman, former Universal short subject producer and exhibitor. Camera crews are operating in Chicago, New York, Cincinnati, Baltimore, Atlanta, Los Angeles, San Francisco, Pittsburgh and Cleveland and arrangements have been made to buy material from free lance cameramen in other cities. Editing is handled by Mr. Glucksman in Chicago. William Nix is narrator and William Kee is sports commentator. Prints are made at the DuArt Laboratories in New York. According to Mr. Glucksman, 150 of the nation's 451 Negro theatres have contracted for the newsreel, among them the Bijou Amusement houses in Nashville; Lichtman theatres, Washington; the Rome circuit theatres in Baltimore, and B. & K. and Essaness in Chicago.

16th Birthday

PARAMOUNT'S home theatre, the New York Paramount, on Wednesday was 16 years old. Its opening picture was "God Gave Me Twenty Cents." Its picture Wednesday was "The Road to Morocco." In between there have been 634 films. Debuts, and appearances of many stage and screen stars have featured its stage shows. Among such personalities were Bing Crosby, appearing for the first time on Broadway as a Paul Whiteman Rhythm Boy; Ray Bolger, Ginger Rogers, Martha Raye, Rudy Vallee, Danny Kaye, Red Skelton, the Andrews Sisters, Bob Hope, Dorothy Lamour, Mary Pickford, Gary Cooper, Mae West, Gloria Swanson, Fred Astaire, Fred Allen, Eddie Cantor.

The theatre's biggest money pictures have been "The Cheerful Fraud," 1926; "Underworld," 1927; "Roadhouse Nights," 1930; "Ladies of the Big House," 1932; "Cleopatra," 1934; "Big Broadcast of 1937"; "The Star Maker," 1939; "Love Thy Neighbor," 1940; "Louisiana Purchase," 1941. This year, Paramount's "Holiday Inn" leads. A ticket taker the opening night was Robert Weitman. He is today managing director, a graduate of the company's since abandoned school for theatre executives.

Guild Benefits

HOLLYWOOD paid union playwrights $1,274,750 during the year ended September 1st, members of the Dramatists Guild were told Monday, at their annual meeting in New York. The sum represents screen rights to 20 plays. John Steinbeck's play, "The Moon Is Down," brought $300,000 from Twentieth Century-Fox. Sidney R. Fleischer, Guild negotiator, termed this "the highest price ever obtained since the establishment of the negotiators' office. He intimated that bids filed for "Life With Father," Howard Lindsay's opus, might bring more than Mr. Steinbeck's. Playwrights were also urged by their negotiator to seek additional money in sales to film companies for sequel rights. Reports on the war activities of the Guild, of which Elmer Rice is president, highlighted the meeting. Council members were elected.

Wage Dividend

THE BOARD of directors of Eastman Kodak Company at Rochester, N. Y., on Wednesday declared a wage dividend of $2,586,000, payable to company employees next March. The board also voted a quarterly stock dividend of $1.25 on the common and $1.50 on preferred shares. The dividend to employees, which was the 31st to be paid since 1912, was based on total dividends during 1942 of $5.50 per share of common stock.

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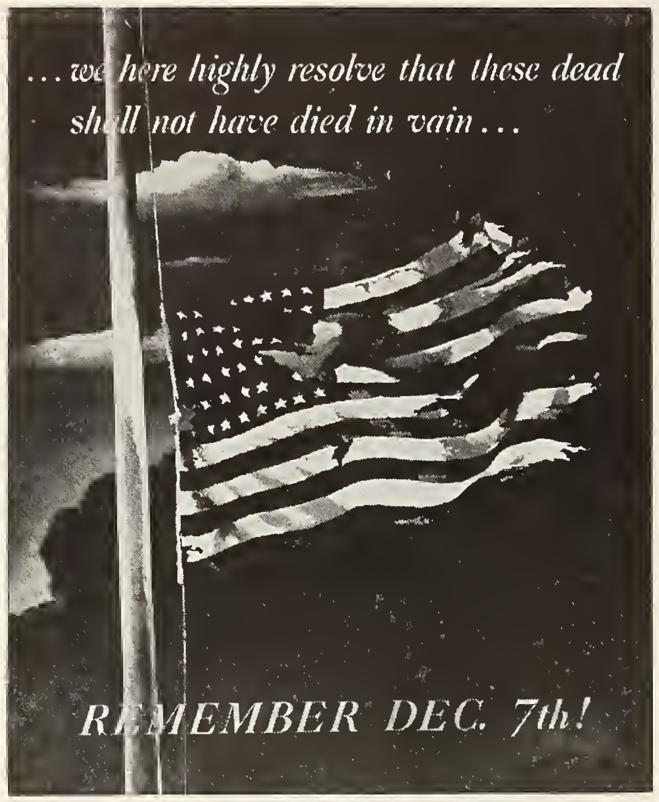
THIS WEEK the Camera observes:


. . . we here highly resolve that these dead shall not have died in vain . . .
REMEMBER DEC. 7th!

ONE of two one-sheets to be distributed by the War Activities Committee to exhibitors throughout the nation for the one-week War Bond drive to be conducted by the industry during the week starting December 7th.

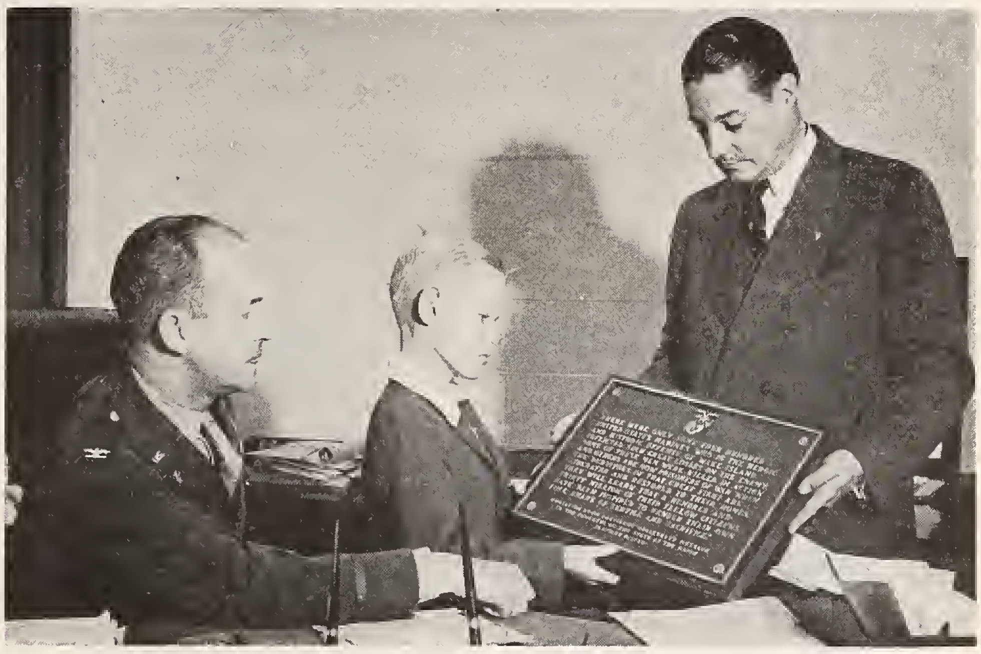
■ DAMIEN PARER, Australian newsreel cameraman who took many of the scenes of the New Guinea fighting which appear in the current issue of Pathe News, sent this still of himself ensconced in a palm tree while American and Australian troops were stalking Japs in the jungle. The picture, and the newsreel footage, were taken during the offensive against Kokoda.

A. E. LICHTMAN, Washington, D. C., circuit operator, receives a warm welcome from Abbott and Costello on the set of Universal's "It Ain't Hay". Looking on is Eddie Sherman, of the studio.

■ ROY HARROLD of Rushville, Ind., newly reelected president of the Associated Theatre Owners of Indiana, is congratulated by Marc Wolf of Indianapolis, treasurer; George Landis, Twentieth Century-Fox branch manager, and H. H. Johnson, of Madison, Ind., vice-president.

HARRY M. WARNER and aides, right, arrive in New York to forward plans for the Warner newsreel, now scheduled to start in February. Left to right: Colonel Nathan Levinson, chief of sound at the Warner Studios; Edward Selzer, head of the trailer department; Mr. Warner; Doc Williams, of the studio technical staff; Major Albert Warner; Charles Einfeld, director of advertising and publicity.

■ HIS HOME city, St. John, New Brunswick, is visited by Walter Pidgeon, MGM actor, and employee of Louis B. Mayer, another St. John favorite son. The visit, in connection with the third Canadian Victory Loan campaign, was marked by an outpouring of good feeling, climax of which was a luncheon at the Admiral Beatty Hotel. At table, above, are Leo Dolan, T. C. McNabb, Squadron Leader Captain Evan-Evans, R.A.F., Mr. Justice L. P. D. Tilley, Captain J. C. Stuart, R.C.N., T. F. Drummie, Mr. Pidgeon, Chief Justice J. B. M. Baxter, Deputy Mayor and Capitol theatre manager Walter Golding, Larry Barbier, Colonel Gilbert Hart, Frank J. Brennan, R. B. Irving, A. E. Smith, Frank A. Grant, A. C. Glennie.

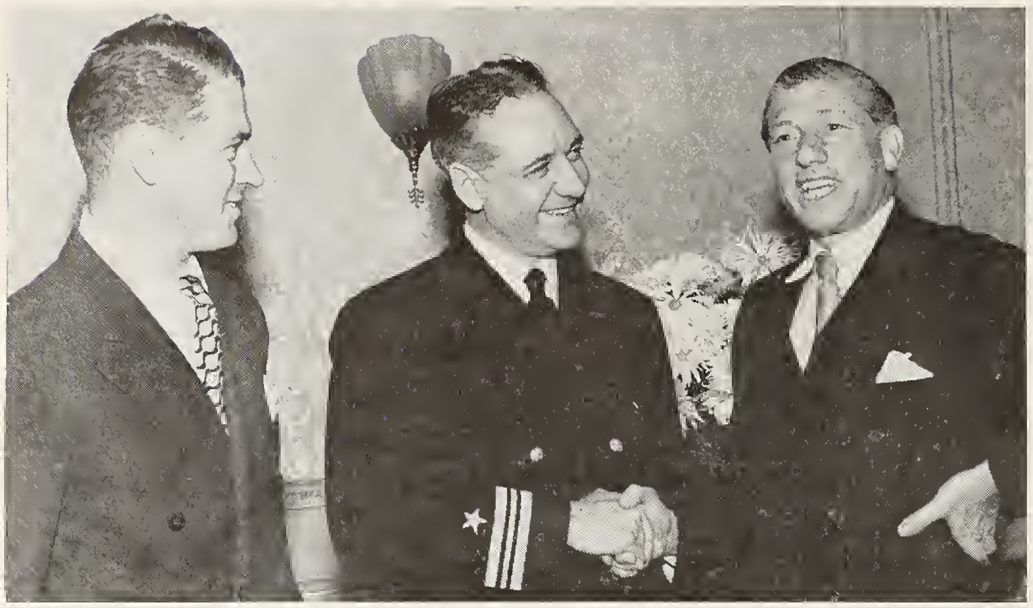


HONORING his father, who commanded the Wake Island Marines, a plaque is received by James P. Devereux II at the Richmond, Virginia, Quartermaster Depot. Presentation is made by William F. Brooker, of Paramount, producer of "Wake Island", while Colonel John P. Welch, depot commander, watches.

FILM DEBUT in Harry Sherman's "Colt Comrades" was made by Lois Sherman, shown here with her father, who is now among the producers for United Artists.

SHIPS FOR VICTORY

■ THE MARITIME Victory Flag is presented to Jane Wyatt, after she had christened a liberty ship on Navy Day on the west coast. The presentation was made by Edward Macauley, left, Maritime Commissioner, and the color guard is completed by N. Peter Rathvon, president of RKO.



■ MILITARY careers of MGM's Eastern publicity director, Art Schmidt, and trade press contact, Leonard Weisberg, were prefaced with farewell party. Above, Howard Dietz, right, bids a short war to naval Lieutenant-Commander Schmidt, while successor Lou Smith watches.

■ GIRLS are replacing men at New York's Roxy, and will be known as "Service Roxyettes". The change is a break in Roxy tradition, founded by the late Samuel Rothafel ("Roxy"), first director of the theatre, and a former Marine.

RECRUITING officer for the British WAAFs is Joan Carter, former publicity manager for Associated British Pictures.

WELCOME to Lieutenant Thomas Moore, Marine aviator, wounded twice at Midway, and by a crash at Guadalcanal, is extended by Barney Balaban, president of Paramount, for whom Mr. Moore once worked.

By Staff Photographer

LUNCHEON: Samuel (Steve) Broidy, general sales manager of Monogram, entertained the trade press at luncheon in New York last week. Left to right are James P. Cunningham, of Motion Picture Herald, Mr. Broidy, James Ivers, also of Motion Picture Herald, and Madeline White of Monogram's New York office.

'MINIMUM OF MATERIALS,' NELSON WARNS THEATRES

WPB Head and Davis Tell Industry of Sacrifices Needed for War Effort

by JOHN STUART, JR.
in Washington

Exhibition, represented by the theatre division of the War Activities Committee, came to Washington last Friday to hear its orders for all out participation in the war from members of the home front's high command.

They were told what theatres might expect, and what would be expected from them for the duration.

Donald M. Nelson, chairman of the War Production Board and supreme boss of production and supply, and Elmer Davis, director of the Office of War Information, reviewed the wartime tasks and duties before the screen. Specialists from their staffs filled in the detail.

For three hours the theatre representatives sat around a long table in a bare WPB hearing room in the marble block that encases Mr. Nelson's offices in the Social Security Building and listened.

They heard outlined by Mr. Nelson and Mr. Davis the pattern of sacrifices and extra efforts which all America must make. They heard specifically detailed the tasks of conservation, information and community leadership which theatres must undertake.

And from the men busy with war production they heard also praise for the part which motion pictures already have played in the war effort.

"Budgeting for war to the absolute limit of our resources, and even beyond" is ahead for both the industry and the nation, Mr. Nelson told them. Tall, genial and with measured voice he stood in blue business man's suit at the head of the table and spoke as to a board meeting. But the exhibitors detected grim purposefulness in his words.

To "set their teeth and carry on at supplying the public with entertainment at a minimum cost in essential materials" is the job of motion pictures on the materials front, he said.

Information was the second mission outlined for theatres. Elmer Davis, also tall, white thatched, and speaking in the home town Indiana twang familiar to his radio listeners, described this task.

"If people know what is going on you don't have to tell them what to feel, or what to do about it. When people know the facts they will respond with the correct emotions," he said.

The aim of the motion picture branch of the Office of War Information is to furnish the theatres with the facts, on film, which the people need to know in order to participate in the war effort. The motion picture bureau, headed by Lowell Mellett, will continue to make only factual information films for distribution through the War Activities Committee, he said.

DONALD NELSON, chairman of the War Production Board, with Joseph Bernhard, chairman of the theatres division of the industry's War Activities Committee, before the meeting in Washington last Friday.

Dissemination of accurate information is a vitally important mission for every theatre, large or small, he concluded.

"One of the outstanding jobs of the war effort has been done by your industry. It has great power of influencing the public," Mr. Nelson said in praise of theatre participation in the scrap drive.

"The mounting results prove the tremendous possibilities of the motion picture theatres in conveying information to the public and in offering leadership in such campaigns in their communities," he said. Theatres, in cooperation with newspapers, have accomplished one of the most important war tasks in the scrap drive, he added. As a result, steel production already had increased greatly.

"There will be no imposition of hardships just to show that we are in the war.

"Some sacrifices will have to be made, and I know that the motion picture industry will do its job at a minimum cost of essential material," Mr. Nelson continued.

He added that he considered the motion picture "important in our wartime life," not alone as a medium for dispensing information, but as a means of upholding public morale.

Mr. Nelson asked the War Activities Committee delegates to realize the full seriousness of the materials needs of the country. Even though savings effected by the industry are relatively small in relation to total supplies he pointed out that they are vital in the aggregate.

"I know we can count on your continued support. You've always given it willingly, fully and pleasantly," the WPB chairman told the meeting. He indicated that theatres would be asked to carry other messages to the public and to effect continuing savings in operations.

William L. Batt, vice-chairman of the WPB; Robert Nathan, chairman of the WPB planning committee; Stephen Fitzgerald, chief of the information section; Paul Cabot, deputy chief of salvage and conservation, and Christopher Dunphy and Harold Hopper, in charge respectively of exhibition and production branches in the motion picture sections of WPB, followed Mr. Nelson.

Citing off the record production and supply statistics they emphasized the vital necessity of conserving every ounce of critical material. This need has just begun to make itself felt, the committee was told. With inventories decreasing, there henceforth will be increasingly fewer goods or raw materials for civilian, or even "essential" use.

Bernhard Pledges Full Cooperation

Joseph Bernhard, chairman of the committee, and vice-president in charge of Warner Brothers theatres, assured Mr. Nelson that the entire industry "is at your service at any time in any way to effect any saving or assist in conveying any messages necessary to help win this war. We want to do more than our part to win it and so long as we can keep our theatres open, you may count on us."

The committee, Mr. Bernhard pledged, would "explain the needs to every theatre operator and make him realize we are in a war."

Mr. Batt discussed the availability of strategic materials and the governmental mechanics of the supply situation.

Mr. Batt told the committee that the WPB was fully aware of the services of the screen in informing the people and upholding morale.

The exhibitor's job "is one of selling," Mr. Nathan said in a discussion of war planning.

Mr. Fitzgerald outlined some of the immediate projects in which the theatres will be asked to assist.

Information on rubber, the redistribution of materials, rationing, salvage of fats and silks, and the collection of typewriters for the Government are among the topics which films soon will be asked to publicize, he said.

Paul Cabot, deputy chief of the salvage division, described theatre scrap matinees as important both in the material collected and as an example of leadership in virtually every community in the country.

Monroe Greenthal, motion picture specialist for WPB, and former head of advertising and publicity at United Artists, told the committee the scrap campaign must be "a 52-weeks-a-year proposition."

Exhibitors Must Keep Projectors in Order

Harold Hopper, chief of the motion picture and photographic section of the Consumers Durable Goods Branch of WPB, told exhibitors how raw stock quotas had been set on the basis of 1941 consumption.

"It is our desire to keep every producer in business," he said. "We will set a maximum and how the producers choose to use that film is up to themselves." He expressed the opinion that Hollywood was maintaining both the quantity and quality of product and was doing an excellent job of eliminating waste.

Lowell Mellett, head of the OWI motion picture bureau, described forthcoming OWI productions and discussed the distribution of war shorts by WAC.

Exhibitors and WAC members who attended the meeting were: Joseph Bernhard, chairman; M. A. Rosenberg, Leonard Goldenson, R. J. O'Donnell, Edward Alperson, A. H. Blank, Harry Brandt, R. B. Wilby, Nathan Yamins, Frank Harris, Dan Michalove, Joseph Vogel, Sam E. Morris, Ed Kuykendall, Max A. Cohen, Carter Barron, Francis S. Harmon, Simon Fabian, Arthur Mayer, Herman Gluckman and Herman Maier.

16mm. OPERATORS STUDY USE OF FIELD FOR PROPAGANDA

Distributors Face Serious Problems Resulting from War Conditions

The extent to which the United States Government may utilize the channels of 16mm. film distribution as a medium of war propaganda is under study by commercial distributors and operators in the field, including portable circuit owners, who have been expecting official decrees in one form or another from either the War Production Board or the Office of War Information during the past few months. Discussion of Government interest in 16mm. is reported this week by Motion Picture Herald on page 15.

Attention, meanwhile, is being focused on current difficulties of operation resulting from the war, including shifting populations, gas and tire rationing, the draft and other war factors. Probable freezing of raw stock for 16mm. films and the curtailment for the duration of projector equipment and replacement parts are two major problems confronting operators.

Opinions differ on the extent to which the war has affected the business. Some observers indicate that the portables in large numbers are dropping out because gas and tire shortages make it impossible for them to cover their circuits and also because many of their previous patrons have gone to military service or to war industry which, in many instances, are drawing the operators themselves.

Others report that 16mm. operators have concentrated their circuits in smaller areas or are finding new ways to offset deterrent factors. Communities which are prospering from the war boom industries, it is said, are passing on increased purchasing power to the smaller communities, particularly in the south and midwest as well as in the lumber and mining regions of the northwest where the portables have built up their audiences.

Reach Audience Totaling 2,000,000 Weekly

Current estimates place 16mm. circuits in operation in about 5,000 "theatreless" towns in the United States, principally in the midwest and south, reaching an average audience of approximately 2,000,000 a week. These circuits exhibit, for low rentals, at admission prices averaging 10 cents per person, 16mm. features drawn from old product of Columbia, Paramount, RKO, Twentieth Century-Fox and Universal, in addition to foreign features, educational and library short subjects. They also are showing Government pictures of all kinds which they get direct from the Navy or other Federal agencies free, or from libraries at a maximum rental of 50 cents a reel.

Prior to the war, the two greatest sources of income both to circuit operators and to Hollywood companies which made feature product available for the 16mm. field were the Civilian Conservation Corps' camps and, before 1939, film showings on trans-Atlantic steamers and cruise ships.

Some portable circuit operators and distributors, particularly the larger enterprises, mindful of impending Government restrictions, already have augmented their print and projector equipment supplies. At least one company, Roshon Films, is hopeful that raw stock priority orders to the 16mm. field which may come shortly from the WPB, will be lenient, on the basis of the aid to national morale the field could render in furthering dissemination of Government war propaganda to the non-theatrical audiences.

Foresees Permanent 16mm. Theatres

Russell C. Roshon, head of this company, which has headquarters in Pittstburgh and 10 exchanges throughout the country, estimates that the 16mm. film reaches 32,000,000 non-regular film goers and it is this audience, he says, which the Government wants to reach with war messages. Mr. Roshon said that he had enough 16mm. prints to last 18 months. He furnishes features and shorts, projectors and supplies to some 450 operators who use his service, each averaging seven towns, showing films one night a week in each town.

Roshon Films owns approximately 500 16mm. sound Ampro and Victor projectors, which it rents to these individual operators on a basis similar to bonding. The circuit which each man sets up on his own, according to Mr. Roshon, is not necessarily approved by his company, but is carefully checked to determine that the operator does not violate the only mandate the distributor sets forth, that every showing must be made in regular, permanent halls or auditoriums. Free outdoor merchant shows and "back-of-the-truck" screenings in open lots are absolutely forbidden, he said.

Mr. Roshon foresees permanent, regular 16mm. theatres in the United States not only in rural areas but in suburbs, shopping centers and other places where the distribution is not in direct competiton with theatre exhibition. He believes, however, that production directed solely for 16mm. films is "a long way off, if ever."

Has More Than 500 Films in Catalogue

His company has about 500 prints of some 15 Government pictures from the Office of Emergency Management and others from the Army, Navy and Marine Corps. A former manager of the John Harris circuit, Pittsburgh, Mr. Roshon entered the 16mm. field in 1935 and set up his own exchange in Pittsburgh two years later. He estimates that between $150,000 and $200,000 could be grossed for a major distributor for a block of product. His film catalogue numbers more than 300 features, 200 Westerns and about 30 serials in addition to numerous educational, religious and other short subjects. Westerns and serials, he says, are very popular, chiefly because they appeal to rural audiences.

During the last few years, Paramount and 20th Century-Fox have distributed their product for the 16mm. market through Films, Inc.; RKO and Universal, through Walter Gutlohn, Inc., Columbia handles its own distribution of these films. Neither MGM nor Warner Bros. make their features available for this market. Spokesmen for the former companies reported that the war has not seriously affected the field thus far and they do not expect any appreciable revenue decrease in this phase of their companies' operation.

Contends 16mm. Is Not Competitive

An official of the Gutlohn agency pointed out that 16mm. distributors are endeavoring to meet the Government's needs in reaching non-theatrical audiences. He emphasized that "the 16mm. distributor in wartime, as in peacetime, serves in a complementary capacity to the motion picture theatre rather than as a competitor." He asserted that 16mm. circuits "over a period of years have helped, rather than hindered the exhibitor, mainly by developing new audiences in rural communities for motion picture theatre entertainment."

Distributors of industrial films to non-theatrical audiences, meanwhile, are endeavoring to persuade Washington officials to pay them to distribute Government films in 16mm. Some Treasury Department pictures are now being shown free with industrial films, it has been reported, and non-theatrical distributors claim they have audiences in clubs, churches, schools, etc., that have never been reached by the theatrical industry.

It is estimated that there are now approximately 1,200 county agricultural outlets for Government pictures whose agents have equipment which is used to show Agricultural Department films exclusively. Whether this setup could be utilized for other Government messages is considered doubtful by observers, who indicate that rivalry between official departments would vitiate effective distribution methods.

SMPE Eastern Unit To Meet November 19

Motion pictures as a means of maintaining public morale, and their importance in entertaining the armed forces, will be explained and demonstrated at a meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers, November 19th, at the Hotel Pennsylvania, New York.

R. B. Murray, director of the United States Army Motion Picture Service, will present a paper showing the growth of the service since its inception.

Set "Action" Short Release

"Fighters Under Fire," the new "World in Action" film on merchant seamen, will be released by United Artists in the United States and South America as "Fighting Freighters." The original title is being used for Canadian distribution.

U. S. PLANS NON-THEATRICAL NETWORK FOR 16mm. FILMS

National Distribution System Set Up to Supplement Showings in Theatres

The most ambitious program ever undertaken for the circulation of 16mm. motion pictures is under way under the auspices of the United States Government.

At least two Federal agencies now have in the first stages of operation a distribution network which will carry Government war information films to non-theatrical audiences in very state in the nation. They are the Bureau of Motion Pictures of the Office of War Information, and the Coordinator of Inter American Affairs.

Libraries of Government 16mm. films are being built up in 47 states—all except Rhode Island, which is served from Boston.

The object of this extensive program, according to Arch Mercey, assistant to Lowell Mellett, who heads Office of War Information film activities, is to supplement the exhibition of war information pictures in theatres under the auspices of the War Activities Committee of the motion picture industry.

The 16mm. system is designed to show these Government films, culled principally from Government film makers, to audiences in schools churches, civilian defense organizations, clubs, and to others who have not seen them in the course of their entertainment motion picture attendance. Its sponsors are convinced that a potentially large audience can be reached through 16mm film.

15,000 Projectors Are in Schools

Paul Reed, head of the non-theatrical division in Mr. Mellett's office and formerly supervisor of visual education in the Rochester, N. Y., schools system, estimates that there are approximately 20,000 16mm. sound projectors in operation in the United States. Of these 15,000 are in schools, and the rest scattered among churches, libraries, clubs, commercial and advertising film users, and professional 16mm. "road show" exhibitors, he estimated.

The Office of War Information, according to Mr. Mercey and Mr. Reed, seeks to reach these machines through existing channels of non-theatrical distribution.

The OWI program seeks the quickest possible circulation of fact films on the war. The Inter-American films are part of a long range program to build understanding of Latin America.

The Government is making from 200 to 500 prints of each of the subjects selected for distribution through the channels set up by the OWI. These are divided equally between educational and commercial libraries.

Approximately 46 state, university, library and city school department film depositories are handling the films. More than 60 established commercial distributors of 16mm. product, with about 90 offices, are also receiving half of the Government prints.

Both groups are being asked to distribute the pictures without profit. They are permitted to charge only a service fee of 50 cents for the first picture and 25 cents for each extra reel.

EMPHASIS ON WAR INDUSTRY FILMS

As a result of the war, a number of changes have taken place in the types of films produced by Government agencies as well as in the demand for educational pictures, and emphasis is on material dealing with war industries, it was brought out Tuesday in Washington at a meeting of non-theatrical distributors and officials of the Office of War Information. The conference was called by Paul Reed, head of the educational bureau of the OWI motion picture division, to discuss war-born problems in the distribution of Government educational films. Since the film division is the clearing house for all Federal agency motion picture activities, officials desired to have the distributors report their problems so that an effort might be made to solve them and to develop a satisfactory coordination of effort.

Currently the OWI has available prints of 17 subjects. These are now being distributed among the libraries.

The Coordinator of Inter-American Affairs has approximately 30 titles in 16mm. which it is distributing in parallel, and often identical channels with the OWI releases.

Other Government agencies including the Army, Navy, Coast Guard and Marine recruiting services, the Office of Education, Federal Security Agency, Department of Agriculture, Bureau of Mines and others have 16mm. product which they distribute independently.

Efforts are underway, several spokesmen said, to collect all this distribution under the aegis of the OWI, and Mr. Mercey and Mr. Reed.

In explaining the Government's conviction that the 16mm. field does not overlap the theatrical distribution of the War Activities Committee, Mr. Reed said that preliminary surveys indicated the 16mm. showings were attended chiefly by children, club members, church workers and others in an elder age bracket.

Feel Duplication Not Serious

A study of an audience of 80 which witnessed screenings of "Bomber" and "Ring of Steel" at an Iowa Rotary club recently revealed that only two had seen the pictures in theatres. Similarly Mr. Reed reported that of 250 teachers in Indiana only two had seen "Salvage" during its theatrical release.

In any case, the Government educational film men feel that duplication would not be serious. They point out that several fact films are contained on one 16mm. program and declare the possibility of many in an audience having seen them all to be "very remote."

The objective of OWI, according to Mr. Reed, is one booking per week. He pointed out, however, that a "booking" in the 16mm. field usually means three or four showings before different types of audiences. This would mean exhibition, under one sponsor, in schools, before civil defense groups, extension classes for adult study, or similar groups.

Statistics are not yet available, according to OWI, on the extent to which the project is succeeding. They point out that it was begun in August, and that schools, the most important outlet, do not open until mid-September. Not until October and November reports are tabulated will it be possible to analyze distribution, they said. However, a constant increase in the demand for Government films is claimed by Mr. Reed.

The OWI plans eventually to release four new subjects a month. This is two more than it has promised the War Activities Committee. The extra topics will be selected from other Government film agencies, edited from the information films of Britain, Canada, Australia and others of the United Nations and in some instances will represent special production pictures which are edited for theatrical distribution will be shown in longer versions in 16mm.

OWI To Pay Cost Of Program

Expenses of the 16mm. program, including print costs, and field supervision, according to Mr. Mercey, are being paid out of the budget of the Office of War Information. He said it was too early to approximate the ultimate cost of the 16mm. program.

Currently the OWI has two non-theatrical field supervisors. They are C. R. Reagan, now covering Texas and the Southwest, and Kent Eastin, formerly of 16-Millimeter Pictures, Inc., at Davenport, Ia. Mr. Eastin covers the midwest.

The task of these supervisors was to check the operations of film libraries, both educational and commercial and to aid state, city and other users of 16mm. film in setting up regular schedules for the Government films, Mr. Reed said.

The OWI in Washington expects to keep close control over its pictures by use of franked post cards.

Each exhibitor is asked to mail in the card reporting the number of showings, sponsoring organization, place, classification of audience by sex and age, its type (school, club, church, etc.) and comments. Also the source of the film is indicated, establishing a cross check on bookings from the central libraries.

According to Mr. Reed prints will be shifted according to demand.

Comprehensive Test Is Under Way in Texas

The commercial distributors are not permitted to condition the distribution of Government pictures on any sales of regular product. However, a number have been including cards with all publicity and order forms. The cards authorize the depository to send an OWI subject with each regular order. This is done, Mr. Reed said, to stimulate circulation of the Government films and provide an outlet for idle U. S. prints at the library.

The most comprehensive test of the 16mm. distribution of Government films is now underway in Texas. There the state department of visual education has sponsored school and community showings of 20 different programs of OWI, Inter-American, and United Nations films in each of the state's two dozen school districts. The results are being studied by OWI and a breakdown will be made of attendance statistics.

An Advertisement in behalf of the Motion Picture by Quigley Publishing Company

As a contribution toward the widest public understanding of the endeavors of this industry of the motion picture in the service of the nation through these days of labor and ordeal of combat around the world, Quigley Publishing Company has presented an expression from Martin Quigley, president, in an advertisement in The New York Times. *The title is "The Motion Picture and The War," covering a recording of services, both in matter of spirit and substance, by Production, Distribution and Exhibition, alike and cooperatively. Here is the text of the advertisement.*

THE MOTION PICTURE stands in dominance among the popular arts because it is peculiarly of and for the whole people of this America. Born of an inventive genius dedicated to service, it has ever been nurtured on the wishes, interests, impulses and ambitions of the many. It is the first great medium rooted entirely in the soil of democracy. It is related to and shares in all the business of living.

So today it is inevitable that the motion picture is serving with zeal and valiance in the war which is the flaming cause of this great republic, its people and our Allies.

The Film serves in matters of both spirit and substance.

Official recognition of this essential ability of the motion picture to serve both in concerns of the national spirit and in ponderable results has been had in a directive from the President of the United States, who, eleven days after Pearl Harbor, said:

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Note is to be made of important participation in and contribution to the screen elements and contact of the program of the Co-ordinator of Inter-American Affairs, so largely entrusted with our relations of wartime and the peace to come with all the lands of Latin America.

A great program of motion pictures out of the current stream of production has been contributed without cost for distribution in sixteen millimeter prints for the entertainment of the front line fighters overseas.

In sequel to the bond drive — incidentally a continuing effort beginning with war bond financing and to run for the duration — is the motion picture theatres' support of the national salvage and scrap materials collection to feed the hungry furnaces and foundries of war. This is support for and direct collaboration with the effort so particularly sponsored by the newspaper press, with which the screen has always held a community of interest.

The pages of Motion Picture Almanac, newly issued, record an amazing array of industry contributions and contributors. Important among these is the War Activities Committee, giving distribution to official and semi-official pictures from Government agencies and others made in special service of Government prescriptions, concerned with everything from rubber to gasoline to manpower and home defense. This Committee, also, in many collaborations with Hollywood and Production, has largely implemented Exhibitions' service in the sale of war bonds and stamps.

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Importantly the motion picture industry is free, and must so remain, to serve that good life in its own way, which is the way of the people. In terms of art and entertainment, in all its glories and glamours, it is the custodian of the essence of what we are fighting for. In just such measure as our war-enlisted people are interested, the screen must and inevitably does convey the messages of Government and the reports of conflict as it may. With that it must and does maintain sanctuary where the travails of work-a-day life may be put away for a while, and where for their hour dreams come true.

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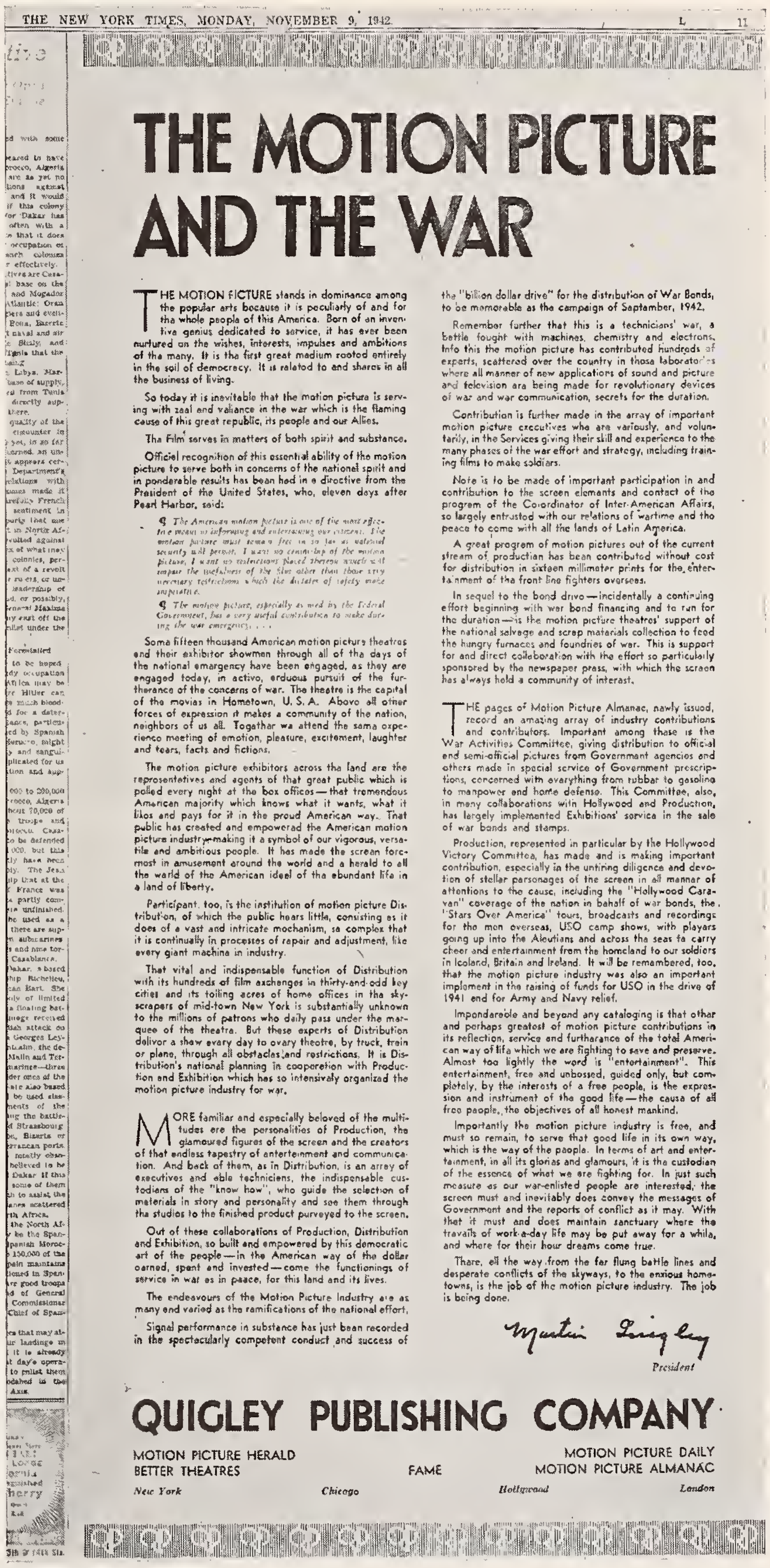
MARTIN QUIGLEY, President



THE NEW YORK TIMES, MONDAY, NOVEMBER 9, 1942. L 11

THE MOTION PICTURE AND THE WAR

THE MOTION PICTURE stands in dominance among the popular arts because it is peculiarly of and for the whole people of this America. Born of an inventive genius dedicated to service, it has ever been nurtured on the wishes, interests, impulses and ambitions of the many. It is the first great medium rooted entirely in the soil of democracy. It is related to and shares in all the business of living.

So today it is inevitable that the motion picture is serving with zeal and valiance in the war which is the flaming cause of this great republic, its people and our Allies.

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Martin Quigley
President

QUIGLEY PUBLISHING COMPANY

MOTION PICTURE HERALD
BETTER THEATRES
FAME
MOTION PICTURE DAILY
MOTION PICTURE ALMANAC
New York *Chicago* *Hollywood* *London*

This advertisement in The New York Times *of November 9th has been printed in the* Congressional Record *of that date on the request of Martin J. Kennedy, New York Congressman.*

Theme of Warner Newsreel to Be War Effort

Plans for the projected Warner Bros. newsreel this week proceeded with the arrival in New York from Hollywood Monday of Harry M. Warner, president; Charles Einfeld, director of advertising and publicity; Colonel Nathan Levinson, head of the studio's sound department; Edward Selzer, in charge of the studio's trailer department, and Doc Williams of the studio technical staff. Interviewing of technicians, cameramen, editors and other personnel got under way at the company's home offices shortly after the arrival of the executives.

Although not yet prepared to divulge full details of the new venture, Mr. Warner told reporters that it would be "The Newsreel With a Voice." It was indicated that departures from straight reporting would be made to express opinions. The underlying theme of the newsreel will be the war effort and patriotic service, both from a national and local viewpoint, it was said. Company officials who came east with Mr. Warner indicated that he would have charge of launching the reel, which probably would not be ready before February.

In addition to offering national and international coverage, the newsreel will provide regional coverage through five special zone editors. Regions will include New England, middle Atlantic, southern, midwestern and Pacific. Each district will have a zone editor to handle its special edition. A similar method of regional coverage is employed in Russia, where newsreel units in eight different districts feature news from each district and also carry weekly an interchange of clips from other district reels. Six experimental issues will be made up and screened for editors, exhibitors, educators and civic leaders for reactions and suggestions before the first Warner issue for theatres is produced, it is planned.

The company said Wednesday that Technicolor would be used periodically in sequences of the newsreels.

The company also is planning a supplementary force of 2,000 amateur newsreel photographers to cover key cities and remote spots throughout the world. It was pointed out that this group will bolster the regular staff of news camermen and will be the basis of manpower development for the future. A constant flow of 16 mm. clips will come to the New York headquarters from these amateur photographers for editorial scanning and subsequent blowup to 35 mm. if judged acceptable. There have been no indications as to the source of 16 mm. film supply for these cameramen. Company officials said last week, however, that 35 mm. raw stock for the newsreel venture would require no extra allotment from the War Production Board, but would be supplied from Warners' already planned feature reduction.

Reconditioning of the Vitaphone studios in Brooklyn, where the newsreel will be produced, was begun recently. Colonel Levinson, who will assemble manpower and set up the studio machinery, will have full charge of the technical details. Both Mr. Warner and Col. Levinson visited the studio Monday. Mr. Warner was planning to go to Washington this week for further conferences regarding the project, it was said. Mr. Einfeld also will confer at the capital.

Hoffberg Expands

Increasing its facilities for serving exhibitors directly in New England, Hoffberg Productions, Inc., have added Max Rosenberg to the sales staff to take charge of distribution in the New England territory. Hoffberg now covers 11 states with facilities for direct service to exhibitors, with New York as the central point.

WAC Authorizes 1943 Drives For War Relief, Red Cross

Two fund-raising drives, to be conducted in all theatres during the early part of 1943, were authorized at a meeting of the executive committee of the theatres division of the War Activities Committee on Thursday. It was held at the Earle Theatre Building in Washington on the eve of conferences between the theatre men and Government officials.

United Nations war relief and Red Cross campaigns, with solicitation among audiences, were approved by the committee. Joseph Bernhard, chairman, presided at the executive session. He soon will appoint committees to head the two drives.

The theatre campaign in behalf of the United Nations war relief fund will be held some time in January. The Red Cross collection will coincide with the national drive early in the spring. Each will last one week.

The committee also voted to place at the service of the Government display space in the more than 16,000 theatres which have signed the WAC pledge. They will be asked to exhibit posters, banners, and other messages from the Office of War Information in lobbies and on the walls of theatres.

Resolutions were passed commending the volunteer services to the WAC of Arthur Mayer, Si Fabian and Herman Gluckman and the committee praised Francis Harmon, executive vice-chairman, for his accomplishments as liaison between the industry and the Government. Mr. Gluckman estimated that 95 per cent of theatregoers were now seeing WAC short subjects.

Service Center Will Be Opened in Pittsburgh

Sponsored by showmen, a new Welcome Center will be opened soon in Pittsburgh for all service men in uniform. Located adjacent to the Pennsylvania Station, the permanent building will include an auditorium with 260 seats, canteen, rest and recreation facilities.

Managed and maintained by the USO, the Welcome Center will present almost continuous entertainment, supplied through the Variety Club by a committee headed by John H. Harris and M. A. Silver. Chairman Carl L. Peirce Jr., of the USO Council, and President Frank L. Duggan of the Chamber of Commerce, head the list of civilians combining to raise funds and supplies for the Center. Nucleus of monies needed to build the two-story Center, which will approximate 50x100 feet, will be raised through a benefit football game November 15th between the Pittsburgh Steelers and the Fort Knox, Ky., team, and a benefit performance of "Icecapades" the following Sunday in The Gardens. A midnight show at the Stanley theatre, November 27th, at $1.10 top, will raise funds for a temporary canteen to operate while the new building is being constructed.

"World in Action" Bookings Pass 10,000 Mark

The National Film Board of Canada has announced that bookings, in the United States alone, for the first eight issues of the "World in Action" series passed the 10,000 mark on November 1st. The films have been released here monthly, since March, 1942, by United Artists, which is also distributing them in South America, England, Australia and New Zealand.

"Fighting Freighters," a tribute to the Merchant Marine, is the new issue of series now being prepared for release.

Use News Programs

The Telenews, the only newsreel theatre in the Cincinnati area, which opened a few months ago, is inaugurating Telespeed programs, in which Telespeed presentations of all news from all major newsreels are shown, together with outstanding shorts of a documentary nature. The programs run one hour.

'Fortress' and 'Swan' Open

Two premieres of the week were Warners' "Flying Fortress," produced in England and depicting actual combat conditions, which opened Monday night at the Palomar theatre, Seattle, and "The Black Swan," Twentieth Century-Fox production starring Tyrone Power and Maureen O'Hara at Grauman's Chinese and Loew's State in Los Angeles, Thursday night. This picture will have its Broadway opening at the Roxy, probably two weeks after the coast opening, 20th Century-Fox announced.

A Canadian premiere for "Flying Fortress" has been set for November 20th at the Capitol, Montreal, and another pre-release engagement is scheduled for November 26th at the St. Louis theatre in St. Louis.

Columbia announced in Hollywood this week that concurrent openings of Lester Cowan's production "Commandos Strike at Dawn," are planned for Washington, Ottawa, Victoria and London with all receipts going to charities for the armed forces.

Paramount announced in New York Monday that Crown Princess Martha of Norway will attend the American debut of "The Avengers," British made film about the struggles of the Norwegian people against the Nazis. The premiere is scheduled November 24th at the Rivoli, New York. Paramount is releasing the picture in the United States. American Friends of Norway is sponsoring the New York debut which will receive the entire proceeds of the reserved-seat opening performance.

Illinois Theatre Sold

Lee and Walter Norton of Columbia, Ill., have sold their 300 seat Norton theatre there to Charles Goldman of St. Louis and Thomas Tobin of East St. Louis, Ill. Walter Norton is now serving with the armed forces abroad and his brother, Lee, is about to join the Army.

Held on Game Charge

Gerald MacMillan, manager of the Strand, Manitowoc, Wis., is being held in $500 bail, charged with operating a chance game. He faces trial Monday.

Announcing
THE PREMIERE
TRADE SHOWING
of
RONALD GREER
COLMAN · GARSON
in JAMES HILTON'S

"RANDOM HARVEST"

Directed by MERVYN LeROY · *Produced by* SIDNEY FRANKLIN

with PHILIP DORN · SUSAN PETERS
HENRY TRAVERS · REGINALD OWEN · BRAMWELL FLETCHER

Screen Play by Claudine West, George Froeschel and Arthur Wimperis · Based Upon the Novel by James Hilton

A MERVYN LeROY PRODUCTION · A METRO-GOLDMINE-MAYER PICTURE

IN NEW YORK CITY
The Time: Tuesday, November 24th at 2:45 P.M.
The Place: Normandie Theatre, 53rd at Park Avenue

IN LOS ANGELES
The Time: Tuesday, November 24th at 2:45 P.M.
The Place: Ambassador Theatre in the Ambassador Hotel

DEFROST HOLLYWOOD PAY, BUT ONLY UNTIL JANUARY

Plans for New Production Depend on Application of Ceiling to Star Pay

by WILLIAM R. WEAVER
Hollywood Editor

Defrosting of Hollywood's upper-bracket salaries for the remainder of 1942 solved a lot of problems for individuals whose personal finances had been snarled by the stoppage of compensation, but it didn't shed light on the question of contracts governing the future, nor did it brighten the prospects for continuance of production within the grooves of procedure established prior to stabilization.

Danger of walkouts affecting pictures now in production was averted.

But plannings for production of pictures announced or contemplated for 1943 remained in jeopardy.

The assumption was that talent counted upon for two or more pictures next year would be available for at least the first one, if payment for that were sufficient to net the individual $25,000, and unavailable, for one reason or another, for the others. Expressions of intent on the part of talent were lacking, but the interim withdrawal of Franchot Tone from a Warner picture and Paulette Goddard from a Lux broadcast had set a pair of precedents.

The upshot of this uncertainty regarding availability of talent in 1943 was expected to be, at least, a thinning out of those concentrations of marquee values which have highlighted previous seasons. An increase in the number of single-star pictures, utilizing one big name instead of three or four and bulwarking that one with a strong supporting cast, was regarded as a natural consequence of the development. It was figured that a studio with a sufficient supply of ranking stars under contract might thus meet its release expectations without serious letdown in quality of product. Conversely, it was estimated that a studio not possessed of first-hand contracts, in number and kind equal to the new requirements was destined to find itself confronted with grave perplexities.

Production Schedules Proceed Uninterrupted

In the wake of weekend consideration given the effect of the directive amendment upon the salary equation for the remainder of 1942, Metro-Goldwyn-Mayer on Monday announced November starting dates for nine features, a crescendo of activity which figures to raise that studio to perhaps an all-time high in point of production, with 17 features shooting simultaneously.

On Tuesday Universal announced that Abbott and Costello would proceed at once into shooting of "Oh, Doctor" upon completion of "It Ain't Hay," which is nearing the finish line.

All studios continued open and active throughout Wednesday, Armistice Day, and understanding spread that projects involving the services of persons whose salaries are affected by the directive will be maintained in motion without avoidable sacrifice of shooting time between now and New Year's although no pictures not committed for prior to October 4th can be undertaken by the affected talent.

LABOR BOARD SETS 'TOUGH' POLICY

Declaring that the Board was going to be "tough", William H. Davis, chairman of the War Labor Board, on Monday announced freezing of wages and salaries up to $5,000 a year at September 15th levels. Such payments will be increased only in "exceptional cases", it was said, and in accordance with provisions of the economic stabilization order providing for correction of inequalities or substandard levels. Bonuses, fees, gifts, commissions and other forms of compensation formerly paid employees can be continued up to last year's level.

It appears indicated that filming of those for which no starting date had been specified will be started as early as possible in cases where readiness of script and availability of personnel permit.

Perhaps most intimately threatened by the likelihood that high-priced stars will consent to make only one picture in 1943 is the independent producer, such as those in the United Artists group, who have held one or two such players under personal contract and have relied upon obtaining the services of others from major studios in exchange for loan of the services of the player controlled. Classic case in this field has been that of Samuel Goldwyn's contract with Gary Cooper, now in process of renegotiation, by use of which he has obtained services of such players as Bette Davis (in "Little Foxes") through loan of Cooper (for "Sergeant York"). None of the producers in this group were prepared to comment on the future immediately.

Studios, Agents Study Contracts

Reading of contracts in effect prior to October 4th was under way on every lot and in every agent's office in the community. Precise wordage of these, not invariably heretofore including starting dates and of pictures pertained to, had taken on extreme significance. The presence of a stipulation as to the date or identity of an enterprise could make a great deal of difference in the matter of fulfillment or cancellation. It was regarded as a certainty that a number of commitments originally conceived as pertaining to productions in consideration at the time of contracting would be fulfilled in connection with others, under mutual agreement and inside the framework of legality.

Loan-outs and tacit agreements for loan-outs, for trades and reciprocities, were among the matters under study of the legal departments of the studios over the weekend.

Although enforcibility had been restored to contracts of standing prior to October 4th, and presumably to 1943 continuance of such contracts up to the amount of payment permissible, attorneys were at a loss to predict procedure beyond that point. It was regarded as inevitable that players free to contract for 1943 performances beyond present enforcible commitments would be availing themselves of a circumstance which they and their agents would regard as a seller's market. The nature of the pattern which they might be impelled to follow in applying pressures, what with the mere bidding up of price no longer a factor, could not be foreseen.

Profit-Sharing Deals Subject to Question

Free lance players found themselves in the singular status of being much in demand but incapable of taking advantage of that demand immediately. Until 1943 they can make no new contract for services to be performed this year. It is in the nature of things that their contracts for 1943 will be to their liking in all particulars, and expectancy is that many of them will affiliate with studios of their own choice on terms of their own devising.

At the weekend studio attorneys had received no interpretation on a number of points figured as essential to a final readjustment of procedures.

One of these concerns the interpretation of the stabilization directive as it concerns profit-sharing deals in which players invest their services in a production and receive ultimately a percentage of the profits from its exhibition. Whether such a return is to be regarded as salary, and therefore limited, or income, and therefore unlimited, is a matter of utmost importance to the planners of the 1943 way of life for Hollywood.

A member of the group known as the Lawyer's Committee replied unofficially at the weekend to two inquiries on points of long range significance.

Payments to Charity Not Permitted

He said the Byrnes directive had been interpreted as preventing the payment of bulk amounts to charities, as had been suggested by Franchot Tone, as a means of enabling talent to perform services without receiving remuneration.

He said also that present interpretation holds that increases called for at intervals stipulated in optionable contracts, no matter when made, cannot be given after the close of 1942.

Deductibility of 10 per cent for payment of agents, 10 per cent or more for purchase of War Bonds, expenses involved in promotion of personal popularity and other items long regarded as offsets to high salaries, is a point on which attorneys profess lack of information and decline to predict.

There appears no question, however, regarding the making of radio appearances between now and 1943 which were not contracted for prior to October 4th. The custom is for these engagements to be negotiated for and executed within a short space of time. Only those arranged prior to October 4th now can be executed with passage of salary, and there are guild rules against executing them without fee. The standard price for the type of personalities affected by the salary ceiling, and for the type of appearance which Miss Goddard cancelled a couple of days before the Treasury Department approved acceptance of the money, is $5,000.

Change Milwaukee Opening

A first run policy of long standing in Milwaukee calling for the opening of new shows on Thursdays or Fridays has been broken by Fox Wisconsin Amusement Corporation with the announcement that it will open its new programs on Sundays in the future at the Wisconsin, Palace and Strand theatres. The new policy is designed to increase weekend grosses.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING: (A) REUNION *and* (B) ANDY HARDY STEPS OUT		(C) KEEPER OF THE FLAME	
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 12/1	11 A.M.	TUES. 12/8	11 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 12/1	10:30 A.M.	TUES. 12/8	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 12/1	10 A.M. *Also* 2:15 P.M.	TUES. 12/8	10:00 A.M. *Also* 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 12/1	1:30 P.M.	TUES. 12/8	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 12/1	1:30 P.M.	TUES. 12/8	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 12/1	7 P.M.	TUES. 12/8	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 12/1	(A) 10:30 A.M. (B) 2:30 P.M.	TUES. 12/8	10:30 A.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 12/1	1:15 P.M.	TUES. 12/8	3 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 12/1	1:30 P.M.	TUES. 12/8	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 12/1	9 A.M.	TUES. 12/8	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 12/1	(A) 10:30 A.M. (B) 2:30 P.M.	TUES. 12/8	10:30 A.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	SAT. 12/5	1 P.M.	SAT. 12/12	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 12/1	1:30 P.M.	TUES. 12/8	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 12/1	10 A.M.	TUES. 12/8	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 12/1	1:30 P.M.	TUES. 12/8	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 12/1	9:30 A.M. *Also* 1:30 P.M.	TUES. 12/8	9:30 A.M. *Also* 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 12/1	10 A.M.	TUES. 12/8	10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 12/1	1:15 P.M.	TUES. 12/8	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 12/1	(A) 11 A.M. (B) 2 P.M.	TUES. 12/8	11 A.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 12/1	1:30 P.M.	TUES. 12/8	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 12/1	1 P.M.	TUES. 12/8	1 P.M.

"Reunion"—*Joan Crawford, John Wayne, Philip Dorn* · "Andy Hardy Steps Out"—*Lewis Stone, Mickey Rooney and all the folks*
"Keeper of the Flame"—*Spencer Tracy, Katharine Hepburn*

Industry Schedules Week's Bond Drive

To Start on December 7th, Marking Anniversary of Pearl Harbor

A one-week motion picture War Bond drive starting December 7th, the first anniversary of the Japanese attack on Pearl Harbor, was announced Tuesday by the War Activities Committee, in cooperation with the Treasury War Savings Staff.

The theme of the drive will be "Avenge December 7th—On to Victory!" and is in line with the industry's policy to put on frequent special activities to promote Bond sales.

Concentrating on a seven-day effort, motion picture theatres of the country will urge theatre patrons to buy Bonds in memory of Pearl Harbor and in tribute to American fighters.

The Office of War Information is furnishing one-sheets to all theatres in two styles and 22 x 28 cards with messages referring to the first anniversary of the war.

The Public Relations Division of the WAC is preparing a manual to assist theatres in the campaign. Special emphasis is placed on the 4,600 theatres that now function as official War Bond issuing agents.

Paramount's Bond Premieres Gross $41,946,913

War Bond premieres held in connection with the openings of several Paramount pictures, notably "Wake Island" and "Holiday Inn," staged in September by exhibitors representing circuits and independent groups throughout the country, grossed $41,946,913 for the Treasury Department, Barney Balaban, president of Paramount, announced this week.

Of this amount, Bond premieres on "Wake Island" accounted for $39,847,675, while "Holiday Inn" premieres added another $1,036,825. Additional Bond purchases were attributed to War Bond shows with other Paramount attractions, including "The Major and the Minor," "Take a Letter, Darling," "Priorities on Parade," "Sweater Girl," "Beyond the Blue Horizon" and "Great Man's Lady."

The New England territory serviced by the company's Boston exchange leads the country with Bond sales totalling $14,056,200. Of this sum, the "Wake Island" premiere at the Metropolitan theatre in Boston contributed $12,000,000 with the balance of the territory's total contributed by premieres in Lowell, Haverhill, New Bedford, Brockton, Newport, Dover, Waterville, Springfield, Mass., Pittsfield Lynne, Holyoke and Providence.

Theatres serviced by Paramount's Chicago exchange ran up the next largest figure, $4,193,500. "Wake Island" was used in all War Bond premieres in that territory with the Apollo theatre in Chicago contributing $2,300,000.

Loew Circuit Issued $1,456,352 in Bonds

Using "Wake Island" exclusively, the Detroit territory with a total of $2,925,325 captured third place, narrowly beating the figure of $2,922,000 grossed by the theatres in the San Francisco region. The Milwaukee exchange reported $2,702,725 for fifth place.

Other territories topping the million-dollar mark were Dallas, $1,861,895; Minneapolis, $1,630,449; Atlanta, $1,578,356; Los Angeles, $1,365,350; Charlotte, $1,163,407 and, New Haven, $1,271,640.

The Loew's circuit in October issued from theatre booths a total of $1,456,352 in "E" Bonds, and sold an additional $425,506 in War Stamps, J. R. Vogel, Loew's executive, announced this week.

Mr. Vogel said that "it has become quite apparent that the general public has found it a popular service and a convenience to be able to buy their War Bonds at motion picture theatres."

The final tabulation of War Bond and Stamp sales in the St. Louis metropolitan area reveals that the area went over the top in the September "Billion in Bonds" campaign. The sales in the area amounted to $9,737,372, which was seven per cent above the city's quota.

Wehrenberg Praises Theatre Showing

In a letter to exhibitors, Fred Wehrenberg, chairman of the St. Louis Motion Picture War Activities Committee, said that "theatre owners can well be proud of this wonderful showing, as we have created an abundance of good will, and we have proven to our Government that the motion picture theatre is an essential industry in our war effort."

Theatres in Reading, Pa., sold a total of $374,634.15 in War Bonds and Stamps up to October 1st. During the September drive, the theatres there sold $196,480 in Bonds and $17,972.15 in War Stamps. The theatres are continuing the Bond campaign.

The Victory House, Springfield, Mass., which as headquarters of the September War Bond drive issued more than $500,000 in Bonds, brought more than $50,000 additional in Bond sales when the house itself was auctioned off recently.

Samuel Goldstein, vice-president of Western Massachusetts Theatres, bid $25,000 in War Bonds on the structure for his son. All other bidders agreed to purchase the amounts of their bids in War Bonds regardless of who made the final bid.

Ginger Rogers Sells Bonds in Oregon

Ginger Rogers sold $37,675 in War Bonds in a "Main Street Stamp Affair" in Medford, Ore., recently.

More than $32,000 War Bonds were sold at a rally at the Rivoli theatre, New York, this week. Conducted by Ben Grauer, National Broadcasting Company announcer, the rally commemorated the 167th anniversary of the founding of the United States Marines.

The WAC reported this week that the Columbia theatre, Columbia, Ohio, sold $3,000 in War Bonds in October.

Several circuit representatives have been honored in their communities for their work in the industry War Bond drive, according to the WAC.

Harry Unterfort, Schine city manager in Syracuse, and Frank Murphy, Loew's representative there, have been cited, while E. P. Mott, of the Wooster theatre, Wooster, Ohio, received a special "Minute Man" citation. In Ashland Ohio, Wilbur S. Eckard was named War Bond sales champion for Ashland County.

Baily Joins Reeve

Thomas Baily, formerly with National Screen Service, has joined Arch Reeve at the Association of Motion Picture Producers to take charge of the launching of the Hollywood community chest publicity and promotion campaign.

NLRB to Decide Representation In Exchanges

Whether the International Alliance of Theatrical Stage Employees will represent clerical workers in the New York exchanges, as it does at exchanges in other key cities, this week was a matter for the National Labor Relations Board to decide.

Hearings closed Tuesday in New York, where the Screen Office and Professional Employees Guild has asked for representation of such workers at the Twentieth Century-Fox, Loew's, and United Artists exchanges, and IATSE officials testified that an agreement of September 9th with the heads of the major distributors gave such workers in other cities to the IATSE.

Joseph Basson, IATSE representative, said Monday that at the time of the agreement, it was understood that if his union won exchange contests in New York, San Francisco, and Los Angeles, offices in those cities would be included. In the latter city, the Screen Office Employees Guild represents exchange clerical workers. The IA on Tuesday asked the NLRB to reopen proceedings.

Previously, the IA had submitted 2,000 cards, which it asserted represented membership in its "front office" exchange unions. In contesting the SOPEG's petition to the NLRB in New York, the IA's contention was that exchange representation should be on a national basis.

Meanwhile, the SOPEG last week began negotiating a clerical workers' contract at the UA New York headquarters. It also has obtained an NLRB election at the Paramount offices, to be held November 23rd.

At a meeting last week, presided over by Richard F. Walsh, president of the IATSE, members of Local 110, Chicago operators union, voted to abolish the "permit card" system and to admit to full membership 267 of the 274 holders of such cards.

At the annual election of the Chicago Film Exchange Employees Union-B-45, last week at the Skyline Club, Anna Birhanzle, was elected president. Other new officers are Beth Saunderson, vice-president; Fred Hanzeline, secretary-treasurer, and Sam Lamansky, business manager. James Castle was reelected sergeant-at-arms.

The new executive board is composed of Olive Kennedy, Estelle Peterson, Joseph Baron and Mary Sitton. Trustees include Marty Grandick, Zane Dew and Lauretta Boyles.

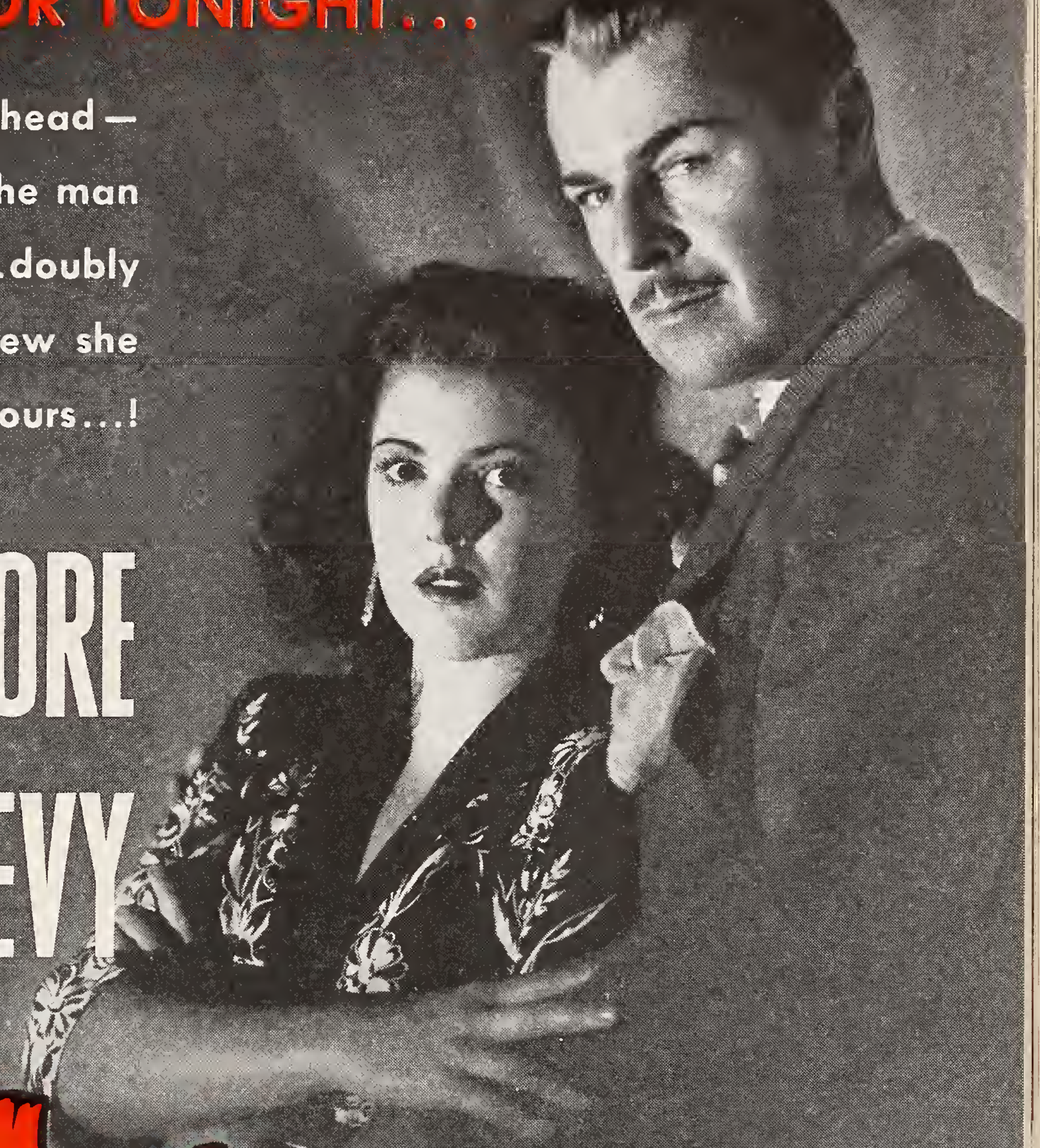
In New York, John Rugge, last week installed for the sixth time as president of the Laboratory Technicians Union, Local 702, left Saturday to become a second lieutenant in the Signal Corps, at Camp Crowder, Missouri. He is on leave of absence, and is succeeded by John Francavilla, first vice-president, also newly installed.

The New York State Labor Relations Board has enjoined the Five Boro Theatre Circuit from interfering in the union activities of employees. The order is the result of protest by the Theatre Managers and Assistants Union, Local 266, of the Building Service Employees international union, AFL.

Negotiations for a new contract between the Philadelphia musicians' union, Local 77, and the Warner theatres in Philadelphia, were successfully concluded last week after a six-week impasse. The union sought a 15 per cent increase in pay for the pit musicians and it is understood that a compromise was reached providing for a 7½ per cent increase. The new contract, retroactive to mid-September and continuing for a year, provides for the 24-piece pit orchestra at the Earle theatre and for a pit orchestra on Sundays at the Stanley theatre in Camden, N. J.

HIS PRISONER FOR TONIGHT...

Behind her—MURDER! Ahead—ten terrifying hours with the man she knew was dangerous...doubly dangerous because he knew she could not escape those hours...!



DIANA BARRYMORE
BRIAN DONLEVY

in

Nightmare

with

HENRY DANIELL
EUSTACE WYATT
DAVID CLYDE
GAVIN MUIR

Written and Produced by
DWIGHT TAYLOR

Based on a Story by
Philip MacDonald

Directed by TIM WHELAN

UNIVERSAL PICTURES

O'Donnell Urges Film Good Will Air Show

Interstate Executive Tells of Value of Program as Employed in Texas

A proposal to permit major producing companies to participate directly and share financially in the weekly radio "good will" entertainment programs which are conducted by the Interstate Circuit of Texas, was offered to industry leaders this week by R. J. O'Donnell, president of the circuit, who was in New York to confer with production and exhibition executives.

Mr. O'Donnell said Tuesday at the Paramount home office that the response to his suggestion had been very good and that at least three companies already had signified that "they want to be a part of Interstate's radio program." Further discussion of his plan was to be held on Friday when he was to meet with members of the Eastern Public Relations Committee who were to survey possibilities for such participation. Details of financial and other assistance plans would be disclosed at a later date, it was indicated.

The circuit's radio activity arose out of its celebration in August, 1941, of Interstate's 35 years and of Karl Hoblitzelle's career in the film industry. The slogan, "Show Time," was used by the circuit in newspaper, billboard and radio advertising, calling attention to the anniversary. Interstate's radio program arranged for the occasion, Mr. O'Donnell said, proved so successful that it was decided to continue sponsored air time to further industry good will and to help recapture some o fthe people who had lost the film-going habit.

The circuit now has a record of successful experimentation in radio over a period of 15 months, he said, and added, "although we have advocated radio as an advertising medium for the last 12 years, all through the period when it was being condemned and criticized as competition to theatre exhibition."

Program Reaches Total of 350,000 Listeners

Mr. O'Donnell reported that "Show Time," which is broadcast every Sunday afternoon from 3:30 to 4:00 P.M. on the Texas Quality Network, reaches approximately 350,000 listeners in Texas, and parts of Louisiana, Mississippi, Oklahoma and Arkansas. Production costs average $1,300 a week and the total investment in the 15-month project has amounted to $75,000, he disclosed.

The programs carry two commercials during the half hour. The first spot outlines the "A" or top screen attractions and casts currently playing in the territory that week. Before the show concludes another commercial is used urging listeners "to relax at their favorite Interstate theatre" and again mentioning film titles and casts. Commercials also have referred to President Roosevelt's statement soon after Pearl Harbor that motion pictures were necessary to maintain national morale. The radio shows also called attention to the film industry's September War Bond drive, scrap campaign and other war activities.

"Show Time" originates from the stage of Interstate's theatre in Dallas, with the exception of the programs using name bands which are on the move. In addition to these orchestras, popular local radio performers and night club artists playing in spots in Texan cities, the show features a 26-piece orchestra.

Sample Transcriptions Are Presented

On Monday Mr. O'Donnell and Raymond Willi, who is associated with him in this undertaking, presented sample transcriptions of "Show Time" to 29 industry leaders in New York. Following the recordings, observers indicated that this appears to be the first comprehensive showmanship vehicle to build box office grosses via the radio and that it is likely to prove to be the forerunner of an eventual national all-industry institutional radio program.

Queried on whether or not he had discussed the possibility of a national venture with film executives, Mr. O'Donnell expressed the opinion that such a show "will come as soon as producing companies are convinced that an individual industry public relations program is practical and that it can be enlarged upon" to further industry good will. He added that "the right kind of an industry show would appeal to any showman," and did not look to any exhibitor source for opposition to such a move.

If an all-industry regular weekly radio show develops, the Interstate president said his circuit would join in its support and probably would eliminate its current program, provided it was felt that the show was of superlative quality. He also suggested that the title of the circuit spot, "Show Time," would be offered if the industry leaders wanted to use it.

Colonel Cole Advocated Industry Program

This is not the first time a proposal has come forth for a concerted radio program to benefit the film industry. Last April, Col. H. A. Cole, president of Texas Allied and former member of the committee of the whole of the now defunct United Motion Picture Industry, advocated an all-industry sponsored air show to present to the American public the story of motion pictures as an entertainment medium. As MOTION PICTURE HERALD reported on April 4th last, Col. Cole broached the subject of a weekly institutional hour on a national network to the UMPI committee on advertising. In a detailed brochure prepared by Interstate, outlining the methods and objectives of the circuit's radio venture, a letter from Col. Cole to Mr. O'Donnell commending Interstate for its "Show Time," is included.

Commenting on general conditions in Texas' exhibition field, Mr. O'Donnell said, "We are in a boom era. Theatres are prospering beyond the exhibitor's fondest dreams even though the principal industry of Texas—oil—is suffering." He reported that more than 1,000,000 men are stationed in Army and Navy camps and bases in the state and that this influx to city and town theatres has proved widely beneficial. The manpower problem in exhibition, however, is serious, he said, and Interstate, with 363 employes already in the armed forces, is rapidly replacing its personnel with women and elderly men wherever this is possible.

The women have not taken over management posts to any extent, he added, but they have replaced doormen, ushers and others. An eventual product shortage due to raw film stock restrictions on the industry will not affect Texas theatres, he pointed out, for the reason that the area is a single feature territory.

RCA and CBS Report Profit

The Radio Corporation of America and the Columbia Broadcasting System both reported net profits in financial statements released this week.

RCA and subsidiary companies reported consolidated net profit of $5,158,058 for the first nine months of 1942, after taxes and other charges, compared with $6,611,560 for the corresponding period a year ago. The report was issued by David Sarnoff, president.

Net profit for the third quarter of 1942, ending September 30th, was $2,133,937, compared with $2,510,464 in the same period in 1941.

Provision for Federal income and excess profits taxes for the first nine months of this year amounted to $15,811,400, while a year ago for the corresponding period the total was $9,803,600. Gross income from all sources amounted to $136,523,433 for the first nine months of this year, compared with $109,589,947 a year ago.

After payment of preferred dividends, nine months' earnings for this year applicable to the common stock were equivalent to 19.8 cents per share, compared with 30.2 cents a share for the like period a year ago.

CBS reported net profit of $2,893,669 for the 39 weeks ending October 3rd. The statement for CBS and subsidiary companies showed a gross income of $45,293,614 for the period before deduction of operating expenses, costs, selling, general and administrative expense, provision for depreciation and amortization and Federal income and excess profits taxes.

Profit for 40 weeks ending October 4, 1941, was $3,815,434.82. Earnings per share at the end of the 1942 nine-month period was $1.69, while for the 40 weeks in 1941 it was $2.22.

The board of directors of the Columbia Broadcasting System, Inc., has declared a year-end cash dividend of 60 cents per share on the present Class A and Class B stock of $2.50 par value. The Dividend is payable December 4, 1942, to stockholders of record on November 13, 1942.

A refinancing loan of $4,000,000 was obtained last week by Warner Bros. Theatres, Inc., from the Equitable Life Assurance Society of the United States, covering certain units in the company's circuit in Chicago and Wisconsin. Theatres covered by the loan are the Avalon, Stratford, Jeffrey, Shore and Ogden theatres, Chicago, and the Appleton, Appleton; Egyptian, Milwaukee, and Kenosha, Kenosha, all in Wis-

The *Wall Street Journal* this week said that motion picture shares again are becoming more active and that most of the shares in this group are selling around their 1942 tops. "The industry has a high rating under both war and peace conditions and as such there has been substantial buying of the leading shares by investment trusts, institutional portfolios and a host of long pull investors," the *Journal* said.

The board of directors of Columbia Pictures on Tuesday declared a dividend of 50 cents per share on the outstanding common stock, payable December 4th, 1942, to stockholders of record November 23rd.

Declare 40-Cent Dividend

The regular semi-annual dividend of 40 cents per share on "A," "B" and "A" voting trust stocks will be paid November 30th to stockholders of the United Amusement Corporation, Montreal.

Join Buying Unit

Associated Theatres of New Jersey is now handling bookings for the Cameo theatre, Jersey City, and the St. George theatre, Linden, it has been announced. These additions bring to 17 the number of theatres booked by Associated.

BRITISH INDEPENDENTS VOICE COMPLAINT ON RENTAL DEAL

Some Claim 20th-Fox Won Recent Dispute with CEA Concessions

by AUBREY FLANAGAN
in London

After negotiations more prolonged, and certainly more clandestine, than any almost in the Cinematograph Exhibitor Association history, negotiations concluding in a joint council of peace between both sides, a council in which the most powerful forces in the British industry and many of the most powerful in the U. S. industry participated, the latest skirmish between the British exhibitor and the American distributor last week came to a conclusion.

The armory, for the time being, is under lock and key, the battle standards lowered, and the line of attack disbanded. The battle front now wears all the surface appearances of peace. The exhibitor association and Twentieth Century-Fox jointly have expressed their goodwill, and saluted publicly the amicability of the settlement which has been reached. The exhibitor has been told to forget the past, withdraw his cancellations, and get back to business with the centers. The outlook—superficially—is rosy.

Already, none the less, there have been raised exhibitor voices asking who has won the battle, others directly suggesting the victor is the renting organization, suspicious ones who interpret the whole quarrel in terms of high trade politics. Few there are who do not regret that it ever arose, few who do not expect pronounced voices of discontent the next time the CEA General Council meets.

Since the first approach in the direction of a settlement of the dispute, which, as recorded in these pages, developed into a boycott of Movietone News and March of Time by British exhibitors, negotiations between Francis Harley and CEA officials have been intensive and prolonged.

Terms of Agreement Are Disclosed

It was clear that any settlement which might be reached would not be without a struggle, that no matter what goodwill Twentieth Century-Fox might put forward, they had their own ideas on trading rights and privileges, their own regard for their good name and commercial prestige. Any peace could not be a capitulation The terms of the agreement, or more specifically the terms of Twentieth Century-Fox's trading policy in agreement with which the CEA called off the battle, make this abundantly clear.

1. Twentieth Century-Fox are entitled to obtain as much for their films as they merit within the framework of honest and fair trading.

2. It is the policy of Twentieth Century-Fox to sell their films individually. Where specifically requested to do so by exhibitors to whom Twentieth Century-Fox has supplied two features on one program in the past, Twentieth-Fox wil continue to supply within the limits of practicability two pictures on one program by an all-in percentage or the first feature on percentage, with an allowance which is the cost of the second feature.

3. Twentieth-Fox have the right to sell certain films on percentage only. Where certain exhibitors do not book Twentieth-Fox percentage films, Twentieth-Fox will sell their flat rate rental pictures on flat rate rentals, except in those situations where it is inequitable for Twentieth-Fox to do so.

4. Twentieth-Fox will sell their pictures on flat rate rentals to "small cinemas" to whom they have sold in the past in this manner. A "small cinema" is one whose takings in peace time did not exceed £50 weekly.

5. Twentieth Century-Fox agree that they will continue to supply their customers with one-day Sunday bookings insofar as is found practicable to do so.

6. If any issue with regard to the foregoing should arise, both parties agree to refer the matter to arbitration.

See Concessions To Distributors

It is not surprising that already, within but a few days of the announcement of a settlement and the publication of the terms, exhibitors, how many and to what extent it is as yet early to say, lament the elasticity of such clauses as "where it is inequitable for Fox to do so." Whilst there are some who interpret this as a compromise, there are others who read into it an open concession to the distributors.

The grading of films was one of the processes to which the CEA members objected most bitterly, that and the refusal to sell films for Sunday on a one-day basis. The Twentieth-Fox reservation of a right to sell certain films on percentage only most certainly will be interpreted by some as "grading," and the CEA's acceptance of this as a highly dangerous principle. Nor is the clause under which Twentieth-Fox agree to sell films on a one-day basis for Sundays "insofar as is found practicable to do so" good enough for the diehards. What was demanded, that they will insist, was a flat and emphatic agreemnt with no "ifs" or "buts."

It is true that the final clause establishes the principle of arbitration. It does not stipulate who are to be the arbitrators or what the *modus operandi.*

Circuits Played Large Part in Settlement

It was perfectly clear to the close student of British trade politics that any settlement could not be a complete capitulation by the distributors. The formulae achieved are devised on this basis. Twentieth Century-Fox come out of the quarrel with little about which to be sorry, save some wasted weeks which must have halted business to a degree, but hardly to an impossible degree.

The part played by the circuits in the settlement, it would seem, was considerable. The circuits obviously were not the least to gain from any tactical trade victory over the renters. They are not the least to gain by the terms under which the fight has been called to a halt. The presence on the CEA committee which finally approved the settlement of J. Arthur Rank, head of the giant General Film-Gaumont concern, and most potent opposition power to U. S. interests in Britain, and of Max Milder and A. G. Allen of the Associated British group, was not merely a matter of courtesy.

Already the more suspicious minded have been searching for some link between the CEA-circuit fight against Twentieth Century-Fox and the revelation recently that the majority of Metropolis and Bradford shares, by the purchase of which Mr. Rank acquired control of the Gaumont interests, had not been actually transferred. The fact that Twentieth-Fox's approval—and to a lesser degree that of Metro—was necessary before transference could take place has been read by some as a significant factor in the present situation.

The sixth settling of the dispute after Gaumont actually cancelled their Movietone contracts, suggest the sceptics must certainly have had an effect on the course of the fight, whatever other significance it may have had.

Neither Side Gained From Dispute

It is dubious whether the trading situation for either Twentieth-Fox or the exhibitor is now very much changed from what it was before the renting company threw down the gage, which is further consolidation of the viewpoint that the squabble should never have happened at all, for neither the renter nor the independent exhibitor have gained anything much out of it.

However, it should have a restrictive or corrective effect upon the operations of any other distributors who may have cast a predatory eye on the improved operations of the British picture theatre. It is not likely that anybody else will want to risk the odium and illwill generated by such battles.

Meanwhile, the battle is off. But that there will be other rumblings of war, more threats and brandishings of trade firearms and further suggestions that the CEA has once again, as in the "Gone With the Wind" situation, played an odd sort of game, and not the game the independent would wish played, would seem certain. How far below the surface peace goes, remains now to be seen.

Named Warner Booker

John W. Gates has been appointed head booker in the Warner Bros. Boston exchange, succeeding Leo Griffen, who enlisted in the Navy. Al Dayts and Ed Popkins have been added to the Warner sales force there.

Manages Portland House

Del Milne, recently manager for Hamrick-Evergreen houses in Vancouver, Wash., has returned to Portland as manager of the New Playhouse, which has opened with vaudeville.

MEN OF STEEL! WOMEN OF FIRE!

Forged in the flames of Pittsburgh's wildest era!

A CHARLES K. FELDMAN PRODUCTION

starring

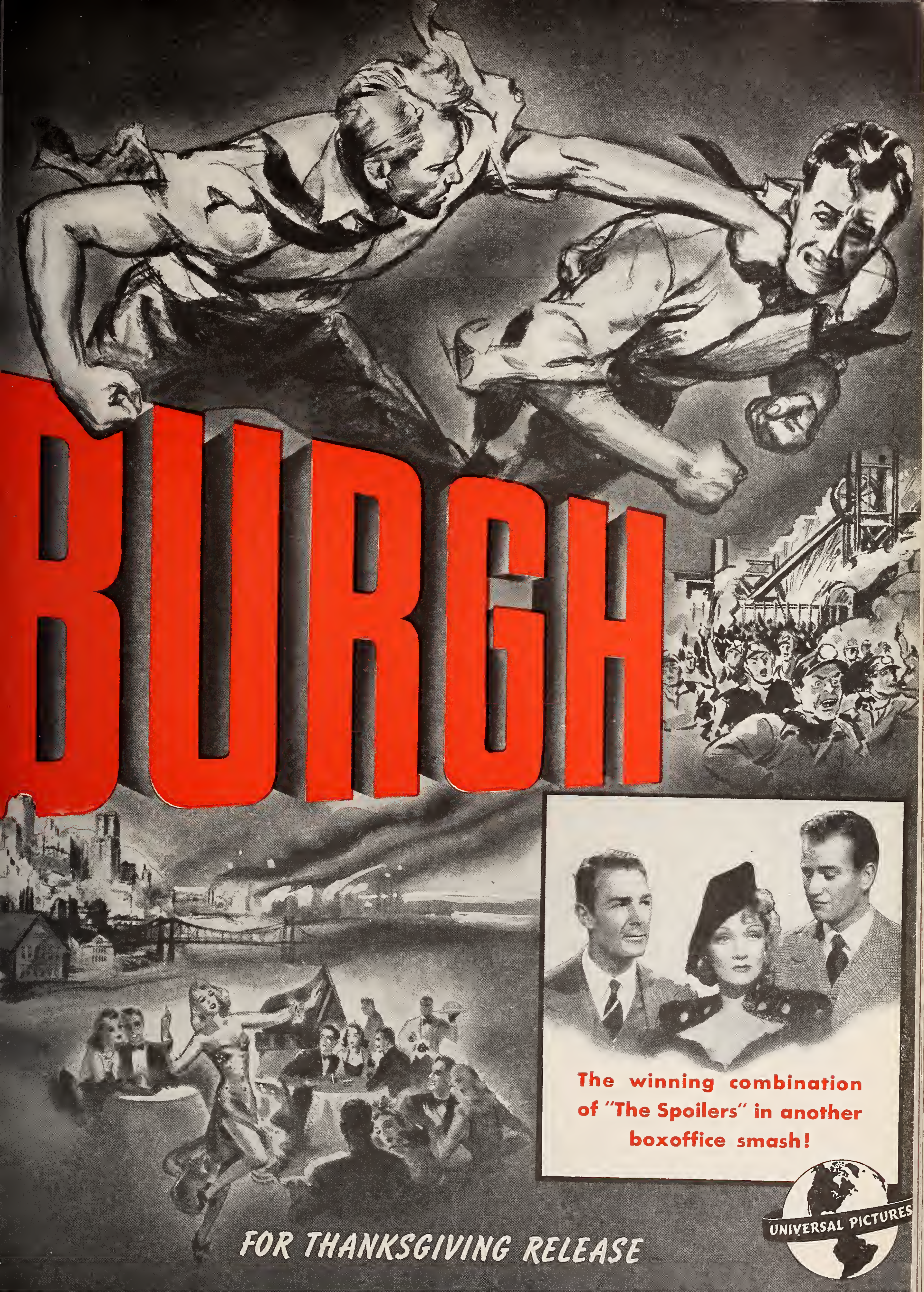
MARLENE DIETRICH · RANDOLPH SCOTT · JOHN WAYNE

with

FRANK CRAVEN · LOUISE ALLBRITTON · SHEMP HOWARD
THOMAS GOMEZ · LUDWIG STOSSEL · SAMUEL S. HINDS

Screen Play, Kenneth Gamet · Tom Reed • Original Story, George Owen · Tom Reed • Additional Dialogue, John Twist

Directed by LEWIS SEILER • Associate Producer, ROBERT FELLOWS


BURGH
The winning combination of "The Spoilers" in another boxoffice smash!
UNIVERSAL PICTURES
FOR THANKSGIVING RELEASE

U. S. Theatres Collect 50,000 Tons of Scrap

Million Free Tickets Given at 850 Shows; $20,000 Proceeds to Charity

A total of 50,000 tons of scrap metal had been collected by thousands of theatres throughout the country up to last week in this phase of the contribution of the nation's theatres to the war effort, according to the War Activities Committee in New York.

It was pointed out that the theatre campaign for salvage is only three weeks old, and followed immediately after the intensive and successful campaign carried out by newspapers throughout the country.

Exhibitors have been asked to make the scrap drive a permanent campaign. Scrap matinees at least once a month were requested of the War Activities Committee at a meeting with War Production Board officials in Washington last Friday. See page 13.

The WAC remarked that the 50,000-ton figure, "while small when viewed against the total registered by the newspapers' drive, gains in importance with the realization that the theatres' campaign began after the conclusion of the press' effort. In addition, in many cases where the local theatres cooperated with the newspapers, no separate figures were recorded."

The WAC added: "Thus far the industry has distributed slightly less than 1,000,000 free tickets in return for scrap, at approximately 850 shows. More than $20,000 has been collected from the sale of the scrap, which has been turned over to various charities."

Meanwhile, from all sectors of the country, there are reports of varied and successful scrap campaigns, which have assumed a status of semi-permanency to draw from the country all available scrap.

Los Angeles Theatres Collect 5,000 Tons

Five thousand tons of scrap, one of the most productive yields registered, was brought in by Los Angeles exhibitors at scrap matinees held last Saturday in 94 theatres. And all of the heaps had not been weighed this week.

These figures formed the basis of a report received by Monroe Greenthal of the War Production Board from Charles Skouras, who with Hugh Bruin and David Bershon head the War Activities Committee of Southern California. The report, with complete data on the national drive to date, was presented to Donald M. Nelson, WPB chief, last week.

The Los Angeles effort is three-pronged, comprising exhibitors, the educational systems, headed by Vierling Kersey, Superintendent of Schools, and D. D. Durr, director of the Los Angeles Newspapers' Association. The papers and the educational heads informed their students of the scrap matinees and instructed them to bring their salvage to their schools for free admissions.

On Saturday an additional 150 special shows will be given, which are expected to accommodate 200,000 youngsters from parochial and public schools. One hundred and sixty-five trucks are hauling the scrap day and night, and the Army has been asked for more.

More than 1,000 Texas exhibitors have held scrap matinees. In addition to these shows, all Texas theatres worked on the newspaper publishers' drive which, in a concentrated two-week period, yielded 128,000 tons.

Twelve Massachusetts theatres collected 80 tons. The houses holding the shows were the Olympia, Chelsea; North Shore, Gloucester; Paramount and Olympia, Lynn; Strand and Merrimack, Lowell; Colonial, Paramount and Lafayette, Haverhill; Ball Square and Capitol, Sommerville; Coolidge Corner and Brookline, Brookline.

E. C. Menard, owner of the small Amity theatre, Amity, Ark., reported that his patrons contributed almost 13 tons.

Twelve hundred youngsters attended a scrap matinee at the Bushnell Memorial, Hartford, Conn. The "take" was more than six tons.

At Pompton Lakes, N. J., Arthur E. Frosio, of the Colonial theatre, turned $20 over to his local Civilian Defense Committee, the revenue from the sale of the scrap he collected at a matinee.

In Canaan, N. H., the Town Hall theatre, managed by Robert E. Critchell, held two scrap shows. Thirteen tons of scrap metal and two tons of rubber was Mr. Critchell's result, in a town of only 1,700 population.

Scrap Matinees Held By 71 Oregon Houses

Despite a pouring rain in Portland's suburban area, which affected 24 theatres, 71 Oregon houses held scrap shows last week with results which are expected to swell the national total by many tons when the final tally is made.

The Empire theatre, Homer City, Pa., in a mining area, assisted in a salvage effort which netted 90 tons.

In Kansas City, Mo., three tons of scrap were gathered at a scrap matinee at the Newman theatre.

The Mayfair, Rialto and Rivoli theatres, West New York, N. J., held special scrap shows at which 16 tons were collected.

The Savoy theatre, Cliffside Park, N. J., staged a scrap show which registered five tons.

A report to the WAC from A. H. Blank and Leo Wolcott, War Activities Committee co-chairmen at Des Moines, said that 47 theatres, some in Nebraska, staged scrap engagements, which added approximately 280 tons.

The $15,000 organ at Hunt's Crescent theatre, Haddonfield, N. J., is being dismantled and the metals turned over to the township's scrap metal drive by Leonard Casey, manager of the theatre. The huge instrument, with its many feet of pipe, will bolster the township's scrap drive and at the same time pave the way for other theatres in the territory to contribute organs, muted for many years, to the scrap metal drive.

Armistice Day Scrap Collections Made

The 67 Cincinnati suburban theatres, which collected 701,600 pounds of salvage material at special scrap metal matinees October 12th, and donated to the USO the $2,742 realized from the sale of the material, gave another scrap metal matinee, Armistice Day, Wednesday. War Bond prizes were awarded patrons presenting the greatest quantity.

In Bath, N. Y., eight tons of scrap were netted at scrap shows staged by Harold Lee, manager of the Babcock theatre.

In Memphis, the Loew's State theatre held a scrap matinee, with the cooperation of the local newspapers and schools. Seven tons were collected.

In Paw Paw, Mich., M. W. Dennis, owner of the Strand theatre, harvested 2,000 tons of scrap at a matinee. Proceeds were turned over to the Lakeview Hospital.

The Romeo theatre, in Romeo, Mich., and the Yale theatre in Yale, held scrap showings, which resulted in totals of five tons of scrap and half a ton of rubber.

In Roxbury, Mass., eight tons of scrap resulted from a special morning show at the Dudley theatre. The show was attended by 1,500 children.

At Miami Beach, Mitchell Wolfson is chairman of a special salvage committee which has as its goal the collection of all metal gates and fences. Many tons have been collected and newsreels and wire services have shown interest in the stunt. The slogan for the campaign is: "Remember, if the Jap or Hitler comes, gates cannot keep him out of your home—but as guns, tanks and shells, they will keep him out of your country!"

In Utica, N. Y., "A War Bond in every stocking . . . is a sock at the Axis!", is the legend on the Christmas display in Arnold Stoltz's Avon theatre. The rest of the lobby display is a large stocking with a bond sticking out of it.

Holdovers Big In Key Cities

Holdover reports from New York and other key cities indicate continued strong box office attractions of new product. Paramount's "The Forest Rangers" ended its third and final week at the Paramount, New York, on Tuesday night, making way for the Bob Hope-Bing Crosby musical, "Road to Morocco." Beginning a third week at Radio City Music Hall, on Thursday, Columbia's "My Sister Eileen," also will be held a fourth week at the Fox theatre, Philadelphia. It is the first film in six years to be held for this length of time at that theatre, reported Columbia.

The Warner film starring Bette Davis, "Now, Voyager," began its third week last Thursday at the Hollywood, New York, and the company's "George Washington Slept Here," starring Jack Benny and Ann Sheridan, began its second week at the Strand on Friday. United Artists' release, "The Moon and Sixpence," the Loew-Lewin production, entered its second week at the Rivoli last Wednesday. In Montreal, the latter picture was held a sixth week at the Orpheum. It played two-week holdovers at Loew's Grand, Atlanta; Loew's Century, Baltimore; Loew's State and Orpheum, Boston; Loew's State, Norfolk. San Francisco's United Artists theatre held the film for a third week. Another United Artists release, Alexander Korda's "One of Our Aircraft Is Missing," began its second week at the Globe, New York, last Saturday.

Other holdovers include: Warner Bros. "Gentleman Jim," second week in Hartford, Bridgeport, Dayton, O., Reading, Atlantic City and Buffalo; "Desperate Journey," fourth week in San Diego and Cleveland and second weeks in Long Beach, Cal., Lawrence, Mass., Pasadena, Toronto, Pittsburgh, Akron, Kansas City, Philadelphia, Salt Lake City, Providence, Montreal, Washington, Baltimore and Toledo. Republic's "Flying Tigers," held a second week at the Capitol, New York; Downtown, Los Angeles; Hollywood, Hollywood; Loew's Broad theatre, Columbus, O.; Mayfair, Portland, Ore.; Fulton, Pittsburgh; Colonial, Richmond, Uptown, Toronto and Paramount, Springfield, Mass. It played a three-week run and additional five-day holdover at the Stanton, Philadelphia, and was held for three weeks at the Mayfair, Baltimore. The Orpheum in Seattle, held it for a second week and it then moved to the Roosevelt for an additional two weeks.

Park Theatre Opens

The Park, newly renovated, opened last week in Woonsocket, Rhode Island. The owner is Arthur Darman.

Continue Study Of Anti-Petrillo Bill in Capital

Government agencies this week continued their study of the Clark bill invalidating the prohibition on the making of phonograph records by members of the American Federation of Musicians, a prohibition imposed by the AFM president, James Caesar Petrillo, and backed by the national union, but opposed by the nation's press, artists, and especially the broadcasters and record companies.

The Government agencies are to submit their opinions on the desirability of such legislation to the Senate Interstate Commerce Committee.

The measure, introduced by Senator D. Worth Clark of Idaho after his Senate-approved investigation of Mr. Petrillo was stalled in committee, was sent to the Federal Communications Commission, Office of War Information, Department of Justice and the War and Navy Departments.

Representatives of all those agencies had told Senator Clark of their opposition to Mr. Petrillo's action because of its possible adverse effect on the war effort through its threat to the stability of broadcasting and the cutting off of new music from men in the armed forces serving overseas.

The Department of Justice's first attempt to overcome the Petrillo ban—an anti-trust suit against the AFM chief, the union, and other officers—collapsed several weeks ago in Chicago Federal Court, under a judge's opinion that the matter was merely one of labor and that supreme court decisions made the Department's case hopeless.

The Federal Communications Commission for several months has been "investigating," but has not acted.

The Office of War Information, through Elmer Davis, director, and by public protest, early this year pleaded with Mr. Petrillo not to enforce the ban, and cited the danger that small radio stations, dependent upon recordings, might be closed, and hence be lost to the nation's informational network.

The Portland musicians' Local 99 has pledged Mr. Petrillo "full support" and accused newspapers of suppressing "facts."

Kalmenson Conducts Chicago Sales Meeting of Warners

Warners was to hold a sales meeting in Chicago Friday, at the Blackstone Hotel. Benjamin Kalmenson, general sales manager, was to preside.

Others from the New York home office were to be Joseph Bernhard, general manager; Roy Haines, Arthur Sachson, A. W. Schwalberg and Norman Moraway. From Washington, Charles Einfeld and Mort Blumenstock were expected.

District managers who were to attend included: Jules Lapidus, New York; Norman Ayres, Boston; Robert Smeltzer, Washington; Henry Herbel, Los Angeles; Wolfe Cohen, Toronto.

Universal Sets Release For "Victory" Short

"Keeping Fit," first of four Universal Victory Featurettes, will be released nationally November 19th. It will be exhibited day and date in all New York RKO, Loew's and Warner first run theatres on December 3rd.

The subject recently was previewed before the medical staff of the United States Public Health Service in Washington. The Metropolitan Life Insurance Company has endorsed the subject.

LATE REVIEW

Nightmare

(Universal)

Melodrama Plus Nazis

Dwight Taylor, producer and scenarist, employs silences, retardings of pace and other implements outside the grooves of melodramas to give this tale of murder and espionage a style of its own. How his result will fare at the hands of audiences in general is a matter of conjecture, on the basis of a projection room screening, but the names of Diana Barrymore and Brian Donlevy at the top of the billing promise to summon plenty of customers.

The story by Philip MacDonald places an American gambler in London, bombed out and hungry, who burgles a house to obtain food and is hired by the girl who discovers him on the premises to spirit away the body of her husband, who has just been murdered in her apartment. He returns next day and finds that the body has likewise returned. As police arrive, he and she escape to Scotland by motor, and there a cousin of the girl, owner of a large estate, turns out to be engaged in Nazi activities and responsible for the London killing. Steps by which detection is accomplished and capture effected are of a kind to add interest to the main line of the story.

Previewed at studio. Reviewer's rating: Good.—W. R. W.

Release date, not set. Running time, 81 min. PCA No. 8817. General audience classification.

Leslie Stafford........................Diana Barrymore
Dan Shane................................Brian Donlevy
Henry Daniell, Eustace Wyatt, Arthur Shields, Gavin Muir, Stanley Logan, Ian Wolfe, Hans Conreid, John Abbott, David Clyde, Eslpeth Dudgeon, Harold De-Becker, Ivan Simpson, Keith Hitchcock, Arthur Gould-Porter.

Hatboro, Pa., to Have Sunday Pictures

Hatboro, Pa., near Philadelphia, is the latest community in the Eastern Pennsylvania area to add Sunday films. Although the town repeatedly has voted down proposals for Sabbath film showings, the influx of war workers resulted in a change in sentiment.

The Brewster airplane factory is located in Hatboro, attracting many outside workers to the city, and resulting in enough votes at last Tuesday's election to turn the tide in favor of Sunday screen showings. It was the only community in the area where Sunday films was an election issue.

Sales Trophy Awarded

The Tom J. Connors sales drive trophy has been won by the Minneapolis branch of Twentieth Century-Fox. Employees of 11 other exchanges also received bonus checks as prizes. San Francisco, Pittsburgh, Memphis, New Orleans and Charlotte, and Calgary and Winnipeg in the Canadian division, were runners-up in the contest.

Leases Bronx Theatre

The Resident Theatres Corporation, headed by Irving Breiman, has leased the President theatre in the Bronx, New York, from the Grehlo Realty Company. Berk and Krumgold negotiated the deal.

Burke Leaves Universal

Jack Burke, veteran film salesman of Seattle, has resigned from the Universal exchange and has left for California. He has been succeeded by Sam Nathanson of San Francisco.

San Francisco Opera Closes

The San Francisco Opera Company has terminated a successful run of four weeks. Men from the armed services were admitted during the run at $1 each.

Film Group for Jewish Drive Is Named

David Bernstein, vice-president and treasurer of Loew's, who is co-chairman with Major Albert Warner, vice-president of Warner Bros., of the Amusement Division of the New York and Brooklyn Federations of Jewish Charities, last week named a committee to plan industry support for the drive.

Serving with Mr. Bernstein and Major Warner as vice-chairmen of the amusement division are Barney Balaban, Jack Cohn, Nate J. Blumberg and George J. Schaefer.

The committee, which will report on plans for enlisting support for the campaign, includes William Klein, Benjamin S. Moss and Henry Jaffe. Organization of committees to head the various divisions in the amusement field were discussed and it was announced that names of committee chairmen and membership will be made known when the campaign setup is completed.

Norman S. Goetz, 1942 campaign chairman, told members of the amusement division that while $150,000 was raised for the Federation in the amusement field last year, a much larger sum is needed this year. He said increases are sought to meet a $700,000 budget increase resulting from higher living costs and a loss of $800,000 from industries affected adversely by the war.

Other speakers were Samuel D. Liedesdorf, chairman of the Federation board; Mr. Bernstein, Mr. Klein, Mr. Moss and Mr. Jaffe.

Philadelphia Exchange Takes Astor Films

Edward J. Gabriel's Capitol Exchange, independent film exchange in Philadelphia, will handle Astor Pictures for the duration, having entered into an arrangement with Maury Schwartz, branch manager for Astor Pictures, who left for Army service last week. Mr. Schwartz, a veteran member of the Philadelphia industry, was feted by film exchange row and exhibitors on his departure for active service.

Among those attending the farewell dinner were Nookey Beckett, Ben Harris, Edward J. Gabriel, Herbert Given, Michael Katz, Joseph Sapsis, Alan Lewis, George Higgenbothem, Thelma Rush, Sam Palan, David Moliver, Nat Abelove, Oscar Neufeld, Iz Borowsky, Sam Katlin, David Levin, Martin B. Ellis, Meyer Adelman, David Titleman, Charles Goldfine, Charles Stiefel, John Golder, Lou Schlaifer, Jack Greenberg, Henry Friedman, Richard Edge, Phil Hirsh, Charlie Lawlor, William Keegan, Joseph Rossheim, Mitchel Pantzer and Henrietta Weinberg.

Chest Drive Over the Top

The Theatre Division of the Community War Chest campaign of Wilkes-Barre, Pa., went over the top with pledges totaling 101.6 per cent of the quota of $1,100. Joseph Malloy, treasurer of Local 325, IATSE, was major of the division. Leo Barrett, owner of the Ashley theatre, was major of the Ashley division and brought in $980.

Parisi Banned from Coast

Mario Parisi, former operator of the Princess, San Francisco, which showed Nazi and Fascist propaganda films, has been ordered by the Army to leave the Pacific Coast.

Mack Buys Photo Films

Irving Mack has purchased the Photo Films, Inc., plant in Denver. He will transfer equipment to his Chicago office.

War Shifts Populace In Eastern Canada

Theatre Business Booms in Larger Industrial Centers of Dominion

Shifts of population in many areas of the United States and Canada have had a marked effect on theatre business, it was indicated in a survey published in Motion Picture Herald last week. The changes are chiefly the result of the war, with large industrial centers of war production drawing heavily upon the rural areas for personnel.

Following is a continuation of the survey, indicating that the same situation, and for the same reasons, holds true in Canada, and also in three other areas of the United States not covered heretofore.

Eastern Canada Shift Extensive

by VICTOR SERVICE

in St. John, N. B.

Through the Atlantic provinces of New Brunswick, Nova Scotia and Prince Edward Island and the island colony of Newfoundland, pronounced population shifts have prevailed the past three years.

This is due to the big industrial expansions in the cities and towns. In this category are: Halifax, Dartmouth, Amherst, Truro, New Glasgow, Trenton, Westville, Stellarton, Shelburne, Liverpool, Lunenburg, Springhill, Sydney, Glace Bay, Sydney Mines, North Sydney, in Nova Scotia; St. John, Moncton, Fredericton, Sackville, Bathurst, Edmundston, Campbellton, in New Brunswick; Charlottetown and Summerside, on Prince Edwards Island; St. John's, Cornerbrook, Botwood, on Newfoundland.

The change has resulted in capacity or near capacity business steadily at the theatres in the communities named, but elsewhere has proved a handicap for theatres. However, one angle favoring the exhibitors in the small centers is the gasoline rationing. Country folk who formerly drove into the cities and larger towns now are favoring to a larger extent the picture houses in the villages and smaller towns that are closer to their homes.

The exodus from the farms, villages and towns to the larger places, not only within the Atlantic provinces, but in Quebec and Ontario, has been of both sexes. So great has been the patronage of urban theatres that undermanned staffs have been working at a hard pace to cope with the demand.

War Wages Deplete Rural Areas

War wages have drawn heavily from the rural areas all through the maritime provinces and Newfoundland, causing housing congestion, discomfort and inconvenience in the cities and larger towns. Practically everybody seems to be picture minded and seeking surcease on the screen from personal and world worries. Ruralites who head for the cities are back home for weekends in many instances.

Nearly everybody above the age of 14, on the farms and in the villages, who can be spared has located in the cities and larger towns for the duration of the war period. Never before has there been such a large percentage of country folk away from their homes. All of them seem hungry for celluloid entertainment. Women and girls who formerly had to wait until male relatives or friends paid their way into the theatres, are now on their own and in theatres much more than when dependent on the bounty of the males.

Theatre staff members in the cities of Halifax, St. John, Moncton, Sydney and towns of Amherst, Truro, Glace Bay, North Sydney, Springhill, Dartmouth and Sackville, who had personal acquintances with virtually all their patrons, now find themselves serving as many or more strangers. The outgoing stream of population from the villages and small towns also has included members of theatre staffs, creating a theatre problem in that fashion.

Ship Building Aids Florida

by SCOTT LESLIE

in Tampa

The ship building industry has been the most important factor in the increased population of Tampa since the war began, and this industry is expanding just as fast as new ways and housing for the workers can be constructed. It is impossible to get any absolute figures, but it is pointed out that before the war the Tampa area, which is called Greater Tampa, had a total of about 130,000.

It is said that a count now would show this greater Tampa area, including the soldiers at the Army air fields, would exceed 200,000. The sugar ration cards show a total of 191,000. This shift to Tampa has drawn a great many from the rural districts, but the housing shortage has forced many of these workers to remain in the country and travel to and from work each day.

Show business has profited by the addition of all these well paid workers to the population. The soldiers have excellent theatres at MacDill and Drew Fields but a glance over the audiences of any of Tampa's downtown theatres any night will show a great proportion of uniforms.

That there is a demand for more seats is shown by the opening of the Strand, which has been dark for many years, and the opening of a new neighborhood theatre some months ago. Not many years ago Tampa was considered an "over seated" city, but the shift in population plus the increased earnings has altered that situation.

Schenectady Area Shows Change

by RICHARD CONNERS

in Albany

War time population shifts have centered around Schenectady and only that city, in the Albany exchange territory from Poughkeepsie to the Canadian border.

Schenectady, a city of 92,000 in 1940, already has an overcrowded population of approximately 115,000. This is borne out not only by business houses and exhibitors, but also by housing surveys conducted by the New York State War Council. The situation of increased rentals was considered seriously by the War Council some six months ago, before such time as a ceiling on rents was placed in effect.

With the General Electric Company and American Locomotive plants operating at a much greater tempo than any previous time in history, thousands of the Schenectady workers are spread out in a 25-mile circle due to lack of houses in the city. Trailer camps along the Albany-Schenectady road are filled, even with winter coming on, and thousands of the workers live in Amsterdam, Tribes Hill, Cohoes, Watervliet, Albany and Scotia. With a new government Naval depot in process of construction at Scotia, adjacent to Schenectady, the influx from rural areas is continuing.

In every instance, first run theatres are the beneficiaries with smaller theatres suffering from the rush to the higher-priced circuit houses.

ST. LOUIS POPULATION INCREASES 7.6%

St. Louis newspapers last week revealed that the population in the Greater St. Louis area had gone up 7.6 per cent over the U. S. census figures of 1940, based on the number of sugar ration books issued in the area.

Circulation of the three newspapers has jumped from 12 to 20 per cent in that length of time. At various times it has been estimated the large war industries here have attracted more than 100,000 persons from outstate in Missouri and Illinois—and these persons usually represent the bulk of filmgoers on Saturday and Sunday.

Central Ohio Not Greatly Affected

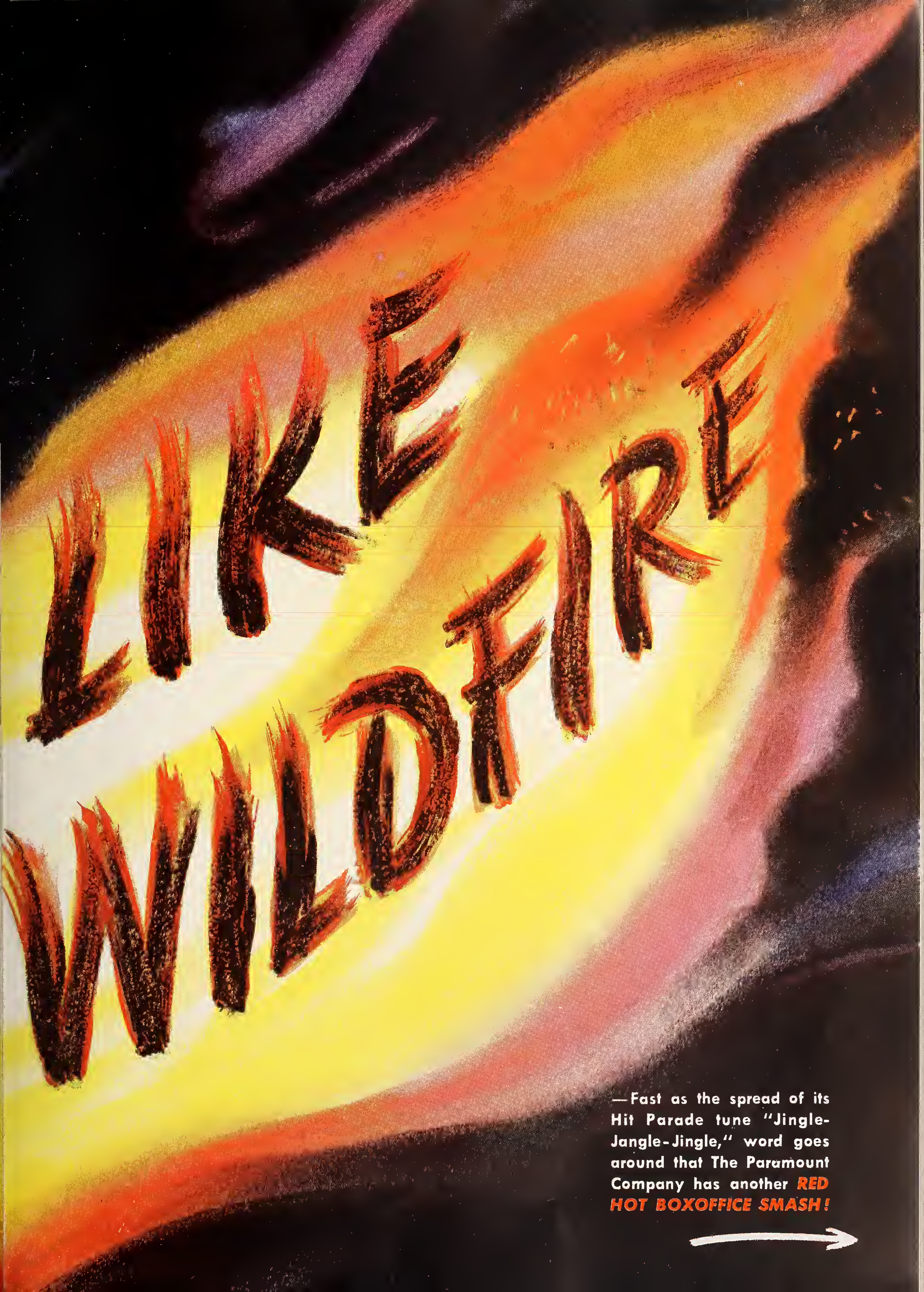
by FRED OESTREICHER

in Columbus

The Columbus and Central Ohio area has been affected somewhat by population shifts in the past year but not to the extent that more heavily industrialized centers have been. Columbus always has been noted for its stable population and steady growth. It does not depend upon one or two industries for its livelihood and, since it is the state capital with many state institutions, including Ohio State University, fifth largest in the country, it has unusual stability.

The 1940 census gave Franklin County, of which Columbus is the county seat, a population of 388,712. The sugar rationing figure for Franklin County is 408,017. That is a net gain of 19,305 in about two years, several thousand more than the normal gain for a two-year period but not representing a phenomenal increase.

The opening of the huge Curtiss-Wright warplane plant in the past year is bringing several thousands of persons from outside the county. The plant is expected eventually to employ a minimum of 20,000 persons, perhaps by the end of 1943. Other plants have expanded their area and personnel but not to extraordinary figures. The concentration of thousands of soldiers at Fort Hayes, headquarters of the Fifth Service Command; at the Army General Depot near the Curtiss-Wright plant; at Lockbourne Air Base south of the city and in various downtown technical schools and at Ohio University is perhaps the most noticeable population shift.



—Fast as the spread of its Hit Parade tune "Jingle-Jangle-Jingle," word goes around that The Paramount Company has another **RED HOT BOXOFFICE SMASH!**

BLAZING ACTION...

Forest fire . . . Rangers parachuting from planes to fight the blaze . . . rapid-fire thrills to keep 'em glued to their seats!

FLAMING ROMANCE...

MacMurray teamed with the two feminine stars of "Reap the Wild Wind"—Paulette Goddard and Susan Hayward!

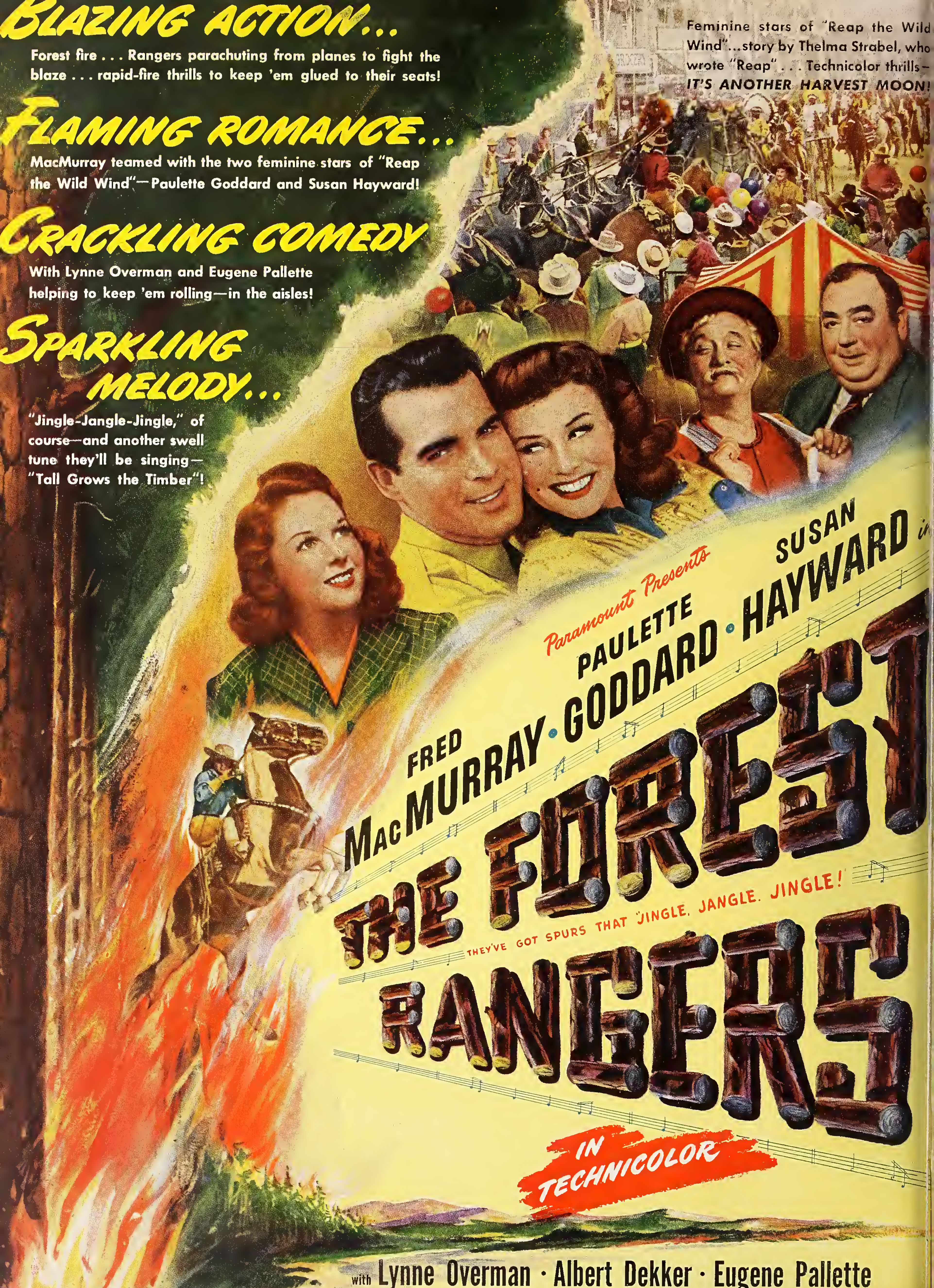
CRACKLING COMEDY

With Lynne Overman and Eugene Pallette helping to keep 'em rolling—in the aisles!

SPARKLING MELODY...

"Jingle-Jangle-Jingle," of course—and another swell tune they'll be singing—"Tall Grows the Timber"!

Feminine stars of "Reap the Wild Wind"...story by Thelma Strabel, who wrote "Reap" . . . Technicolor thrills—
IT'S ANOTHER HARVEST MOON!


Paramount Presents
FRED MacMURRAY · PAULETTE GODDARD · SUSAN HAYWARD
THE FOREST RANGERS
THEY'VE GOT SPURS THAT "JINGLE, JANGLE, JINGLE!"
IN TECHNICOLOR

with Lynne Overman · Albert Dekker · Eugene Pallette

Screen Play by Harold Shumate · From a Story by Thelma Strabel · Directed by GEORGE MARSHALL

in BRITISH STUDIOS

By **AUBREY FLANAGAN**, in London

With little notable to their credit in the stimulus of the "penny plain" motion picture, the British Board of Trade now has been moved to put a formal and legislative kink in the plans of producers who might feel moved towards the production of the "two-pence coloured" variety. In brief, official policy has moved to the formal discouragement of costume and period films.

Reasons for this are not, let it be recorded, politic or diplomatic. They are purely economic, being involved with the current shortage of clothing material and the need for stringent economy. In future, unless the film is markedly and deliberately propagandist, if it is a period or costume film, then the Board of Trade probably will not issue coupons—and, ipso facto, there will be no costumes for the artists. Costume films thus, save those of a propaganda variety, are out for the duration of the war.

Economies and subterfuges, in fact, are *de rigeur* even with 1942 clothing, and the Board of Trade has gone so far as to crack a whip over the heads of spendthrifts and exhibitionists by insisting that even the stars must be content with second hand or renovated clothes, must not, in fact, expect costumes, gowns, suits and other sartorial taradiddles which have never been worn before.

Official Edict on Costume Pictures

Here is part of the Board's official fiat on costume pictures:

"Unless the company who proposes to make a picture can satisfy this department that such a production is justifiable on the grounds of exceptional propaganda value, it may be that their application, if it involves a large number of coupons, will be refused. Similarly, an initial grant having been made, it should not be assumed that the department is committed to accepting all supplementary requisitions for the same picture, regardless of the mounting total of coupon expenditure.

"No producer should commit himself so far in advance that he would find it difficult to withdraw or modify his plans should the approval of this department not be forthcoming.

"The various film companies should be encouraged to share in the national effort by refraining from undertaking productions involving extravagant use of clothing without being prepared to offer some special plea in justification."

The policy thus aired is likely to stir the dovecotes of Denham and Elstree, Ealing and Islington, Welwyn and Shepherds Bush. Although, as is well known, the vast majority of British pictures have a propagandist or at least a war flavour currently, British producers would be the first to hurry to deny that they were propaganda. None the less they call in most cases for a considerable costume bill—many of the costumes, naturally, being uniforms or costumes which can be hired or borrowed. It is, of course, difficult to make a picture in these colorful days which is all tailormade costumes and lounge suits.

Scanning the production lists at the week of writing, the reporter's eyes fastens on "The Man in Grey," a frankly period piece which has ornamented the Shepherds Bush corridors with costumes of the Georgian period. It finds Denham a variegated pattern of picturesque clothing, from the early Victorian uniforms of "Colonel Blimp" to the Belgian outfits of "Flemish Farm."

Some Costumes Needed In Most Pictures

Czech costumes are to be found at Islington, where Asher's "Sabotage Agent" is in operation. There are others, but it seems from them, that it is as near impracticable as can be to make even a contemporary picture without costumes of one sort or another. It presumably will be left to the mathematical minds of Millbank to decide what is "a large number of coupons." At any rate to those exhibitors who still regard period pieces as box office poison the news will come as balm in Gilead.

The Gainsborough contribution to the costume formula, "The Man in Grey," is a Regency drama adapted by director Leslie Arliss and novelist Margaret Kennedy from Eleanor Smith's story. Since it will transport the war-weary patron from the cares of the day to the delights of Vauxhall Gardens, Regency bucks, Clubland and Select Academies for Young Ladies, it may well have an escapist appeal. Arliss directs Margaret Lockwood, James Mason and Phyllis Calvert.

Shepherds Bush Studios are more than usually busy just now, busier in fact than at any time in years. Three pictures are in production there, two under the Gainsborough banner, and the other the Metro British "Sabotage Agent." Gainsborough's other lot at Islington likewise has a film on the floor, "Miss London, Ltd."

Only One War Film At Gainsborough

"Women Without Uniform" is the only war film on Gainsborough's current production lists. The subject is a homely domestic one, devised around the life of an ordinary English family, before and during the present war. Frank Launder and Sydney Gilliatt wrote the story, and Eric Portman, with Patricia Roc, are in the leading roles. The authors also are the directors.

At Islington, Arthur Askey, one of Britain's "Ten Best," is at work under the directorial eye of Val Guest. The title of the film is "Miss London, Ltd.," and it is a full scale musical, with many names associated with it, which are very well known to English radio listeners and vaudeville addicts: Anne Shelton, Evelyn Dall and Jack Train. "Miss London, Ltd." is the title of a wartime talent agency.

Meanwhile on one of the Shepherds Bush stages producer Irving Asher, whose last film this may be ere he is absorbed voluntarily into the U. S. Army here, is concentrating on "Sabotage Agent," the Robert Donat film which will be released by Metro. The film, which has a Czech setting, and much of which has developed around the Skoda Arms Works, is now well past the half-way mark, and director Harold Bucquet has so far encountered no difficulties. The Highbury Studios are further in commission by Metro for model work.

Howard Moves Unit To Welwyn Studio

The cast of Two Cities-Concanen's A. T. S. film is still being enlarged. The seven stars, suggestive of a quality consistency higher even than Mons. Martell's highest, were recently fortified by the introduction and inclusion of mere male John Justin, whose role is that of boy friend to A. T. S. Joyce Howard. Now a mere un-uniformed female has been brought in in the person of leading actress Mary Jerrold, to play the part of mother to Mr. Justin.

Owing to calls on studio space, Leslie Howard has moved his unit over from Denham to Welwyn, Hertfordshire, although he leaves behind him another unit under Geoffrey Boothby to cover the various vital location jobs. Mr. Howard's arrival at Welwyn was marked by a change of heart on his part about the film's title, which now—for the time being at any rate—is announced as "The Gentle Sex."

Two Cities' Company On South Coast

Two Cities' other baby, "The Flemish Farm," proceeds at Denham under the production aegis of Sydney Box, with its author, Jeffrey Dell, directing. The term "at Denham" is literally a misnomer, for the unit is at present on location on the South Coast, but a return to studio shooting is a matter of days now. Mutz Greenbaum, one of the crack camera experts here, has photographed special moonlight scenes himself under a new process, although he herein has been promoted to associate producer. Clifford Evans and Phillip Friend are in leading roles in the film.

Continuing their policy of scooping the pool, Two Cities have now engaged Laurence Olivier to play the lead in "This Demi Paradise," one of their most ambitious pictures in the immediate future. Olivier has been released temporarily from the Fleet Air Arm to play in the film, which will be directed by Anthony Asquith.

Dramatize Naval Airmen

Training of naval aviation cadets will be dramatized in "Eagles of the Sea," two-reel national defense subject to be produced by Warner Bros. in cooperation with the U. S. Navy.

Plan Picture on Malta

Columbia will tell the story of the defense of Malta in a picture based on an original story by Heinz Herald. It will be titled "Malta."

Delivery Units Must Carry ODT Permits

Delay in Obtaining Forms Slows Licensing; See no New Restrictions

Commercial motor vehicles—including those used for film delivery—must carry a Certificate of War Necessity by Monday. But in Washington, officials of the Office of Defense Transportation were doubtful this week whether their goal would be achieved.

Delays in the submission of applications for the certificates by owners and operators, it was said, have slowed up the work of issuing the permits. Film carriers, now exempt from some ODT orders, saw no new restrictions on operations.

The order was announced some weeks ago to give operators ample time to prepare for the licensing. Without the certificate no truck will be eligible for gasoline or tires.

The ODT said that no applications filed after Monday probably could be handled before the deadline, but did not indicate whether any period of grace would be accorded late-comers. However, there was a strong impression in Washington that much of the difficulty has been caused by the inability of some operators to obtain applications early, as a result of their having been missed in the mailing of the forms or having been sent the wrong form, and also in part to the incorrect or incomplete information furnished on many applications filed, which necessitated their return to operators.

Tire Inspection Order Delayed to Jan. 15

A requirement that all commercial vehicles obtain certificates of tire inspection before Sunday has been lifted, and operators are given until January 15th to get the initial inspection, after which tires must be inspected every 60 days or every 5,000 miles, whichever is completed first. No vehicle may be operated following an inspection unless tires are in good condition and all necessary adjustments have been made.

Meanwhile, in New York, with 14 film delivery companies operating approximately 30 trucks, the attitude was one of watchful waiting, with no speculation evident, because there were no clews cornerning further Government action. In the metropolitan district, with approximately 1,000 theatres, film deliveries have been made as usual the past several months, and will be made as usual. No company has laid up any of its trucks, it was said, or been hard pressed for tires or gasoline.

The Office of Defense Transportation ruling that mileage be cut by 25 per cent was observed in the area several months ago by eliminating Sunday night returns and Monday morning deliveries.

One comment among the city's film carriers was that the forms are so detailed and raise such questions of precision in estimates that legal advice has been necessary in the supplying of required information.

The plan of film deliveries and transportation of other material at the Warner studio is being urged upon other studios by the ODT. The Warner system was evolved by Carrol Sax, studio manager, and Arthur Klein, head of the transportation department. It reportedly reduces vehicle use 46 per cent, and all Warner vehicles now carry the ODT award of merit shields.

In Springfield, Massachusetts, the local War Transportation Board has asked theatre managers not to break shows between 5 and 6 P. M. The city has suffered bus "jams" during that period.

Election Brings N. Y. Changes

Last week's election of Republican Governor Thomas E. Dewey in New York State will bring about sweeping changes in the personnel of state departments, some of them well known in motion picture industry circles.

Secretary of State Michael F. Walsh, who has issued papers of incorporations, capitalization changes, dissolutions and legal papers for changes in motion picture firm directorships, etc., will retire December 31st. Mr. Walsh was elected Supreme Court Justice in the Brooklyn-Queens Supreme Court district.

Governor Herbert H. Lehman's personal counsel, Nate R. Sobel, will also assume office, having been elected Kings County Judge in Brooklyn.

No change in the setup of the Motion Picture Division will be made, however, as this comes under the Education Department, which is operated under authority of the Board of Regents.

The sweeping Republican victory in New York State caused the defeat of a veteran Democratic Assemblyman, Fred M. Hammer of Buffalo, who was the storm-center of motion picture exhibitor controversy at the last session.

Assemblyman Hammer, who will be replaced by former Assemblyman William Butler, was the sponsor of a measure to compel free admission of all men in the armed forces to theatres throughout the state. Motion picture exhibitors bitterly opposed the Hammer bill at the time and waged a campaign which killed the measure, pointing out that in New York City and upstate they were voluntarily admitting a large number of men in uniform. Assemblyman Frank Caffery, sponsor of a bill concerning Bingo in theatres, also was defeated in the sweep as a candidate for Congress from the 42nd Congressional District, Erie County.

Rochester RKO Mortgage Sold

The mortgage on the RKO Palace theatre, Rochester, N. Y., held for the last 16 years by the University of Rochester, has been sold by the institution to the Equitable Life Assurance Society of the United States on receipt of a balance of $548,000 plus interest.

Jordan Joins Warners

Benny Jordan, formerly with Universal, is now on the sales staff of the Warner Bros. Atlanta branch, which recently lost two more men to the services, making a total of 10 so far. Latest to go were James Black and Harold Kistler, Jr.

National Board Discusses Film Place in War

The National Board of Review of Motion Pictures held its 19th annual conference Thursday at the Hotel Pennsylvania, New York. The one-day meeting was devoted to the general subject, "The Movies and the War."

The morning session, at which Quincy Howe, Columbia Broadcasting System news commentator and president of the Board, presided, stressed the films as education in wartime. The speakers included Lowell Mellett, chief of the Bureau of Motion Pictures of the Office of War Information; Major Albert Warner, vice-president of Warner Brothers; Captain Leonard Spiegelgass of the Special Service Division of the War Depjartment; Iris Barry, director of the Museum of Modern Art Film Library, and Donald Slesinger, director of Visual Education of the Office of Civilian Defense.

Mr. Mellett defended the present and past policies and accomplishments of the motion picture and emphasized the important part his department expected the industry to play in the war effort. He criticized gently the early mad rush to produce war pictures which, he said, had resulted in the production of some bad pictures and a great many which "had no more relation to reality than the newspaper comic strips." This, he said, was because the pictures were made before the producers had had time to study or realize what the war was about. The situation was being remedied, he indicated.

Mr. Mellett objected to double features because "the habit of sitting for four or more hours with one's mind afloat in a fictional world, hardly equips the American population for the serious job of dealing with real life. . . . We cannot grow by sitting on our physical or metaphysical fannies."

Major Warner said that various studios have been producing pictures since the war broke out to further national unity but pointed out that Warner Bros. began to do this many years ago, citing the color short subjects dealing with highlights of American history and various feature films including the recent "Sergeant York" and "Yankee Doodle Dandy." Major Warner also cited "Mrs. Miniver," Metro-Goldwyn-Mayer; "Wake Island," Paramount, and "One of Our Aircraft Is Missing," United Artists, as other inspirational films.

Dr. Russell Potter, director of the Institute of Arts and Sciences at Columbia University, presided at the afternoon session. Speakers included Howard Dietz, vice-president of Loew's, Inc., and consultant to the U. S. Treasury on motion pictures; Claude F. Lee, director of public relations for Paramount Pictures, and Gilbert Seldes, director of CBS television. The general theme was "The Movies as Entertainment in Wartime."

Message and merriment must be conjoined on the screen in wartime, Howard Dietz, director of advertising and publicity for MGM told the convention of the National Board of Review on Thursday. "Our people want good solid films that reflect the nobility of our cause, but they also want innocent merriment," he declared.

"Just as Hollywood cleaned its own house in the matter of salaciousness on the screen, so it has given itself a mandate that concerns war pictures. . . . It will meet the responsibility of the times with a true reflection of those times and it will provide a creative touch that is even a step ahead of them. Many are already thinking of the campaign for unity in which the films must play a leading part when the conflict is ended," Mr. Dietz concluded.

A special preview of new war documentary films was held Thursday night.

THE *HOLLYWOOD SCENE*

From HOLLYWOOD BUREAU

On the evening of November 4th, which was a payless pay day for a lot of them, Hollywood's leaders in every field of studio and organizational activity gathered in the Cafe Continental on the Paramount lot to launch the resident industry's campaign for the Los Angeles Community Chest under the chairmanship of Y. Frank Freeman.

Executives, stars, directors, guild and union heads, some hundred in all, heard Mr. Freeman outline the campaign, which this year will be conducted by the organizations of the community, separately and in concert, instead of by their personnel functioning under the several studios in the employee-employer relationship.

"Campaigns for the relief of men, women and children should be handled by the men and women themselves," he said. "This year each guild and union will set its own quota and do its own soliciting, with the aid of some 450 colonels and captains from each studio. Contributions will be earmarked to the credit of each union or guild and will be reported in that way, instead of by studios as in the past. Corporate subscriptions will go to the credit of the corporations, however."

On Saturday, Mr. Freeman received the first formal contribution to the Chest fund, a check for $101.35 accruing from sale of scrap metal by the employees of Columbia studio.

Production as Usual

"Production as usual" is the phrase for the week in which wage stabilization and its implications loomed for a time as an eventuation promising to shutter half the stages in Hollywood. None were shuttered and no pictures scheduled to start failed to do so.

On the contrary, the production index rose from 35 to 37, a fluctuation considered normal for the period. At least three of the pictures started fall on the side of the alphabet regarded as endangered by the limitation placed on 1942 earnings, later lifted.

Republic launched its "Hit Parade of 1943," with John Carroll, Susan Hayward, Gail Patrick and Freddy Martin's orchestra among the talent represented. Twentieth Century-Fox started "Hello Frisco, Hello," with Alice Faye, John Payne, Jack Oakie and other upper-bracket people in the cast, plus some others behind the camera line. Universal began shooting "White Savage," with Jon Hall, Maria Montez, Sabu, Turban Bey and Thomas Gomez.

The over-all lineup:

COMPLETED

Monogram
Silver Skates

RKO Radio
Hitler's Children

Republic
Thundering Trails*

20th-Fox
Margin for Error

Monogram
Ridin' Double

Republic
Hit Parade of 1943

20th-Fox
Hello Frisco, Hello

Universal
White Savage

STARTED

Columbia
Wyoming Hurricane

MGM
Mr. Justice Goes to Washington

SHOOTING

Columbia
Merry-Go-Round

MGM
Gentle Annie
Nothing Ventured
DuBarry Was a Lady
Assignment in Brittany
Human Comedy
Salute to the Marines
Youngest Profession
Half-Pint Kid

Monogram
Silent Witness

Paramount
Miracle of Morgan's Creek
Aerial Gunner
True to Life
Dixie
China

RKO Radio
Bombardier
This Land Is Mine
I Walked with a Zombie
From Here to Victory

20th-Fox
Secret Mission
Immortal Sergeant
Coney Island

Pressburger
Never Surrender

Universal
Frankenstein Meets the Wolf Man
Corvettes in Action
Forever Yours
It Ain't Hay

Warner
Thank Your Lucky Stars
Action in the North Atlantic
Edge of Darkness
Background to Danger

*Formerly "Prairie Pals."

Salary Rules Cause No Dislocations

Although dislocations of schedule and switchings of starting dates are to be expected as direct or indirect result of salary ceiling rules which become effective for 1943, none had been reported at weekend.

On the contrary, Warner Brothers revealed that 44 of its 65 stars and contract players were to be at work before the camera this week, leaving only Geraldine Fitzgerald, Edward G. Robinson and Priscilla Lane, of the star list, inactive on the home lot.

The pictures in which the 44 will be engaged are "Thank Your Lucky Stars," set to start, and "Old Acquaintance," "Devotion," "Edge of Darkness," "Background to Danger," "Action in the North Atlantic" and "Mission to Moscow."

Columbia at the weekend announced "Sahara" as a starring vehicle for Melvyn Douglas with an all-male cast and signed Zoltan Korda, responsible for "Four Feathers," to direct the film, which Harry Joe Brown is to produce. Twenty of the roles involved are described as "principals" and the casting of them, what with the shortage of male talent, is referred to as a problem.

Walter Wanger has assigned to Richard Quine, MGM player shortly to be seen in "Dr. Gillespie's New Assistant," to the lead in his "We've Never Been Licked," Universal, which he plans to produce on the campus of Texas A. & M. College. Anne Gwynne, Martha O'Driscoll, Noah Beery, Jr., and Edgar Barrier are others cast for the film.

Barbara Britton, seen in "Wake Island," has been added by Paramount to the cast of "So Proudly We Hail," forthcoming Mark Sandrich picture concerning the nurses who served on Bataan. Principals announced are Claudette Colbert, Paulette Goddard, Veronica Lake and Walter Abel.

"Gentle Annie," in production at MGM, is to be delayed a bit so that Robert Taylor can proceed at once into the cast of the same studio's "Bataan Patrol," story of Army volunteers who die in the siege of that outpost. Tay Garnett, back at MGM after a seven-year interval, is to direct both pictures.

RKO Radio has given Director Edward Dmytryk a long-term contract on the basis of his direction of "Seven Miles from Alcatraz" and "Hitler's Children," just completed.

Albert Dekker has signed for a top role in Harry Sherman's "Meet John Bonnlvell," United Artists, in which Richard Dix and Jane Wyatt are to play the leads. . . . William Nigh, who will direct "Corregidor" for Producers Releasing Corporation, has been handed "The Ghost and the Guest," Milt Gross story, as his next assignment for that company. . . . Republic has announced "The Purple V" as a story of Nazi saboteurs on its agenda. . . . Nacio Herb Brown has been teamed with Leo Robin, formerly paired with the late Ralph Rainger, by the MGM music department.

This month Twentieth Century-Fox loses the services of Henry Fonda to the Navy, Cesar Romero to the Coast Guard, John Payne to the Air Corps and Tyrone Power to the Marine Corps. . . . MGM has named Irene Dunne for the lead role in "White Cliffs of Dover," her first under her new contract with that studio. . . . Warners have cast Gene Lockhart for a role in "Devotion" and Jerome Cowan for one in "Mission to Moscow." . . . Warner Baxter has been given a principal supporting role alongside Ray Milland and Ginger Rogers in Paramount's "Lady in the Dark."

Bela Lugosi's next Monogram vehicle is to be "The Gorilla Strikes," which Sam Katzman and Jack Dietz will produce. . . . Universal has extended Arthur Lubin's directorial contract. . . . William A. Seiter has contracted Craig Woods, newcomer, for a prominent role in "Destroyer," Columbia picture starring Edward G. Robinson. . . . Walter Pidgeon is to portray himself in MGM's "Youngest Profession," which is about autograph hunters. . . . Universal has delegated Ben Pivar to act as associate producer of "Bad Company," featuring the Dead End Kids, and Will Cowan to the same post on "Show Time."

Edward A. Golden, producer of "Hitler's Children," for RKO Radio, is to tour the exchange centers with a print of the picture as soon as it is assembled. It finished shooting last week. . . . Jinx Falkenberg is to be starred in Columbia's "Broadway Daddies," a story by Paul Yawitz. . . . "Gone With the Draft," novel by Park Kendall, has been purchased by Republic for production as a service comedy.

Warner Meeting Will Reelect 5 Directors

Five members of the Warner Bros. board of directors whose terms are expiring have been nominated by the company for reelection at the annual meeting of stockholders to be held December 14th at Wilmington, Del.

The five nominees are: Samuel Carlisle, Stanleigh P. Friedman, C. S. Guggenheimer, Joseph H. Hazen and Morris Wolf, all to serve for a term of two years.

A majority of the board was elected for two-year terms by the preferred stockholders a year ago under provisions of the certificate of incorporation permitting the election of such majority by the preferred holders in the event of non-payment of preferred dividends. In consequence of last year's election, only common stockholders will be entitled to vote at this year's meeting, according to the company's proxy statement.

Aggregate remuneration paid to directors and officers, as a group, during the last fiscal year was $1,072,700, stockholders were advised. Warner securities owned by directors were reported as follows: Mr. Carlisle, 600 shares of common; Mr. Friedman, $18,000 debentures, 600 shares of common; Mr. Hazen, 1,700 shares of common; Mr. Wolf, $5,000 debentures, 616½ shares of common; Joseph Bernhard, $8,000 debentures, 3,000 shares of common; R. W. Perkins, 500 shares of common; Albert Warner, $862,000 debentures, 117,347 2-3 shares of common, 114,884 1-3 shares of preferred; H. M. Warner, 79,559 2-3 shares of common, 9,884 1-3 shares of preferred; Jack L. Warner, $25,000 debentures, 143,959 2-3 shares of common, 14,884 1-3 shares of preferred.

In addition, Albert, Harry M. and Jack L. Warner, together with the New York Trust Co. and Mr. Friedman, are trustees of three trusts owning 27,703 shares of preferred, under one of which owning 9,863 shares, Albert Warner is the life beneficiary of a part of the income, and under another, owning 8,301 shares, Jack Warner is the life beneficiary of a part of the income.

Stockholders also will vote on a resolution indemnifying officers, directors and employes against liability and expenses in legal actions.

Heads WABC Publicity

J. E. "Dinty" Doyle has been appointed publicity director for WABC, New York outlet for the Columbia Broadcasting System. A member of the CBS publicity department since February of this year, Mr. Doyle was radio editor of the San Francisco *Chronicle* and the New York *Journal-American* and radio columnist for the Hearst newspapers. He also was executive secretary of Radio Editors of America.

NEA to Serialize "Darkness"

"Edge of Darkness," filmed by Warners from the William Woods novel dealing with the Nazi invasion of Norway, will be serialized in full by NEA. Over 700 of the syndicate's newspaper accounts will run the story in 28 illustrated chapters, starting November 16th.

Trebilcock Returns to Theatre

Fred Trebilcock has returned from the Royal Canadian Air Force to manage the Shea's Theatre, Toronto. He was discharged from the force on medical grounds.

Martha Scott Lectures on Films

Martha Scott, actress, lectured the motion picture class at New York University, last week, on "The Business of Acting."

Seattle Theatres Fight Proposed Ticket Tax

The Seattle City Council has taken under advisement the matter of a five per cent city occupational tax on theatres and places of amusement, following vehement protests from theatre men at a public hearing last week. The members of the Council themselves differed over the fairness of such a levy, and the Council's Finance Committee is to confer further before making a final decision.

More than $3,000,000 in city warrants are outstanding without funds to pay them, it was declared at the meeting, and Councilman James Scovotto, chairman of the Finance Committee, declared it impractical to pyramid taxes on the theatre industry alone to solve the problem. Other members of the committee were more favorable toward the tax as a partial solution to the shortage.

James M. Hone, executive secretary of the Motion Picture Theatre Owners of Washington, emphasized the part that theatres are playing in the war effort. Circuit operators reported that their profits at present were smaller than previously, when business was below present levels, due to already effective taxes. Small theatre operators declared another city tax would put them out of business.

Pioneers To Honor Army Entertainers

In line with its purpose to honor the men and women of the amusement world who are serving their country by entertaining men in the armed forces, the Picture Pioneers will inaugurate a new custom at the Harvest Dinner which is to be held at the Starlight Roof, Waldorf-Astoria, in New York Thursday evening, November 19th.

This custom, as disclosed by Jack Cohn, house manager of the veterans' organization, will consist of awarding scrolls of honor to those people in show business who have done most during the previous year for wartime activities and for humanity in general. The scrolls of honor will be presented at the Harvest Dinner.

Charles Core Interned In Philippines by Japs

Charles Core, formerly United Artists manager at Manila, has been interned there by the Japanese, the United States State Department disclosed this week, in making public a list of the names of interned Americans in the Philippines.

United Artists earlier had been advised that Alfred Katz, manager at Shanghai, and Harry Odell, manager at Hong Kong, also have been interned. Sidney Albright, formerly UA manager in Java, escaped to Australia and is now the company's general manager there. On his staff is Max Baker, former UA manager in Singapore, who also escaped to Australia.

May Open St. Louis Theatre

A plan to reopen the 3,000-seat Orpheum theatre in downtown St. Louis for a 30-week season with a musical stock company was announced last week—to further aggravate downtown exhibitors, who are fearful of the effect on business when gasoline rationing becomes effective. The plan is not definite.

King, Mooney Dissolve

Max King and Martin Mooney have dissolved their producing partnership. Mr. King remains with Monogram. Mr. Mooney will continue as a writer.

Actor Guild Dance Set

The Catholic Actors Guild of America will hold its annual dance and entertainment Sunday night at the Astor Roof, New York City.

Republic Holds Sales Session In New York

Continuing its policy of quarterly regional sales meetings, Republic held the first of its current series Tuesday and Wednesday at the New York Athletic Club.

Another session will be held in Chicago, November 16-17, and a third at the Republic studio in North Hollywood, November 23-24.

Heading the list of films announced was "Hit Parade of 1943," now in work at the studio, with John Carroll, Susan Hayward, Gail Patrick, Eve Arden, Freddie Martin and Count Basie and their bands. The schedule also includes "Berlin Papers, Please Copy," "The Purple V," "Port of 40 Thieves," "The Mantrap," "Marines Step Out," "The Old Barn Dance," "False Faces," "Milkman's Matinee," "The Silent Partner," "Three Little Sisters," "Sleepy Lagoon" and "Blackmail."

The reception accorded Roy Rogers during his appearances at the Rodeos at Madison Square Garden and at the Boston Garden have prompted a decision to increase the budgets on the forthcoming Rogers' films. The star's next pictures, "King of the Cowboys" and "Idaho" will be the highest-budgeted Westerns ever produced on the Republic lot.

Attending the New York meeting were the following home office officials: Herbert J. Yates, Sr.; James R. Grainger, president and general sales manager; G. C. Schaefer, Walter L. Titus, Jr., Charles Reed Jones, Seymour Borus, Morris Goodman, Stephen Dorsey, Harry Marcus, Albert Schiller, John Curtis and A. E. Fox.

Branch managers included: Jack Bellman, Buffalo; Morris Epstein, New York; Arthur Newman, Albany; M. E. Morey, Boston; Sam Seletsky; New Haven; S. P. Gorrel, Cleveland; Maxwell Gillis, Philadelphia; Merritt Davis, Atlanta; J. H. Dillon, Charlotte; and Harold Laird, Tampa.

Also franchise holders Jake Flax, Washington, and James H. Alexander and Sam Fineberg, Pittsburgh. Empire Films, Ltd., Canada, Republic's distributor in that territory, was represented by A. W. Perry and Paul Nathanson.

OWI "Relocation" Film Released Nationally

The story of the moving of over 100,000 persons of Japanese ancestry from our west coast to inland relocation centers, is told in the new Office of War Information Film Unit short subject "Japanese Relocation," which was nationally released Thursday.

Featured in the subject is a commentary by Milton S. Eisenhower, formerly director of the War Relocation Authority and now associate director of the OWI. The subject is being distributed by the War Activities Committee of the Motion Picture Industry.

Cancel Concert Tour

Because of the uncertainty of obtaining adequate transportation facilities, the Cincinnati Symphony Orchestra has canceled its two-week tour through Illinois, Iowa and Michigan, which was to have started November 9th. Instead, two special concerts will be given in Cincinnati's Music Hall, in addition to the regular season programs.

Manager Elected Senator

William Mortensen, managing director of the Bushnell Memorial Theatre, legitimate house in Hartford, Conn., last week was elected to the State Senate, on the Republican ticket.

THE CLIMAX TO THIS YEAR OF GREAT PICTURES!

Cary GRANT
and
Ginger ROGERS

in **LEO McCAREY'S**

"Once Upon A Honeymoon"

with

WALTER SLEZAK • ALBERT DEKKER

Produced and Directed by **LEO McCAREY**

Screen Play by Sheridan Gibney

RKO RADIO PICTURES

RADIO CITY MUSIC HALL ATTRACTION!

Chicago Theatre Renews Demand For Arbitration

The Sheridan theatre, at 1701 North Sheridan Road, in North Chicago, on November 5th filed a combined clearance and some run action against Warners and RKO. It was the second time that the complainant K and S Theatre Corporation had filed an arbitration demand.

The complaint, signed by Sidney Schatz, president, asserted that the two distributors had refused to license the Sheridan in the second week of Chicago general release giving it the seven days' clearance over the Times theatre, Waukegan, which it previously had held. It charges that clearance "sought to be imposed" in favor of the Times is unreasonable and asks an award directing distributors to license the Sheridan on the release to which it is entitled.

The new demand, Chicago's 21st, reopens the city's seventh case which the Sheridan filed on September 11, 1941. It was withdrawn in a consent settlement the following October when RKO and Warners agreed to restore the previous run.

Los Angeles

The Tumbleweed theatre at Five Points, near Los Angeles, won a clearance victory in the tribunal's eighth case on Monday. Andrew O. Porter, arbitrator, found the present 63-day margin granted the intervening El Monte theatre, in El Monte, by Warners, Paramount and Twentieth Century-Fox to be unreasonable. W. J. Edwards filed the complaint.

The award set a maximum of 42 days in favor of the El Monte when both theatres charge the same admission price, at 35 cents or more. When the Tumbleweed charges 30 cents it set a 49-day margin, and scaled clearances by five-cent admission differentials at 63, 84, 133 and 189 days down to one year when the Tumbleweed charges five cents. The award was made applicable to present contracts, and Mr. Porter divided costs among all parties.

Smith Succeeds Schmidt; Weisberg Joins Navy

Lou Smith, formerly publicity director for Columbia and Universal studios in Hollywood, this week was named eastern publicity director for Metro-Goldwyn-Mayer, succeeding Arthur A. Schmidt, who became a lieutenant commander in the Navy last week. Mr. Schmidt is a graduate of the U. S. Naval Academy. Immediately prior to his new post, Mr. Smith was publicity liaison between the studios and the home office.

Leonard Weisberg, MGM trade press contact, joined the Navy this week as seaman, first class, in the Off Shore Patrol in Staten Island, N. Y. Norman Kaplan, MGM staff photographer, was inducted into the Army this week.

Knoxville to Vote On Sunday Films

The City Council of Knoxville, Tenn., which has been see-sawing with several ordinances since repeal of an old Sunday blue law recently, this week set a referendum for December 10th on the Sunday film question. Sunday shows were defeated by a two-to-one vote in a nonmandatory referendum two years ago. The present referendum, called after Central Labor Union presented a petition with more than 30,000 names, will be mandatory on the Council.

David Buys State, Porter

William David has bought the State and Porter theatres, Woodland, Cal., for $82,000.

Fox Surrender Delayed To November 16th

Federal Judge Guy K. Bard, in U. S. district court in Philadelphia, has granted an extension of the date on which William Fox, convicted former film executive, is to surrender to serve his sentence of a year and a day. On application of Morris Wolf, attorney for Mr. Fox, Judge Bard fixed November 16th at 2 P.M. for Mr. Fox's surrender, and told Mr. Wolf: "This will write finis to the case, and we'll listen to no more petitions for extension of time." Mr. Fox, who pleaded guilty to charges of conspiracy to obstruct justice in making loans to retired U. S. Circuit Court Judge J. Warren Davis, was scheduled to start his jail sentence last Wednesday, November 4th.

Mr. Wolf told the court that Mr. Fox is in Washington conferring with officers of the Army Signal Corps about enlarging a plant owned by his wife, which is making precision parts for airplanes. He said Mr. Fox also was engaged in reorganization of a large property in New York, in which "his family has an investment of several million dollars." "And this is a man who has gone through bankruptcy," Judge Bard observed. "I'd like to go through bankruptcy in that manner."

"Yankee Doodle Dandy" To Open in Mexico

The president of Mexico, Avila Camacho, and the American Ambassador to that country, Josephus Daniels, will sponsor the opening of Warners' "Yankee Doodle Dandy" in Mexico City late this month.

The picture will be opened at the Palacio de Bellas Artes, which ordinarily is forbidden to show motion pictures. An exception was made in this instance because the event is deemed important for international amity. The Hollywood Victory Committee, and Warners are cooperating to provide film stars who will appear at the premiere. Proceeds from the first performance will go to the Mexican Army, for hospital construction.

Weinberger Moved to Warner N. Y. Branch

Arthur Weinberger, now attached to the Warner Bros. exchange in Cleveland, has been shifted to New York as office manager of the local exchange. He succeeds Angelo Lombardi, who returns to New Haven, his home town, in a similar capacity.

The transfers, occasioned by Army inductions, took place this week. Mr. Weinberger was at one time connected with First National in New York.

Philadelphia Club Suspends

The Philadelphia Showmen's Club, social and charitable organization of theatre managers and allied industry members, has suspended activities for the duration, since the draft and war industries have made heavy inroads in the membership rolls. Clubrooms on Vine Street, Philadelphia's film exchange row, were vacated and the club's liquor license sold.

Commonwealth Buys House

The Commonwealth Amusement Corporation, Kansas City, has bought the 650-seat Regent theatre, in Kansas City, including the equipment and 99-year lease. The present employees and management, Edward Mansfield being manager, have been retained, and at least, the present policy will be continued.

B. & K. Names Three Managers

The Balaban and Katz circuit, Chicago, has appointed Sam Soible manager of the Rivera theatre; Harry Potter, manager of the United Artists, and promoted James Rhodes from the State Lake theatre to manager of the North Shore theatre.

Flexible Budgets Are Planned on PRC Product

A flexible budget policy for production and a sales policy set for higher-budgeted specials highlighted the two-day meeting of Producers Releasing Corporation at the Blackstone Hotel in Chicago last week.

Company franchise holders and branch managers were informed that the flexible sales policy put into effect by the company on the completion of its current product will be applied to its entire 1943-44 program. The higher-budgeted specials were listed as "Lady from Chunking," "Queen of Broadway," "Corregidor" and the William Rowland production, "Follies Girl," recently completed in the east.

O. Henry Briggs, PRC president, stressed that the company "is now geared to expand in every department at a pace commensurate with the response of exhibitors and the steady progress of the company."

He said the company is increasing budgets as fast as the field organization can demonstrate its ability to handle and obtain exhibitors' acceptance to justify the increases. "Certain of our pictures have been increased to as much as well over 150 per cent, and on all at least 50 per cent," he said.

Leon Fromkess, vice-president in charge of production gave a detailed report on studio activities. He said the company is starting to build up a list of term contract players, directors and other personnel.

Arthur Greenblatt, vice-president in charge of sales, said that the exploitation campaigns on the top budgeted productions would exceed in scope any promotion put into effect since the organization of the company.

Immediately after adjournment of the meeting, Mr. Greenblatt left for a tour of exchanges that will take him to Milwaukee, Kansas City, Oklahoma City, Dallas, Little Rock, St. Louis, Atlanta, Cincinnati, Charlotte, Pittsburgh and Washington.

He plans to return to New York about December 1st.

Korda Sets Production Deal in London

Alexander Korda has closed a deal to produce films in England for General Film Distributors, it is reported from London. Mr. Korda, it was said, plans to leave for the United States as soon as plane accommodations can be arranged to settle his affairs here before beginning his new production schedule in England.

Dissolve MGM, Distributors

The Metro-Goldwyn-Mayer Distributing Corporation, New York City, has filed application for dissolution with the New York Secretary of State. It is the final step in the changing of the company's corporate structure to Loew's, Inc.

Herzbrun on Relief Board

Bernard Herzbrun will serve as alternate on the Motion Picture Relief Fund board of trustees in Hollywood. Representing the art directors, he will serve as alternate for Ralph Block, now assistant regional director of the Office of Civilian Defense.

3 Comerford Houses Closed

At least three Comerford Circuit houses have remained closed since the summer season. The Lyric theatre in Shenandoah, Pa., and the Irving and Strand theatres in Wilkes-Barre, Pa., have not yet been reopened.

Distribution of Russian Films Increases

Distribution of Rusian films in America, for years limited to the small "art" theatres of New York and a few other cities, since the Nazi invasion eastward last year has been on the increase and is now at a new peak.

For the first time, a motion picture from the Soviet Union has been booked into a circuit, with the release by Republic Pictures of "Moscow Strikes Back," currently playing in Loew houses. In Canada, recent Soviet films have played in 70 per cent of all circuit and independent theatres, according to reports. The Dominion government is using "Moscow Strikes Back" to spur the Third Victory Loan, featuring it in newspaper advertisements sponsored by local war finance committees or by industrial companies producing war materials.

Nicola Napoli, head of Artkino, this week disclosed that recent developments have made it possible for the Soviet Government to arrange for regular weekly shipments to America of Russian newsreels, to be delivered to theatres no longer than one month to six weeks after filming. The newsreels, it was said, will be flown from Moscow to London and from there by plane to New York for distribution by Artkino to the five newsreel companies.

Meanwhile, four new features and eight shorts have arrived in the U. S. from Russia and are awaiting clearance at the Customs Office before delivery at Artkino offices.

One of the most ambitious war pictures to come out of Russia, according to Artkino, is "A Day of War." On June 13th last, 140 Soviet cameramen took their equipment to battle points along Russia's 2,000-mile front, to film activities in every branch of military service. They stuck to their jobs in the midst of battle and 15 cameramen were killed. The record of that day's war is now being edited and prepared for a feature-length documentary, to be distributed in England and America.

Currently, a British version of "Siege of Leningrad," the film which Gardner Cowles, Jr., of the Office of War Information, brought back to the United States on his return here with Wendell Willkie from Russia, China and the Far East, is being prepared in London. Edward Murrow, Columbia Broadcasting System chief in England, is the commentator. Artkino has postponed work on its print of the picture, pending arrival here of the British version.

Michigan Independents Discuss Buying Pool

The Michigan Independent Exhibitors' Association was to meet this week in Grand Rapids. Charter-membership rolls for "upstate" exhibitors have been closed, according to Joseph Uvick, secretary-treasurer, who added a central buying bureau will be established, and a drive for members in Detroit begun.

Eastman Enlists "V-Mail". Signal Corps Unit

Eastman Kodak at Rochester, N. Y., is enrolling technicians experienced in "V-Mail" for the Army Signal Corps. They will form a unit to assist transmission of the photographic mail. It is reported the unit will comprise nine commissioned officers and 108 technicians.

Dickson Associate Producer

Richard Dickson has been named an associate producer with Harry Sherman, now producing for United Artists. Mr. Dickson was formerly a Fox West Coast circuit district manager, and then aide to Mr. Sherman.

BOOK REVIEW

CONTINUOUS PERFORMANCE, Biography of A. J. Balaban: by Carrie Balaban, 239 pages. Published by G. P. Putnam's Sons, New York, $3.50.

The Chicago showman who brought the "picture palace" to the midwest and founded, with his brothers and Sam Katz, the B and K Circuit, has permitted his wife to act as his Boswell. The resulting biography, published November 6th, is a personal history full of reminiscence and anecdote from the success story of the able showman.

Those in the film business from its early days will find here recollections of many of the motion picture's growing pains, and joys. Younger film workers may discover many of the rules, basic to showmanship and the understanding of people, which have guided Mr. Balaban as an exhibitor.

The Balaban theatre operations began with the Kedzie in 1908 in a converted store. Mrs. Balaban traces her husband's success at bringing screen entertainment to the people with the successive opening of the Circle, Riviera and Chicago theatres through the day when the Balaban and Katz circuit became the most important Paramount partner.

"A. J." himself states the motive of his showmanship when he observes of the audiences that filled his theatres: "I felt responsible for making these people happy and gay; to release them even for a minute from the depression of their drab homes and usually burdened lives. That was my big aim and it dominated my every thought."

There are in the volume many personal memoirs of the Balaban family, their travels to Europe and elsewhere, and their many friendships in and out of the show business. A chronology and a collection of testimonials are appended. Mrs. Balaban's style is direct.—J. S., Jr.

Wallace Short to Be Released Soon

"The Price of Victory," a Paramount Victory Short featuring Vice-President Henry A. Wallace in a screen dramatization of his historic address on "the people's war," will be released nationally on December 3rd and in New York City on November 26th, Oscar A. Morgan, general sales manager of short subjects and news for Paramount, announced this week.

"The Price of Victory" marks the first time such a high Government official has appeared in a motion picture other than a newsreel. The new Paramount subject, a Pine-Thomas production, was directed by William H. Pine and adapted for the screen by Howard J. Green.

Two British Reels With Victory Films

The schedule of Victory Films has been changed to incorporate two reels produced by the British Ministry of Information, edited here by the Office of War Information, which will be distributed by Paramount exchanges for the War Activities Committee.

"Dover," running nine minutes, with a commentary by Edward R. Murrow, will be released on November 26th. "Night Shift," 11 minutes, goes out on December 10th. "Dover" concerns England's front line town. "Night Shift" is a record of one night in the working lives of 2,000 Englishwomen.

Mulcahy Leaves 20th-Fox

Jack Mulcahy has resigned his position as head of commercial tieups under Harry Brand, Twentieth Century-Fox studio publicity director. He has been affiliated with the studio for seven years. James Simmons, formerly of the trailer department, will take Mr. Mulcahy's place.

Momand Action Starts Dec. 1st

Trial of the Momand anti-trust suit will begin at Oklahoma City on Tuesday, December 1st. Federal Judge Bower Broaddus, in setting the date last week, indicated that it was the last time he would permit a postponement.

The suit of A. B. Momand, Shawnee, Okla. theatre owner, names the major producing companies, their distributing companies and various units of the Griffith circuit. Under the Sherman anti-trust laws, the plaintiff seeks to collect damages in excess of $3,000,000 from the defendants for an alleged conspiracy which it is claimed brought about destruction of Momand's circuit of Oklahoma theatres.

Meanwhile the taking of depositions from home office executives at New York has been almost completed by the Momand attorneys. Will H. Hays also was questioned and his deposition taken last week by George Ryan, Boston attorney for the plaintiff.

In Buffalo, counsel for the Schine circuit, Willard S. McKay, filed notice in Federal court that an independent exhibitor had signified his intention to exercise his option on the Scotia theatre, Scotia, N. Y. The theatre is among those which the Schine circuit had been directed to drop. The independent was not named, pending completion of the sale.

Judge Elmer Davies, at Nashville, Tenn., was reported to have under advisement still "several points of issue," including fundamental considerations of the definition of exhibition monopoly in the Crescent anti-trust suit. No immediate decision is expected in the Government case against Columbia, United Artists and Universal.

Order Trial of Action Against Globe Export

The appellate division of the New York supreme court last week ruled the complaint of Adolph Fischer against Globe Export Corporation, subsidiary of Warner Bros., legally sufficient and ordered trial of the action. Mr. Fischer as assignee of Anker Bros., Central American film distributor, is seeking $26,600 damages charging breach of a distribution contract.

According to the complaint, First National Pictures, Inc., in 1930 agreed to grant Anker Bros. exclusive distribution in Central America of 85 films for three years. The claim is made that Globe, which later assumed the obligations of the contract, refused to deliver some of the films and cancelled the deal.

Goldwyn Film Set For Music Hall

Samuel Goldwyn's production, "They Got Me Covered," starring Bob Hope and Dorothy Lamour, an RKO release, is scheduled to play the Radio City Music Hall early in January, it was announced by the Goldwyn office in New York Tuesday. The film will follow "Random Harvest" into the theatre.

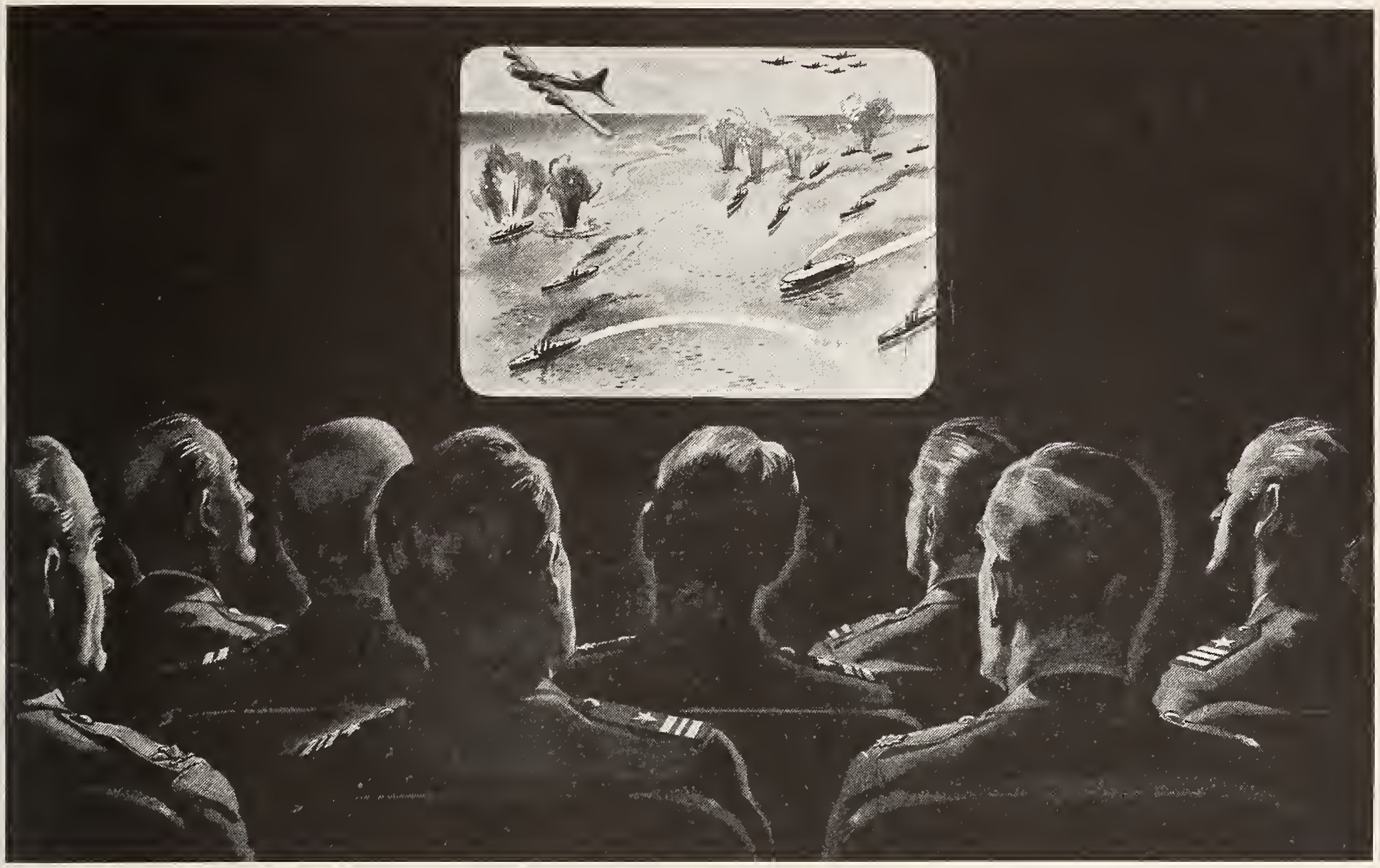
Stooges on Tour

The Three Stooges, stars of Columbia two-reel comedies and who also appear in the final scene of the company's "My Sister Eileen" have completed their New York appearance at the Strand theatre and left for a personal appearance tour which will carry them to the midwest and back in the next two months.

Joins Warner Staff

Frank Bowen, recently salesman for Monogram in Kansas City, has joined Warner Brothers' Kansas City branch as salesman in the Wichita territory, succeeding Joseph McGuire, who was killed recently while on a hunting trip.

★ How RCA Theatre Equipment Helps the War Effort! ★



STRATEGY SESSION AT G. H. Q.

A few days after the Battle of Midway, the men who map the strategy of winning this war, who plan operations involving entire armies, whole fleets and air armadas, gathered.

They came to see a movie.

The film of the Midway battle which they saw, was a government film. What it told of the deployment of forces, of maneuvers and combat action, helped these men plan the future strategy of the war.

Pictures of actual battle operations, of reconnaissance and combat, are an invaluable aid to the military leaders of the United Nations. Yet such films are only one of the many types used in formulating training programs.

From the picture producing units of the Signal Corps, Air Corps, Navy and other branches of the armed services, come hundreds of films designed to acquaint our men with war weapons . . . films that prepare our men for combat conditions . . . films that instruct our officers in operational techniques . . . films that help our army and navy impart more thorough, more accurate speedier training to thousands of men simultaneously.

In this war, films and projectors are strategic weapons . . . forces for victory.

RCA is proud that its projectors, its film recording and reproducing facilities can be of such good service in the greatest of all causes.

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Theatre Equipment Division, RCA Manufacturing Co., Inc., Camden, N. J.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Business little above average. Good story, not too much flying, which happened to appeal to the ladies. With too much flying we get men and kids only. Played Thursday-Friday, October 29-31.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

MY SISTER EILEEN: Rosalind Russell, Janet Blair—Here is one of the funniest pictures ever filmed with all the stars and character actors at their very best. Played this new picture midweek and broke house records for midweek attendance. Rosalind Russell and Janet Blair both tops in a picture that will make your sourest customers laugh. Played Wednesday, Thursday, October 28, 29.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

TALK OF THE TOWN: Cary Grant, Jean Arthur—They came, they saw, then concurred that it was a swell picture. Some serious moments but mostly comedy that had them laughing continuously. This one ought to do well anywhere. We had well above average business. Rather long but does not seem so. Played Thursday, October 29.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

TALK OF THE TOWN, THE: Jean Arthur, Cary Grant, Ronald Colman—Tops from any company. Great show—entertainment for the whole family. Give it top time, a good campaign, and then stand in the lobby with your chest out. Played Sunday-Tuesday, October 18-20.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

TRAMP, TRAMP, TRAMP: Jackie Gleason, Florence Rice—A real army comedy that did business.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

Metro-Goldwyn-Mayer

JACKASS MAIL: Wallace Beery, Marjorie Main—Worst Beery picture we have ever had. Had more walkouts than we can remember and Beery is our top favorite. About one more like this and he will be in the discard. Marjorie Main is no attraction. Played Sunday, Monday, October 25, 26. — S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—The war pictures that have gone before pale before this one. It is all that has been said about it. But the fact remains that it did not do the outstanding business that we expected. Two things: it took a lot of haggling to get it on a three-day run. Then the intelligentsia caught it in the adjacent cities. Second, the public is staging a sit down strike on the pictures that deal with war, and that resistance grows with each picture. The small town theatre is better situated than the larger centers to see this reaction for the reason of regular attendants. Not many transients.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—Seemed to be enjoyed by our patrons, especially the kids. The animals were the big attraction and caused favorable comment. This series does not do so well for us as formerly but still a good average. Played Sunday, Monday. October 18, 19.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

TISH: Marjorie Main, Zasu Pitts—Played on Bank Night to way above average business. It's very silly but it seems our customers want only this kind. Played Tuesday. October 20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Paramount

ARE HUSBANDS NECESSARY?: Ray Milland, Betty Field—A smart drawing room comedy which, true to form in this spot, just carried its freight. Played Monday-Wednesday, October 26-28.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Dennings—Dotty did her usual. Her "usual" means nice business here. Quite a few adverse criticisms on her new partner; he didn't appeal. Played Monday-Wednesday, October 5-7.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

DR. BROADWAY: MacDonald Carey, Jean Phillips—Good action picture but no draw. Double billed with "You're Telling Me," starring Hugh Herbert, who is not popular here. Business was average. Played Thursday-Saturday, October 12-14.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

FLEET'S IN, THE: Dorothy Lamour, William Holden—Did a very nice business with this one. Was well liked and plenty of entertainment. Played Thursday, Friday, September 10, 11.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

HENRY AND DIZZY: Jimmy Lydon, Charlie Smith—The first Aldrich picture that has received a good response from our patrons. Double billed with "Burma Convoy," which made a good program. Played Thursday-Saturday, October 1-3.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Good musical show with business slightly above average. Played Wednesday, Thursday, October 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—This picture shows the public still will come if you've got what they want to see. Grand business, good comments. More like this, please! Played Monday, Wednesday, October 12-14.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

LADY HAS PLANS, THE: Paulette Goddard, Ray Milland—Customers enjoyed this picture. Business fair. Played Tuesday, Wednesday, October 27, 28.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

LOUISIANA PURCHASE, THE: Bob Hope, Vera Zorina—A good picture, fair business. This title does not fit the stars. If title was changed it would have done more business. Played Thursday, Friday, August 20, 21.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—This did average business and seemed to please. Good entertainment. Played Sunday, Monday, October 25, 26.—A. H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

THIS GUN FOR HIRE: Veronica Lake, Alan Ladd—Watch this guy Ladd go. Also this Laird Cregar is okay. Don't pass this up. Sell it as dynamite. It's okay. Played Sunday, Monday, October 11, 12.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

TOMBSTONE: Richard Dix, Frances Gifford—Very good western and good business. Played Tuesday, October 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Producers Releasing

LONE RIDER IN TEXAS JUSTICE: George Houston, Al St. John—These westerns go over well here. Producers Releasing Corporation is now putting out some real westerns that rank with all of them. Played Sunday, Monday, August 9. 10.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

Republic

BARNYARD FOLLIES: Mary Lee, Rufe Davis—This was a good, entertaining picture. Republic sure knows how to make an average run of pictures the people enjoy. Played Sunday-Tuesday, June 28-30.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

MAN FROM CHEYENNE: Roy Rogers—Roy Rogers has a popular following in our town. This picture proved very satisfactory.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

RKO Radio

BIG STREET, THE: Henry Fonda, Lucille Ball—A picture that is slightly different but that didn't seem to please most of our customers. Business average. Played Wednesday, Thursday, October 14, 15.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Fibber McGee & Molly—This is an excellent comedy. Our audience really enjoyed it. Played Sunday-Tuesday, May 10-12.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

Twentieth Century-Fox

BERLIN CORRESPONDENT: Dana Andrews, Virginia Gilmore—Absolute box office poison. Our patrons just won't go for these cheap war pictures. A few good ones might get by but no more like this one for us. Even our regular customers refused it and we had a big cash prize. It hit bottom for box office. Too many war pictures. Entertainment is what the people want. Played Friday, Saturday, October 30, 31.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

JUST OFF BROADWAY: Lloyd Nolan, Marjorie Weaver—Good detective story and average business. Played Friday, Saturday, October 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAGNIFICENT DOPE, THE: Henry Fonda, Don Ameche, Lynn Bari—Not a bad comedy that did average business. Not much story but quite a few laughs. Played Sunday, Monday, October 11, 12.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

MAGNIFICENT DOPE, THE: Henry Fonda, Lynn Bari, Don Ameche—Will please those who attend, but will not draw them in. Maybe they confused it with "Magnificent Ambersons," or maybe I'm confused. Played Friday, Saturday, October 23. 24.—A. H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MANILA CALLING: Lloyd Nolan. Carol Landis—Good action picture and good business. Has plenty of bang-bang. Played Sunday, Monday, October 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MY GAL SAL: Rita Hayworth. Victor Mature—A nice musical that was enjoyed by all. Expected bigger business.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Many of the kids came back to see it again. If your customers like this sort of music, here it is in large quantities with a better story than usual for a musical. Business average. Played Saturday-Monday, October 24-26.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SECRET AGENT OF JAPAN: Preston Foster. Lynn Bari—The only people that got anything out of this feature were 75 Japs from a concentration camp that were going through to work in fruit camps. They got a big kick out of the paper in the lobby. Poor-

(Continued on opposite page)

(Continued from opposite page)

est Friday-Saturday business we have had in a year. Played October 9, 10.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine In my situation this was far from big. Patrons were conspicuous by their absence. Those who came only liked it so-so. Personally, I didn't like it. Played Tuesday-Thursday, October 13-15.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine —I am thinking of meat rationing, I guess, because although the picture is "well-done," the customers were quite "rare." It certainly is a very good piece of work, but, although I had it on a good date, they did not turn out for it very well. In fact, receipts were a little below average. The first two-thirds of the film may be a little too slow moving for my patrons so that they told each other. Oh, well, one guess is as good as another. Played Friday, Saturday, October 30, 31.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small town patronage.

WHISPERING GHOSTS: Brenda Joyce, Milton Berle—Poor picture and poor business. Did not hear a favorable comment. Played Friday, Saturday, October 23, 24.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

United Artists

BROOKLYN ORCHID: Marjorie Woodworth—A real good streamliner comedy.—H Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

MISS ANNIE ROONEY: Shirley Temple—Shirley is still a good name here. Good business, favorable comments. Played Sunday-Tuesday, October 11-13.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

MISS ANNIE ROONEY: Shirley Temple—Shirley still has her loyal movie fans in this theatre. Picture below average but very few unfavorable comments. Played Sunday, Monday, October 25, 26.—A. H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Universal

EAGLE SQUADRON: Diana Barrymore, Robert Stack—One of the best airplane pictures to date.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

LADY IN A JAM: Irene Dunne, Patric Knowles—This will be remembered here for some time as an undisputed box office flop. Played Friday, Saturday, October 30, 31.—A. H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

PARIS CALLING: Randolph Scott, Elisabeth Bergner—Expected much, but just didn't do average business. Personally thought it very good but my patrons seem sick of war pictures. Played Thursday-Saturday, October 22-24.—C. A. Smith, Regent Theatre. Chapleau, Ontario. Small town patronage.

TRAIL OF THE VIGILANTES: Franchot Tone, Peggy Moran—Played this picture very late but found it was good entertainment with lots of action and comedy. A Western with plenty of riding and shooting and fist fights galore. Would recommend this as first class entertainment for a spot like mine. Played Saturday, October 24.—Arthur L. Dove, Bengough Theatre, Bengough, Sask. Small town patronage.

WOLF MAN: Claude Rains, Lon Chaney—Played this with Jesse James and the program went over well. Played Sunday, Monday, October 11, 12.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

Warner Brothers

BIG SHOT, THE: Humphrey Bogart, Irene Manning—Exciting picture. Most suitable for action houses. Business good.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—Take it from me, this is just the run of the mill and just another impossible gangster story with a hero that thinks he's tough. Played Friday, Saturday, October 16, 17.—Fred Brown, Plymouth Theatre, Plymouth, Wis. General patronage.

DEVIL DOGS OF THE AIR: James Cagney, Pat O'Brien—This reissue is very timely and was well liked. Played Sunday, Monday, October 18, 19.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

Short Features

Metro-Goldwyn-Mayer

MAGIC ALPHABET, THE: Passing Parade—Good reel about vitamins. Instructive.—E. M. Freiburger Paramount Theatre, Dewey, Okla.

PUSS 'N TOOTS: Technicolor Cartoons—Another funny color cartoon in the Tom and Jerry series. They are gradually building up a following in this town.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MR. BLABBERMOUTH: Two-Reel Specials—A good war propaganda offering that pleased all.—A. H. Goldson, Plaza Theatre, Chicago, Ill.

WOMAN IN THE HOUSE, THE: Passing Parade —Good little short story in the Passing Parade Series. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Paramount

HULL OF A MESS: Popeye Cartoon—Good Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BYRON NELSON: Sportscope—It is an okay golf reel, but nobody around here even thinks of golf these days, so it seemed quite outdated as far as we are concerned.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

CHEF DONALD: Walt Disney Cartoon—As usual, very good.—A. H. Goldson, Plaza Theatre, Chicago, Ill.

FIGHTING FRENCH, THE: March of Time—This issue actually has some information in it that I did not know before. It is a good number of a good series. Plug it if you have many French in the neighborhood.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MEN OF THE FLEET: March of Time—One of the best of this series with the American Navy on land and on sea and the training of these men who go down to the sea in ships. Should be shown at every theatre.—Arthur L. Dove, Bengough Theatre, Bengough, Sask.

MR. DUCK STEPS OUT: Donald Duck—Good Disney cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

VANISHING PRIVATE, THE: Walt Disney Cartoon—This is one of Disney's very funniest. They seem to be getting more clever lately and more worth their price than some of them last year. No audience can look at this one calmly.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

WEDDED BLITZ: Leon Errol—This Leon Errol comedy has one funny comment that brought down the house, but in general it is not up to par. Too bad, as we like Errol a lot here.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Vitaphone

ARMY AIR FORCE BAND: Melody Masters—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NATION DANCES, THE: Broadway Brevities—Two reels of ballet dancing. Not for small town. I pulled it after the first show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHEEPISH WOLF, THE: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPANISH FIESTA: Technicolor Specials—Nice color, dancing by the Ballet Russe, good music make this a worthwhile reel for audiences that like this type of subject. It was well received here, but they just thought it not as good as "Gay Parisienne" mainly because there was very little story to this one. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

WABBIT WHO CAME TO SUPPER: Merrie Melodies Cartoons—Good. This series is taking on fast. They are asking when we are having out next "carrot eating rabbit."—A. H. Goldson, Plaza Theatre, Chicago, Ill.

SPIRIT OF ANNAPOLIS: Good two-reel subject which has some good singing and military band music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WABBIT TWOBLE: Cartoon—Very funny.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

Phillipson Opens Office

Percy Phillipson, British film industry executive and former executive in the affairs of the Bell Punch organization, has established a sales agency at 169 Piccadilly, London, W. 1, where he will conduct the sale of independent film product.

RAILWAY EXPRESS AGENCY

War won't wait!

Railway Express provides fast transportation for the things the nation needs to win the war—and for vital home-front necessities, too.

RAILWAY EXPRESS
AGENCY INC.
NATION-WIDE RAIL-AIR SERVICE

Orders Power Reduction for U.S. Stations

A one-decibel reduction in radiated power was made mandatory and a reduction in the minimum time required on the air was made possible for all broadcasting stations in an order issued Saturday by the Federal Communications Commission in cooperation with the Board of War Communications.

Officials explained that the orders were issued in recognition of the "evident scarcity of materials and manufacturing facilities."

The power order requires a readjustment of broadcasting transmitters "in the interest of conservation of equipment" to decrease radiated power by one decibel which, it was declared, would not be noticed by listeners.

Commission officials said that power will remain unchanged, and the diminution of the level was agreed by engineers in both the industry and the Government to be satisfactory.

Before making the change, it was said, tests were made by the Commission in cooperation with stations, in some instances the reduction being greater than that ordered, and listeners aware of the tests were unable to determine when power was reduced.

A manual on adjustment of transmitters has been prepared by the BWC, setting forth the procedure to be followed in readjusting equipment and in making regular checks.

The time order suspends the regulation requiring each station to operate at least two-thirds of its authorized time during the broadcasting day and substitutes a requirement for operation for only one-third of the time, but imposes no restrictions on maximum hours of operation except as provided in the station's license and the regulations.

National Takes "Bambi"

National Theatres and RKO Radio have completed a deal whereby the circuit will play "Bambi" in its more than 400 houses. The deal was closed in Los Angeles.

NOTICE OF TRADE SHOWING

20th Century-Fox's

"THE OX-BOW INCIDENT"

at the

20th Century-Fox Exchange

2101 Champa Street

Denver, Colorado

TUESDAY, NOV. 17th

at 2:30 P.M.

SHORT PRODUCT PLAYING BROADWAY

Week of November 9th

ASTOR	
Picturesque Massachusetts	MGM
Feature: For Me and My Gal	MGM
CAPITOL	
Magic Alphabet	MGM
Fine Feathered Friend	MGM
Listen, Boys	MGM
Feature: Cairo	MGM
CRITERION	
Magic Alphabet	MGM
Ace In the Hole	Columbia
Feature: The Glass Key	Paramount
MUSIC HALL	
Beyond the Line of Duty	Vitaphone
Feature: My Sister Eileen	Columbia
RIALTO	
Beyond the Line of Duty	Columbia
At the Circus	Paramount
Feature: Mummy's Tomb	Universal
RIVOLI	
Symphony Hour	RKO-Disney
Feature: The Moon and Sixpence	United Artists
ROXY	
Night Life in the Army	20th Cent.-Fox
Royal Araby	20th Cent.-Fox
Neptune's Daughters	20th Cent.-Fox
Japanese Relocation	WAC-Victory Short
Feature: Springtime in the Rockies	20th Cent.-Fox
STRAND	
Sheepish Wolf	Vitaphone
South American Sports	Vitaphone
Beyond the Line of Duty	Vitaphone
Feature: George Washington Slept Here	Warner Bros.

MGM Sets Trade Show Dates on Three Films

Metro-Goldwyn-Mayer has set dates for the next three pictures to be trade shown. Except in Memphis, "Reunion" and "Andy Hardy Steps Out" will be screened at exchange centers nationally on December 1st, and "Keeper of the Flame" on December 8th. In Memphis, the first two films will be shown December 5th, and "Keeper of the Flame" December 12th.

Joan Crawford, John Wayne and Philip Dorn are starred in "Reunion." The new Hardy Family picture features Lewis Stone and Mickey Rooney, and "Keeper of the Flame" co-stars Spencer Tracy and Katharine Hepburn.

Republic Closes Deals

J. R. Grainger, president of Republic Pictures Corporation, has closed a deal with the Florida State (Publix) Theatres for the 1942-43 product. Harold Laird, Republic's Tampa manager, sat in with J. R. Grainger, and Frank Rogers, head of the Florida State Theatres, negotiated the deal. Another deal was closed with the Wilby & Kincey Theatres of Atlanta and Charlotte.

Smith Succeeds Hobart

Donald Smith has succeeded Morgan Hobart as Technicolor's Eastern representative. Mr. Hobart is with the War Production Board. Mr. Smith had been of the company's Hollywood office.

Issue Brochure On School Film

The Board of Education of the City of Los Angeles has prepared a brochure on the advantages of teaching with films. Written by Bruce A. Findlay, head supervisor of the Visual Education Section of the board, the booklet discusses the various means by which the motion picture can be used by teachers in furthering education.

In a foreword, Vierling Kersey, Superintendent of Schools, Los Angeles, says "This brochure is the result of a demand on the part of competent teachers for films which are more than illustrated lectures. It is an attempt to explain why and how teaching techniques can and should be included in instructional films."

The booklet draws a comparison between Hollywood and educational films. Under a heading of "Pursuit Plane vs. Transport," it says: "The Hollywood production may be likened to a speedy pursuit plane, carrying only a couple of men. The educational film is a freight-transport plane, the action of which may be slower, but the carrying capacity considerably greater. Each gets there. One is made for action, the other for conveyance."

National Decency Legion Classifies 10 Pictures

Of 10 pictures classified by the National Legion of Decency in its listing for the current week, three were approved for general patronage, six were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "The Navy Comes Through," "Seven Days Leave," "Texas to Bataan." Class A-2, Unobjectionable for Adults: "The Black Swan," "Criminal Investigator," "Isle of Missing Men," "Police Bulletts," "That Other Woman," "The Undying Monster." Class B, Objectionable in Part: "I Married a Witch."

Philadelphia Lodge Honors Pizor

Lewen Pizor, president of United Motion Picture Theatre Owners in Philadelphia, was honored by the Lincoln Lodge of B'nai Brith at the organization's dinner-meeting last Thursday at the Bellevue-Stratford Hotel. Designated as "Lewen Pizor Night," the testimonial was in recognition of his untiring efforts in behalf of the order. The membership of the Lodge is comprised chiefly of industry leaders. Michael Egnal, exhibitor-attorney, was chairman of the arrangements committee.

Warner Club Thanksgiving Party November 20th

A Thanksgiving Party will be held by the Warner Club, in New York, the evening of November 20th. Door prizes will be War Bonds and Stamps. In charge of the affair are Martin Bennett, Warner Club president; Bernhard Goodman and Harry Mayer.

Finish Canadian Short

Production has been completed by Associated Screen Studios, Montreal, on a new Canadian subject, "The Thousand Days," directed by Gordon Sparling. The two-reel subject is an impressionistic review of Canada's three years of war.

Miss Neagle, Wilcox Sail

Anna Neagle, actress, and Herbert Wilcox, producer, left New York for England last week. In London Mr. Wilcox will make a film for RKO distribution, in which Miss Neagle will appear.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Ingenious Round Tablers

Navy recruiting seems to be a function which theatre managers are well able to undertake. Louis Charninsky, manager of the Capitol, Dallas, Tex., signed up 685 recruits in two months, more than any recruiting office for any branch of the service in the city. Chris Chamales, manager of the Roxy, Delphi, Ind., is head of the naval recruiting division in his sector. Chris gets out some highly informative pamphlets about the Navy.

Louis's method of recruiting might be of interest to his fellow Round Tablers. He had a beautiful booth in the lobby manned by attractive girls. Louis made it his business to learn all about Navy pay, ratings and opportunities and answered questions of prospective recruits. Louis used his showmanship to obtain newspaper publicity announcing that full information could be had at the Capitol and that recruits would be signed up there. They filled out a simple form at the theatre which was then taken to a Navy office and the recruit was examined. The central location of the Capitol made it a convenient spot for recruits to obtain information.

* * *

A plan has been evolved to meet the objection raised by many people who felt that they could not buy War Bonds and Stamps and still keep up their charitable contributions. James A. Carey has found a partial solution to the problem. In the lobby of the Hiway theatre, York, Penna., of which he is manager, Jim has a glass receptacle into which War Stamps are dropped by patrons. The War Stamps are converted into War Bonds and the Bonds are given to Father Flanagan's Boys Home at Boystown, Neb.

Theatre and Election

Now is the time for all good men to come to the aid of their party, says the old saw. But that does not apply to theatre men. The elections are over and life has resumed the even tenor of its way for everyone except the defeated incumbents and newly elected officials. Professionally, the theatre manager and owner should have been entirely aloof from the election, regardless of his personal feelings. For while he may be Republican or Democratic or Farmer Labor or even Communist himself, his business must be neutral. The partisan exhibitor may find himself in need of a friend in a new administration whom he has battled at the polls. The man who expressed no partisanship other than his inalienable rights of voting and expressing his individual opinions has nothing to apologize for today with "That was just politics."

The producers have been signally successful in keeping the screen neutral in politics. The exhibitor does well to emulate them.

Less Close Supervision

Gasoline rationing throughout the country takes effect in a few days. With in comes a problem for the larger circuits. How are supervisory officials such as district, division and zone managers, maintenance and service superintendents, auditors and home office representatives going to get around from theatre to theatre?

It is true that the industry is essential according to the Government's own classification. But theatres have operated for years without so much supervision and there will be lots of them operated in the future without it. Auditors and service superintendents will only be able to visit as many theatres as they can reach by train or bus. And even that will be curtailed by Government request in the near future.

District, division and zone managers will get more reports by phone and will rely more on managers' abilities.

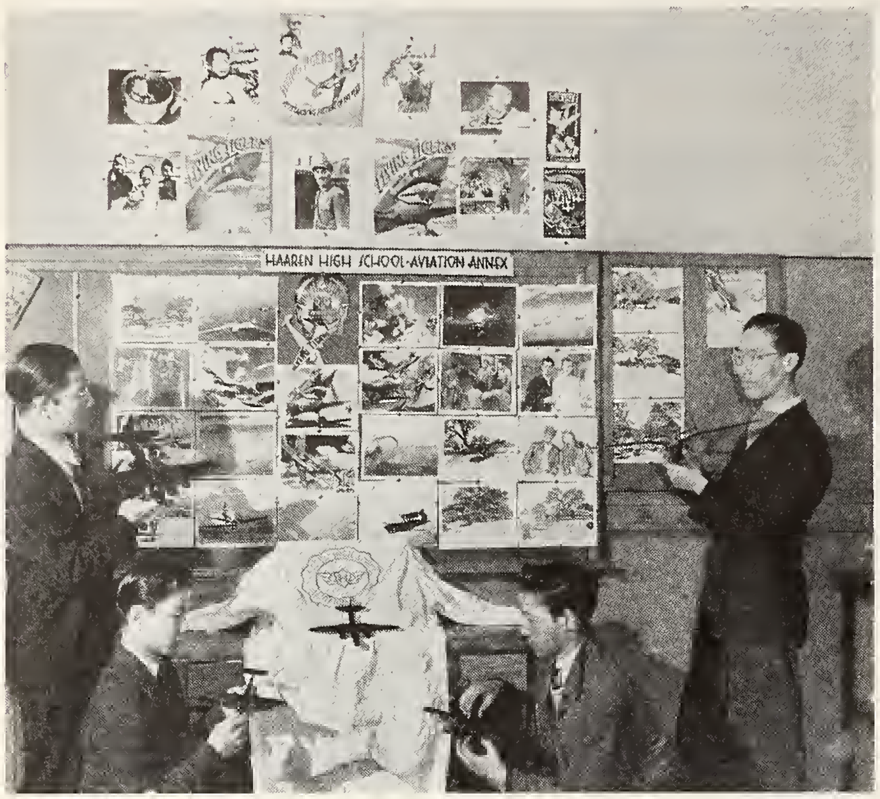
That's going to mean that the individual resident theatre manager must be given more responsibility. And the great majority of theatre managers will say, "Let's have it."

Newspapers Praised

Newspapers were praised as the best advertising media for theatres recently by Frank M. Murphy, manager of Loew's theatre, Syracuse, N. Y., before a class in advertising in the Syracuse University School of Journalism. "The newspaper provides a record that does not perish," he said. "It goes into the home, stays there and can be read at the subscriber's convenience." Frank was quoted at length by the Syracuse *Post-Standard* and also arranged with the School of Journalism for the students to write Loew ads for the following week as their assignment. More encouragement to youngsters from men like Frank will make better theatre ads in the future.

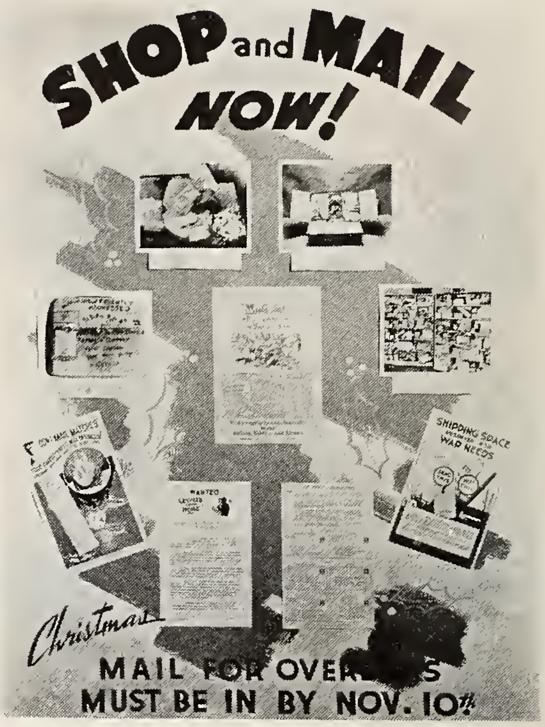
—BOB WILE

THE WEEK IN SHOWMANSHIP


HAAREN HIGH SCHOOL-AVIATION ANNEX

By Cosmo-Sileo

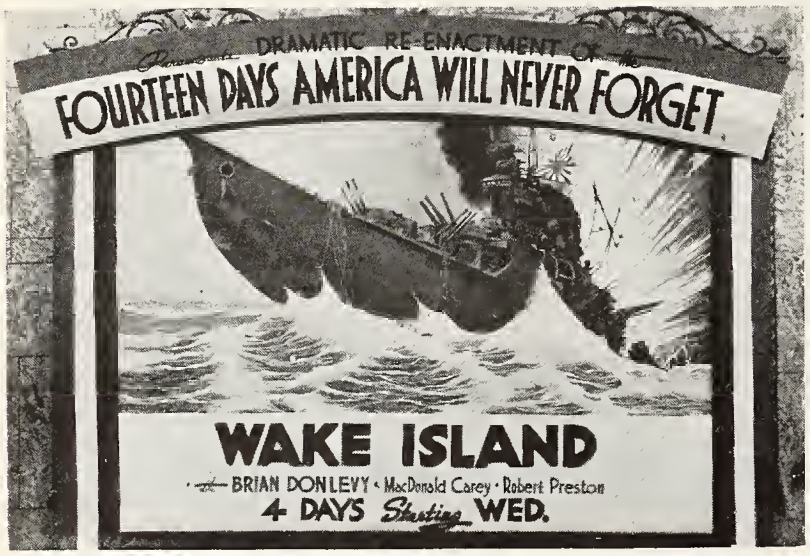
Chinese students at Haaren High School Aviation Annex exhibit model planes which they make for the use of the Army and Navy, in front of a library display of stills and pressbook material on Republic's "Flying Tigers". The school promotion was part of the campaign for the New York run of this film at the Capitol Theatre.


SHOP and MAIL NOW!
Christmas
MAIL FOR OVER
MUST BE IN BY NOV. 10th

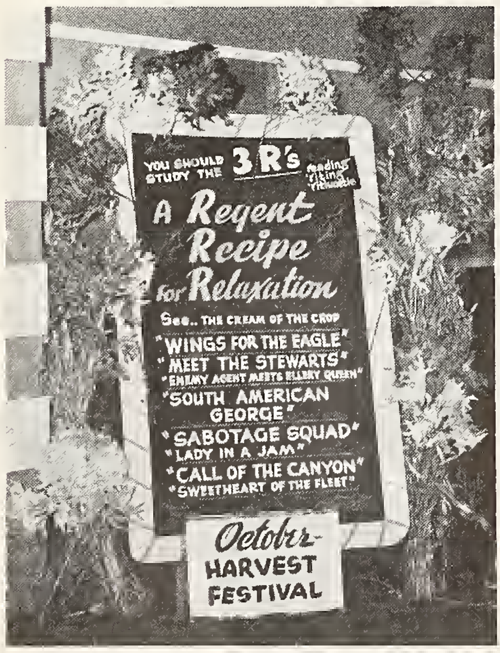
Here's how Stewart Gillespie at the Elgin in Ottawa cooperated with the Post Office in urging mail for overseas to be sent early. A similar idea can be carried for the next few weeks.

BIJOU THEATRE
ANN CORIO
JUNGLE SIREN

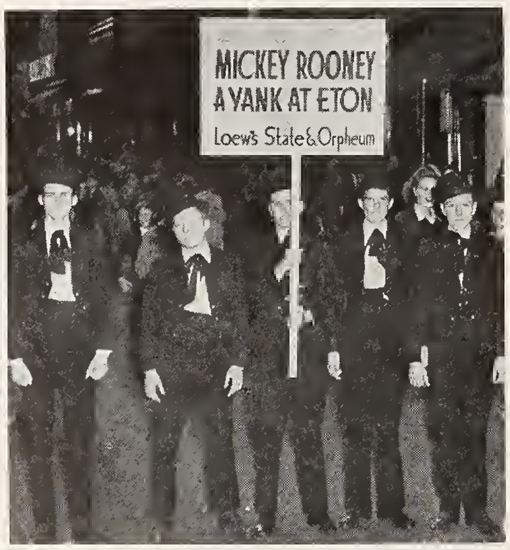
Left, this ballyhoo man covered New Haven's downtown streets for Sidney Kleper at the Bijou theatre.


Paramount's DRAMATIC RE-ENACTMENT of the
FOURTEEN DAYS AMERICA WILL NEVER FORGET
WAKE ISLAND
with BRIAN DONLEVY • MacDonald Carey • Robert Preston
4 DAYS Starting WED.

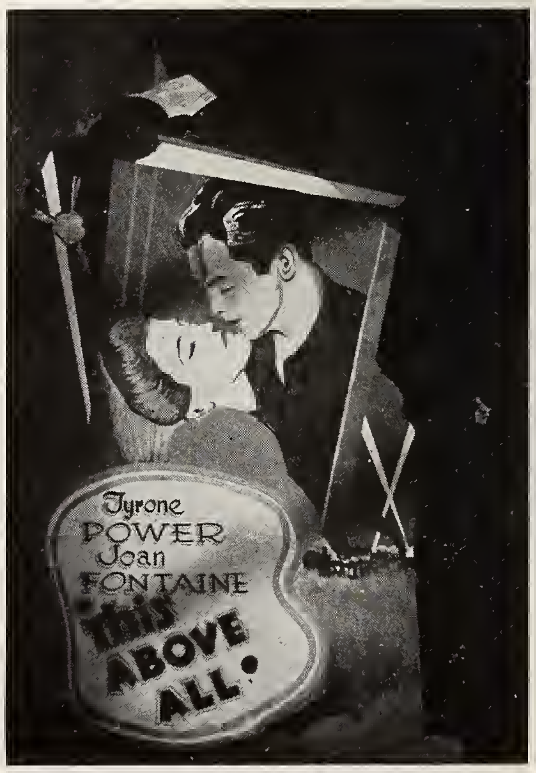
Patrons entering the lobby of the Strand, Sunbury, Penna., couldn't help but notice this vibrant display created by Walter Fuge, artist, for Lloyd Hause, manager.


YOU SHOULD STUDY THE 3 R's
A Regent Recipe for Relaxation
See.. THE CREAM OF THE CROP
"WINGS FOR THE EAGLE"
"MEET THE STEWARTS"
"ENEMY AGENT MEETS ELLERY QUEEN"
"SOUTH AMERICAN GEORGE"
"SABOTAGE SQUAD"
"LADY IN A JAM"
"CALL OF THE CANYON"
"SWEETHEART OF THE FLEET"
October HARVEST FESTIVAL

October's hits at the Regent, Sudbury, Ont., were sold by Max Phillips, manager, with a "slate" surrounded by fall leaves.


MICKEY ROONEY
A YANK AT ETON
Loew's State & Orpheum

Five high school students paraded Boston's streets for Joe Longo, press agent at Loew's theatres.


Tyrone POWER
Joan FONTAINE
This ABOVE ALL.

Shadow effects highlighted the lobby display by Leslie Campbell, Strand theatre, Trail, B. C.

SCRAP CAMPAIGNS

"THE MAJOR & THE MINOR" & I LIVE ON DANGER

Ralph Tully, manager of the Strand, Newport, R. I., collected quite a crowd for his 10 a.m. scrap matinee on a recent Saturday.

SHOP
SUPER MARKET

Here's one of the many loads of scrap collected at the Coolidge Corner theatre, Brookline, Mass. The barrel is full of keys. The man behind it is James Henderson, head of the town scrap committee for the Rotary Club, next to him is Jack Markle, Brookline city manager for M. & P. At the right is L. Cravath, assistant at the Coolidge Corner.

Above are some of the 900 children who attended a scrap metal matinee at the suburban Twentieth Century theatre in Cincinnati, one of the Willis Vance circuit. They brought an estimated 18,000 pounds of scrap. Among the metal were hand grenades, a cannon ball, shell casings, a German helmet, horseshoes and parts of outmoded and obsolete mechanical devices.

Selling Points

ON THE NEW PRODUCT

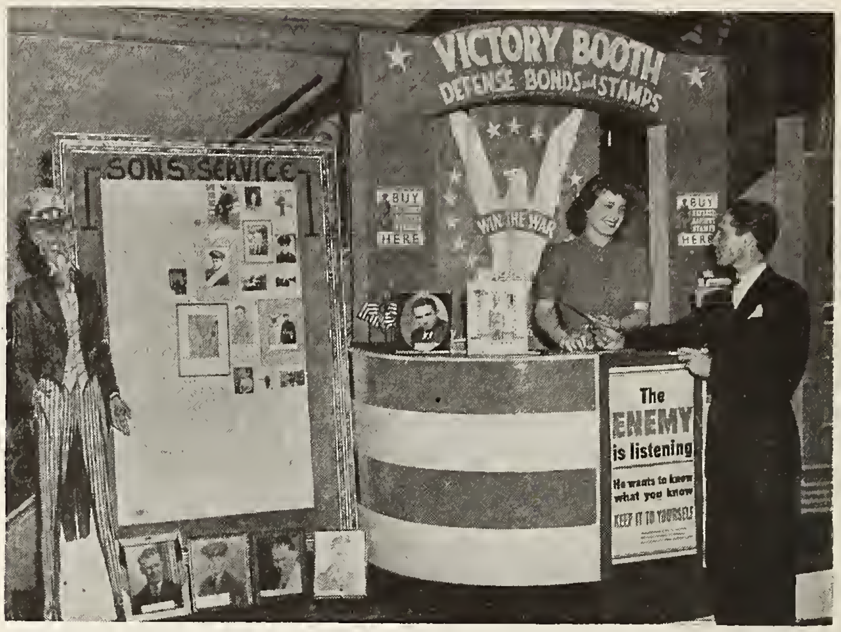
[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

YOU WERE NEVER LOVELIER (Columbia): A musical picture and one which features Xavier Cugat and his orchestra seems destined to profit from any musical exploitation given it. There are a number of popular songs in the picture, which have received much favorable comment. Local music stores may be asked to display cover sheets of the songs and the many recordings of the picture's tunes. Local orchestras should be asked to play the music before your playdates and then announce that these tunes are sung by Fred Astaire and played by Xavier Cugat in the picture at your theatre. Radio tieups may be sought. The record companies which have the tunes will cooperate with theatre exploiteers. Juke box operators may be contacted and the boxes placarded with playdates. A pianist may be employed in the lobby to plug the songs in advance. Jerome Kern's long record as a songwriter suggests that a contest might be arranged for the best message of 150 words employing the titles of the songs he has written, including, of course, those from the picture. In addition to having the orchestra in local night clubs and other places where there is dancing, play the music, it might be feasible to interest them in a Samba contest. The Samba is the South American dance performed by the members of Xavier Cugat's orchestra. Dancing schools might be interested in this as well as a series of stills showing various steps used by Fred Astaire and Rita Hayworth in the picture. A novel contest suggested in the press book is to obtain a number of broken records, place them in a box and over them a sign offering a prize for those who can guess nearest to the correct number in the box. The contents can be turned over to the local salvage committee afterward. Going further into the musical angle, it might be possible to arrange a Jerome Kern hour on the local radio station, either through the station itself or through an orchestra which has time. Fan photos of Rita Hayworth are available for giveaway purposes. Coasters for restaurants, taverns and bars are available with an illustration and room for playdates. Small glass mirrors with copy and playdates on the back are also available for giveaway purposes. Four girls each carrying a sign bearing one word of the title would be an effective ballyhoo. A young man, well dressed could go about town tipping his hat to ladies and then handing them a card with the title on one side and the playdates and cast on the other. A four day limerick contest is suggested in the press book which might well be used either in programs or, if possible, in a newspaper. There's a five column strip for newspaper planting. Several national advertising tieups are available on Rita Hayworth, which can be capitalized on locally. There is also a Rita Hayworth cutout and coloring book for children which is carried in chain dime stores. A nation wide poll of beauty shop owners has designated Rita Hayworth as America's No. 1 red head. It might be possible to have a contest for the prettiest red head in your city, judging to be on the stage on your opening night. Window displays may be obtained by utilizing some of the stills available for exploitation purposes. There are also a number of fashion stills which may be used by local dress and specialty shops. Xavier Cugat is a cartoonist as well as an orchestra leader and he has made caricatures of several scenes from the picture which are available for use as newspaper art or as blowups in the lobby. There's a War Bond poster available which depicts the Statue of Liberty along with an appeal to buy Bonds and the title, "You Were Never Lovelier".

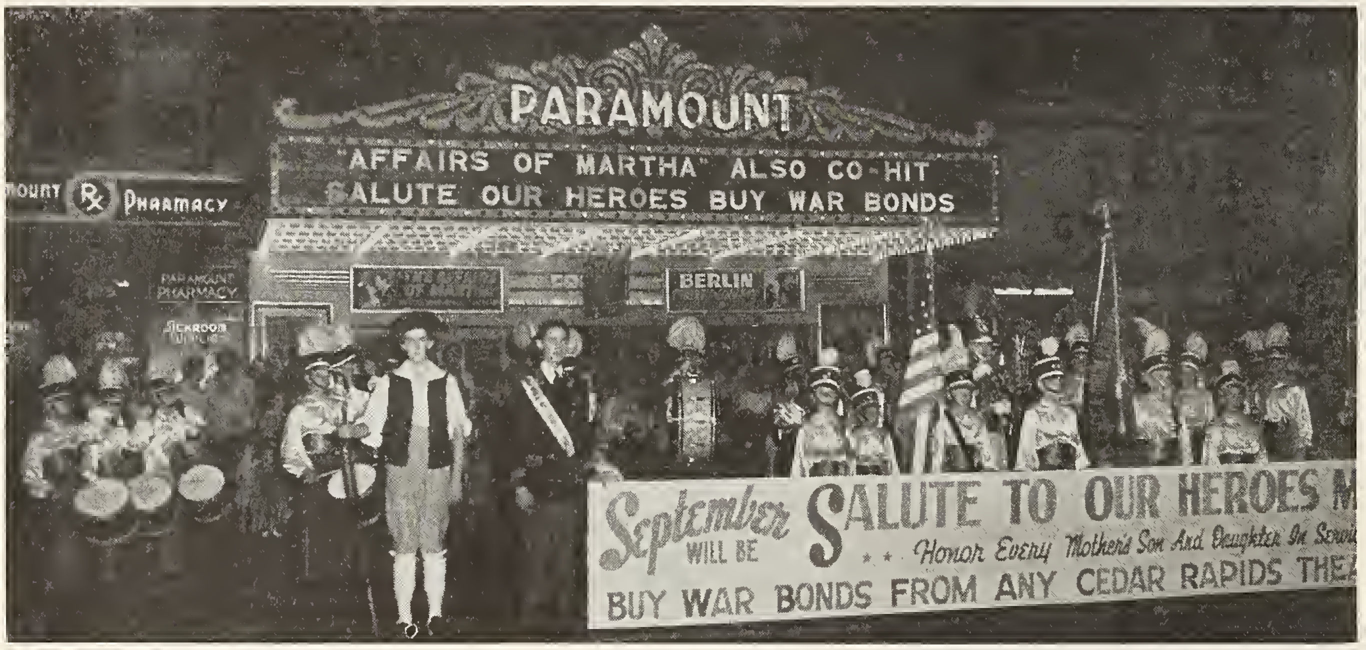
THE THEATRE SELLS THE WAR

Coming
Coming
SKELTON SOTHERN
Buy WAR BONDS
Buy WAR BONDS

Borough and county officials and prominent people help keep the War Bond booth at the Majestic theatre, Gettysburg, Penna., manned at all hours. Left to right in this picture are the Rev. Richard C. Lighter, J. Floyd Slaybaugh, county superintendent, Miss E. King and Sydney Poppay, manager of the theatre.


VICTORY BOOTH
DEFENSE BONDS and STAMPS
SONS SERVICE
WIN THE WAR
BUY HERE
The ENEMY is listening
He wants to know what you know
KEEP IT TO YOURSELF

Gary, Ind., men who are serving in the armed forces are honored in the lobby of the Tivoli theatre. That's Nelson D. McCollom, manager of the theatre, standing at the right of the War Bond Booth.


PARAMOUNT
"AFFAIRS OF MARTHA" ALSO CO-HIT
SALUTE OUR HEROES BUY WAR BONDS
Rx PHARMACY
BERLIN
September WILL BE SALUTE TO OUR HEROES
Honor Every Mother's Son And Daughter In Servi
BUY WAR BONDS FROM ANY CEDAR RAPIDS THEA

Orville Rennie, recently appointed city manager for Tri-States Circuit in Cedar Rapids, Iowa, sends us a bit late, a photo of his staff and a band outside the Paramount before the September drive started. Note how he billed the drive as a co-feature on his marquee.

LA CROSSE SALUTES THE STARS
Gene TIERNEY • Chester MORRIS
LETS MAKE THE AXIS NEVER FORGET TO REMEMBER SEPTEMBER

All the guests at the $50 War Bond dinner given by F. L. Koppelberger of the La Cross Theatres, La Crosse, Wis., signed this card. Among the honor guests were Gene Tierney and Chester Morris.

Joseph Rosenfeld, left centre, manager of the Fox Palace, Milwaukee, presents a "Wake Island" plaque to Commandant Max W. Schelong of the Marine Corps League of Milwaukee.

Boyd Scott Has Several Ways To Stimulate Bond Sales

The industry still continues to sell War Bonds and Stamps through the theatres as witness recent activities by Boyd Scott, city manager for Griffith in Holdenville, Okla.

With the cooperation of the newspaper, Scotty installed an album in the lobby of the theatre. Pictures of local boys in the armed forces were placed there. On a certain day, every person who purchased a War Bond was admitted free. Bonds and Stamps are sold from the stage every Friday evening. More than $4,000 in Bonds was sold in this manner. A free pass for a month was given to the person who purchased the most Bonds.

A War Mothers' night was held. Eighty mothers representing 108 men in the service were present. Through a tieup with a local florist, each mother was presented with a rose and the local bank donated and presented a $25 Bond to the mother present who had the most sons in the service. A week later War Wives were honored.

Local merchants are encouraged to devote a portion of their advertising space to the sale of Bonds and Stamps.

Scotty was able to obtain the utmost in newspaper cooperation during this period, with the papers giving plenty of publicity on all these moves. He also reports that the employees of the Griffith organization sold more than $3,000 worth of War Bonds through their own individual efforts.

Relax Campaign Opened by Fox West Coast Theatres

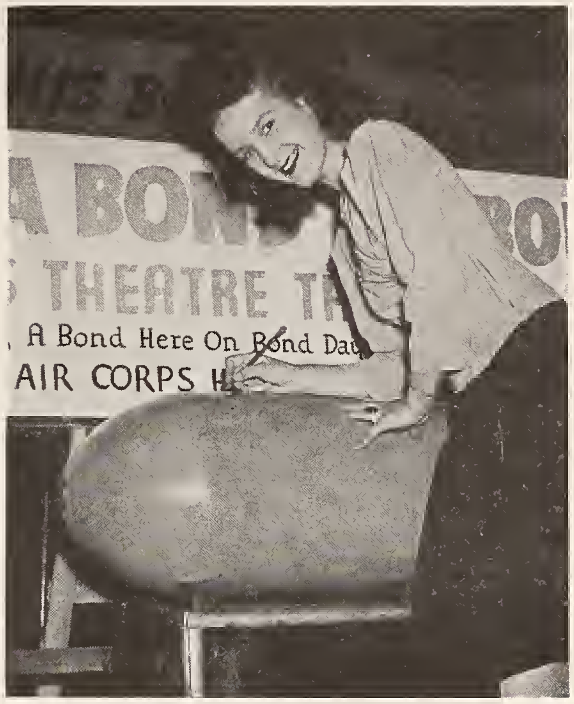
A campaign to get people to "Laff and Relax at the Movies" is producing excellent results for Fox-West Coast circuit theatres in the San Francisco peninsula region. The drive is intended to help people forget their "war troubles," and consists of the use of trailers, window cards, auto windshield stickers, bumper strips and newspaper ads. Thousands of windshield stickers have been distributed by school children, taxicabs are using the bumper strips, merchants permit placing of the cards in their windows, and civic and service organizations have commended the plan. As a morale-builder, the idea is suitable for use both in defense and non-defense areas.

Shanklin Sells Nearly Half His Town's Bonds

"I am proud of my sales of bonds from my little city of 2,000 folks," says J. C. Shanklin of the Grand theatre, Ronceverte, W. Va. The local newspaper published the figures showing that the Grand theatre sold more bonds and stamps than any other group in town during September. Here are the figures:

Grand theatre, Bonds	$17,175.00
Grand theatre, Stamps	236.25
First National Bank	13,850.00
Ronce National Bank	1,625.00
Postoffice, Bonds	1,525.00
Postoffice, Stamps	572.00
Total	$34,983.25

From these figures it will be seen that the Grand theatre and Mr. Shanklin were responsible for nearly half the September sales of bonds and stamps.


THEATRE
A Bond Here On Bond Da
AIR CORPS

One of John Pival's Bond Buyers autographs a demolition bomb in the lobby of the Senate theatre, in Detroit.

Bond Purchasers Autograph Demolition Bomb for Pival

Borrowed from nearby Selfridge Field and planted in the lobby of the Senate theatre, in Detroit, by John F. Pival was a 500-pound demolition bomb which attracted considerable attention and brought announcements from various radio stations, since anyone purchasing a bond at the theatre on "Bond Day" was entitled to autograph the bomb. Incidentally, Pival reports that by the end of the day the bomb was covered with signatures.

$1.00 Stamp for Admission

There was no admission charge on "Bond Day"; the only requirement was the purchase of at least one dollar's worth of stamps. O. C. D. girls were on hand to handle the sales with the Detroit Boys' Club Drum and Bugle Corps. furnishing the under-marquee excitement. An Army jeep was parked in front of the theatre, which was decorated from road to sidewalk. Military music blared out of a public address system all day. In the evening Joe E. Brown made a personal appearance.

In addition to Metropolitan paper publicity, Pival's printer supplied three sets of window cards heralding the campaign, the local paper carried sticks of publicity and the day was advertised on the screen and in the schools. John reports that his sales for the day in Bonds was $9,750, and subsequent sales have been brisk each day since.

$1,000 Per Head Dinner Held by Hecht in Jersey

Through the efforts of Harry K. Hecht of the Hecht Theatres, in Passaic, N. J. a War Bond dinner was held recently at which he planned to have 100 diners, each of whom would buy a thousand dollar bond, or a total of $100,000, the cost of an Army bomber to be presented in the name of the City of Passaic. So successful was the dinner, that enough Bonds were purchased to more than cover the cost of two bombers.

Rockwell Heads Bond Drive in Hornell

Chief of the industry's War Bond Drive in Hornell, New York, was Kenneth Rockwell, manager of the Steuben theatre. Russell Koontz, local manager for the Dipson Circuit, and Lew Pressler, Hornell independent theatre operator, worked with him on the campaign. So when the Bondmobile came to Hornell, it got a big reception from the local populace.

But one of the biggest coups arranged by Ken and his committee was the announcement by most of Hornell's stores that they would purchase War Bonds with the entire receipts of the day the Bondmobile visited the city. The newspaper also announced that all the money received from all of the ads for War Bonds on the three preceding days would be used to purchase War Bonds, too.

Bonds worth $35,550 were sold during the visit of the Bondmobile. The newspaper was generous with its publicity, going so far as to contribute front page publicity on several occasions. The merchants who bought War Bonds with their day's receipts took several ads in the newspaper, including a full page, and in accordance with its promise, the paper bought War Bonds with all the money received for this ad.

Bond Broadcast Arranged By Purves from Stage

For the opening shot in Canada's Third Victory Loan, Famous Players donated the use of the Tivoli theatre, in Hamilton, Ontario, for the joint broadcast over C. B. C., the show emanating from the stage with Walter Pidgeon as the guest star of the evening. Jack Purves, reporting of the doings, says that a battery of telephones were set up and pledges to buy Bonds were taken and acknowledged over the air. A total of $290,000 was sold in this manner.

In addition to the above amount, a large corporation which was holding an Employees' Victory Bond Rally, 'phoned that they would increase their subscription by $100,000 if Mr. Pidgeon would make a brief appearance. Since the star did just that, the grand total was swelled to $390,000.

Street Dance Spurs Bond Sales in Athens

One of the last campaigns to be put on by Frank Bickerstaff at L. & J. Palace theatre, in Athens, Ga., before shoving off as Ensign Bickerstaff at Boston, was his Bond drive. Cooperation of the radio stations was enlisted and this brought five-spot announcements daily, urging listeners to do their bit. To also spur the sales, a street dance was held, folks participating or just to be a spectator were required to purchase a Bond. One of the features of the evening was a loving cup promoted from a local jeweler and awarded to the best couple of the evening, so decided by audience applause.

WAR AWARD CANDIDATES

These showmen have submitted campaigns within the last few weeks dealing with some phase of the war effort. They are all eligible for the Quigley War Showmanship Award. Those dealing with the scrap drive will also be considered for the Donald Nelson citations.

A. DON ALLEN
Capitol, Davenport, Ia.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CHRIS CHAMALES
Roxy, Delphi, Ind.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

A. C. DETWILER
Manos, Latrobe, Pa.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

JACK FRETWELL
Masonic, Clifton Forge, Va.

MILTON HARRIS
Drive-In, Miami, Fla.

ABE KAUFMAN
Fountain, Terre Haute, Ind.

JACK MARKLE
Coolidge Corner, Brookline, Mass.

JACK MATLACK
Hunt Theatres, Medford, Ore.

LOUIS MERENBLOOM
Viv, Corbin, Ky.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

ALBERT M. PICKUS
Stratford, Stratford, Conn.

JOHN PIVAL
Senate, Detroit, Mich.

JACK PURVES
Tivoli, Hamilton, Ont.

MAX PHILLIPS
Regent, Sudbury, Ont.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

HARRY ROSE
Globe, Bridgeport, Conn.

LAWRENCE ROSENTHAL
Strand, Rockville Center, L. I.

JACK SANSON
State, Manchaster, Conn.

H. E. STEVENS
Avalon, Lawrenceville, Ill.

ARNOLD STOLTZ
Avon, Utica, N. Y.

RALPH TULLY
Strand, Newport, R. I.

Victory Corps Club Launched by Heflinger

To open his "Captain Midnight" serial at the West End theatre, in St. Louis, John Heflinger distributed 15,000 Victory Corps membership cards at nine neighborhood grade schools prior to the opening of the first chapter. As noted on the card, Heflinger coupled the regular serial card idea with the big part kids could take in the war effort through the collection of scrap metal, war stamps, etc. The bottom of the card carried the club pledge which read: "I promise to help Captain Midnight smash the Axis by buying at least one ten-cent War Stamp every Saturday at the West End and by collecting scrap metal and rubber for Uncle Sam." Space was allowed for the holder to sign his name and address. In addition, to each child attending the 14 chapters, gratis admission was given for the last show of the serial.

Hallowe'en Show Proves Successful for Smith

To put over his Halloween show at the Paramount, in Hot Springs, Ark., Clyde Smith dressed his lobby with corn stalks stacked in a Wigwam effect with paper skeletons, pumpkins and all the trimmings. Special Halloween heralds were distributed house-to-house, window cards spotted in the best available places, and window tieups with five and dimes who were advertising their Halloween goods.

Murphy's Want Ad Contest

A classified ad promotion in the *Herald Journal* was landed by Frank Murphy of Loew's State, in Syracuse, ahead of his engagement of "The War Against Mrs. Hadley." The cooperating paper featured scene stills and guest tickets were offered to readers correctly answering questions pertaining to various advertisers on the ad page.

Beat the Coffee Scarcity, Says Stoltz Herald

An ingenious two-fold tinted herald was recently distributed by Arnold Stoltz at the Avon, in Utica, N. Y. The front fold showed a cup of coffee, with the following words in bold type: "Two ways to beat the coffee scarcity." The inside said: "Number 1. See this thrilling expose of the 'black market'; it will give you a better lift than a steaming cup of coffee." This was followed by a cut of George Brent and Brenda Marshall as they appear in "You Can't Escape Forever." Number 2 read: "After the show try a carmel sundae at," etc. The cooperating merchant's ad followed. The entire cost of printing and distribution was met by the sweet shop.

Stearn Gives "Yank at Eton" Special Atmospheric Front

In keeping with the picture, Harry Stearn at the Manring theatre, in Middlesboro, Ky. in advance of "Yank at Eton" dressed all members of his staff in toppers with cutout title letters and playdates. An attractive front was made for the occasion using a cutout from a six-sheet of Mickey Rooney as the center of the display. Large cutout letters all in red, white and blue list the title, beneath this were carried gag lines selling the comedy angle of the picture, while an empty store window in the center of town was utilized for advertising purposes.

Hamilton's Match Boxes

As an institutional slant, Jack Hamilton at the Apex theatre, in Washington distributed match boxes with the covers carrying copy plugging the current show and various facilities to be enjoyed at the theatre, such as a smoking room, nursery room, etc.

Personal Birth Announcement Tied to "What About Daddy"

Creating no end of comment in the neighborhood was the teaser herald distributed by Lige Brien in advance of the Pete Smith specialty, "What About Daddy," at the Kenyon, in Pittsburgh.

It seems that Lige not so long ago became a proud father and to herald the event to his friends, got out a gag birth announcement in the form of a cartoon. The card showed Lige in bed with a thermometer, pointing to fever heat. Standing at the foot of the bed was a drawing of Mrs. Brien holding young Herbie in her arms; a balloon from her mouth carried the words: "Here's a baby boy for you. How about letting me in bed now. Your suffering is over."

Well, personal birth announcement or not, Brien dug one out of the moth balls, had 5,000 of them printed up with the following copy added, printed on the back: "Did Hollywood take my idea? I used the announcement on the opposite side in 1941 and now I see the idea used in a Pete Smith specialty, 'What About Daddy.' Help me decide by seeing 'What About Daddy,' starting at the," etc. These were distributed house-to-house and the controversial effect of the trick herald brought them in to see the featurette.

Brien also distributed safety pins on cards which read: "Cast aside all restraints and laugh aside all buttons. You'll need this pin when you see," etc. In addition the short received marquee mention and the Round Tabler also secured an Oscar which was prominently displayed in the lobby.

Contests in Art Classes Arranged by Fitzpatrick

About two weeks in advance of the showing of "Bambi" at Loew's Poli, in Waterbury, Ed Fitzpatrick tied up with the art classes of the three local high schools for art contests on the production. Special bulletin board displays were set up in each school and all art students were asked to submit their drawings of "Bambi." These were judged later by heads of the combined departments, and cash awards given to the winning student artists. All posters drawn by the students were put on display in the lobby of the theatre on the opening night of the film and then moved to public exhibit at the Bronson Library.

Fitz reports excellent word-of-mouth buildup on the contest from the student bodies in all the schools, the bulletin displays, library display and added announcements on the contest at all school assemblies prior to the showing. The Round Tabler also says the high school attendance at showings of the picture were way above the average student attendance for this type of picture.

Raelson's Hallowe'en Party

Reported as a sellout was the Hallowe'en party put on at the Farrell theatre, in Ozone Park, N. Y., by Leo Raelson. Among the contests run for which promoted prizes were awarded were: apple ducking, cracker eating, pie eating, soda drinking and balloon blowing contests. Special tinted heralds aimed at the youngsters were distributed well in advance, while the show consisted of "Eagle Squadron" and "Annie Rooney".

Navy Display Promoted By Grott for "Midway"

An eye-arresting display was promoted from the U. S. Navy by Harold Grott at the Met, in Baltimore in advance of his date on "Battle of the Midway". Included in the display was a glass enclosed model of the U.S.N. Putnam; a plane propeller blade damaged in the Pearl Harbor attack; a Navy cutlass and a Springfield rifle model 1865 used in the Civil War.

An oil masthead from the gunboat Panay with a sign beside it read: "After the American Yantze River Gunboat, U.S.S. Panay was sunk in December, 1937, by Japanese aircraft, Admiral Harry E. Yarnell, U. S. N. Commander-in-Chief of the Asiatic Fleet ordered divers to the bottom of the river to recover certain articles. Among those recovered for the museum was this oil masthead."

There was also a painting of the rescue of the crew of the German submarine U-103 by the Destroyer Davis. Here, too, a card of explanation was shown. Above the entire display was copy reading: "See our Navy in 'The Battle of Midway' all in natural technicolor." There were also stills spotted around the display.

Effective Front Display Sells "Holiday Inn"

Making use of a large store window in the center of town, Harry Stearn and Ken Carter at Schine's Manring, in Middlesboro, Ky., set up a special display for "Holiday Inn", featuring six-sheets, stills, etc. Numerous midget window cards were spotted around town in the business section and outlying districts. For their front display, the boys used musical notes about 25 inches high, each carrying the title of one of the song hits from the picture, and cutout letters spelling out the title. A special giant board carried stills and cutouts.

A tieup with the music department of a local dime store featured sheet music and recordings of the music from the film, especially "White Christmas" and "Be Careful, It's My Heart."

Teaser Herald Issued For "The Invaders"

A two-fold tinted teaser heralds was distributed by Boyd Scott ahead of "The Invaders" at the Dixie theatre, in Holdenville, Okla. The front cover bore the German words: "Heute Gehort uns Deutschland Morgen Die Ganze Welt." This was signed by A. Hitler.

The inside spread carried the translation: "Today Germany Is Ours—Tomorrow, the Whole World." This was followed with copy, "It Can Happen Here. Our coasts can be invaded. Holdenville and Hughes county farmers can be forced to produce for Nazi overlords! See how Nazis landed from a submarine on the east coast of our continent in 'The Invaders.'"

Deering's Seeing Eye Dogs

Since two local Houston girls own seeing eye dogs, Francis Deering at Loew's State theatre there invited the two girls together with their dogs to attend the showing of "Eyes in the Night". The girls' nightly appearance on the stage with their dogs created quite a bit of interest.

Providence, Rochester Both Induct Recruits on Stage

For their double bill of "Wings and the Woman" and "Between Us Girls" at the RKO Albee, in Providence, George French, manager and Bill Morton, publicist, on the former picture arranged with the local WAAC recruiting office for 24 recent inductees awaiting orders, to be guests of the theatre on the opening night of the picture. It was also arranged for the induction on stage of the newest recruit. The unique angle on this was that the young lady was inducted by a lieutenant of the WAAC'S, the first time that a member of the auxiliary had been allowed to swear in an auxiliary member. The publicity given this event included stories a day in advance and a four and three column cut with a half-column story the following day. The stunt also made news flashes over WEAN and WJAR.

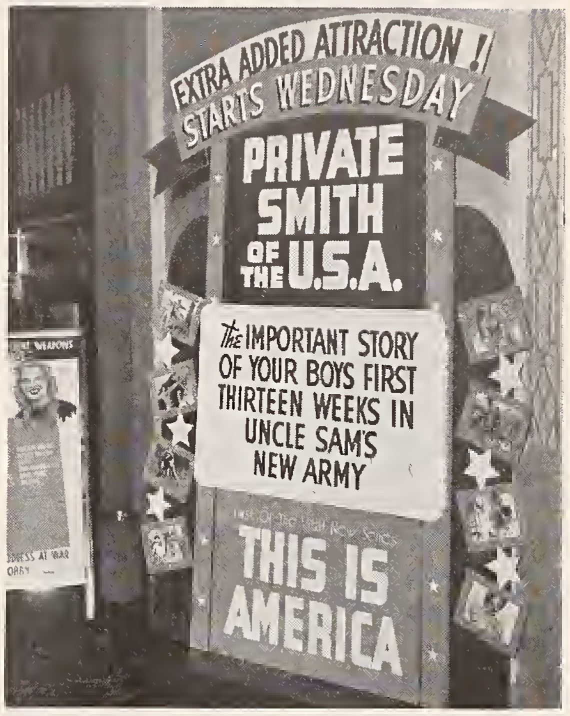
A letter was sent to the Empire Club and the British Club of Providence advising the presidents that this British-made film would be shown; this brought an influx of English patrons. A model airplane shop on the main street devoted a window to model planes, stills from the picture and a window card giving copy, theatre credit and playdates. In addition, one of the leading bookstores gave a window over to "Victory Through Air Power" by Major Alexander P. deSeversky, with a card carrying the following copy: "Read Victory Through Air Power". See woman's place in aviation in 'Wings and the Woman', RKO Albee Theatre.

Urges Shopping In Groups

In connection with "Between Us Girls", the Round Tablers tied up a local market, whereby in their weekly half-page ad they used the following copy: "Between Us Girls, the best way to save gas, rubber, save time, save money is to form a shopping club. Four or five neighbors can use one car. Make one short trip and do all their shopping on one floor, in one store. It's fun—it's patriotic. 'Between Us Girls' is now being shown at the" etc. etc.

A similar tieup was made with another market, which based a window on a full-sheet card which carried stills and copy: "Between Us Girls, and Wives, the Blank market is the place to shop." The card also carried theatre credit and playdates. The local Postal Telegraph window was given over to a display of stills from the picture with credit card, suggestions for the use of the title for women's wear windows was planted with the advertising department of one of the largest department stores.

A tieup was also made with the Brown University campus network whereby they daily, for one week carried four plugs on the picture. The network goes into all fraternity and sorority houses on the campus. Brown University, Pembroke College and Providence College papers carried advisements on the picture. Menus were supplied to four downtown restaurants carrying picture copy and theatre playdate and WPRO, local Columbia outlet, carried four plugs a week in advance of the picture's opening.


EXTRA ADDED ATTRACTION !!
STARTS WEDNESDAY
PRIVATE SMITH OF THE U.S.A.
THE IMPORTANT STORY OF YOUR BOYS FIRST THIRTEEN WEEKS IN UNCLE SAM'S NEW ARMY
THIS IS AMERICA

Effective lobby setpiece sells "Private Smith of the U. S. A." for Arthur Krolick at the Century, Rochester.

Readers announcing induction ceremonies on the stage of the Century theatre, in Rochester, in connection with the opening of "Private Smith, USA," were run in the local papers by Art Krolick starting two days in advance and running through opening day. Announcements were also made over Station WSAY of the induction ceremonies on the stage, and of the premiere. Advance readers were run in the papers five days in advance, with display ads starting two days ahead and through the run.

A strip attached to the regular large lobby display announcing the short subject as an added attraction was featured; a large setpiece was also devoted to the picture and a 40 by 60 advertised the ceremonies on the stage opening night. Officers and employees of the Army Recruiting Station were invited to a screening, the officers gathering in the theatre lobby prior to the show and posing for photos for the dailies.

For the induction ceremonies, the inductees marched through the theatre onto the stage preceded by the Color Guard and the induction officers. Radio announcer from Station WSAY introduced the officers and the events to follow. The ceremonies were witnessed by the families of the inductees and a section was reserved for the men, who remained for the showing of the picture, which followed directly after the ceremonies

1000th Navy Enlistee Entertained by Murphy

Excellent newspaper breaks were garnered by Frank Murphy at Loew's State, in Syracuse, when the 1000th local Navy enlistee was wined and dined by six University of Syracuse co-eds and taken on a round of receptions by municipal officials and civic leaders. Murphy invited the enlistee and party to the theatre to attend "The War Against Mrs. Hadley".

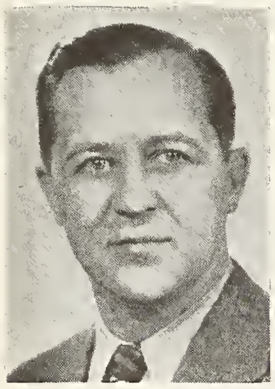
INTRODUCING ON THIS PAGE SOME NEW ROUND TABLERS

Lillian Pennell, a Theatre Owner, Took the Hard Road to Success

Miss Lillian V. Pennell, a new Round Table member, is not by any means a newcomer to show business. But she is one of the few women who has taken the hard road toward obtaining her own theatre. She was born in Chicago, May 28, 1910. Her first job in the theatre was as cashier at the Gem, Cassopolis, Mich., in 1931. Previous to that she had been a stenographer and secretary. Two years as a cashier and she was "sold" on the business. So she went in as a partner in the Cozy theatre, Decatur, Mich. In 1939, she and her partner took over the Heart theatre, Hartford, Mich., and two years later when the partnership was dissolved, she took over the Heart for herself and is managing it today and quite capably, too, judging from the photographs of her exploitation which she has sent us. One of them appeared in the issue of Oct. 31.

C. J. Remington, a Real Joiner and a Successful Showman

The manager of the State theatre, Auburn, Calif., whose first names shall remain unknown* to Round Table members, is best known as C. J. Remington, or Remy for short. Remy started life July 20, 1909, at Sunnyside, Wash. He started in the show business as doorman at the Fox T. & D. in Oakland, Calif., in 1930. He went to the Majestic in Reno, Nev., in 1931 as doorman and artist, having attended art school in Chicago and Oakland prior to entering theatre work. He was promoted to the Wigwam theatre in Reno in 1935 as manager and promoted again to the managership of the Granada in 1935. In December of 1939, Remy was given his present post. He is now vice-president of the local Auburn Lions Club and will automatically become president in January. He is a member of the Tahoe Club, a local organization of men patterned after the Elks which he had joined in Reno. He was chairman of "On to Victory Day" in April of this year and sold $53,000 worth of Bonds and Stamps in that one day. Besides all that he is the proud father of a girl, 12, and a boy, 5.



GREETINGS

November 14th

Lafayette Moore
H. Barker
John McKay
John P. Joneck
William M. Redmond
Cecil Ward
Ed Hamm

15th

Walter Chenoweth
C. V. Bells
Fred Brown
E. T. Sizemore
Dick Offenbacher

16th

Flynn Stubblefield
Jack Reis
John F. Enos
Charles Weisbecker
John J. Tkach
Clifford Boyd
Ed Rosen
George S. Lang
T. C. Carter

17th

Edward J. Mooney

November 17th

Fred Nelson
Joseph Greene
Henry Lowry
Charles A. Boshert
Ken C. Simons
Edward J. Shea
Ralph E. Wallace
Conrad Tapia

18th

Tillie Freedman
Ted Turrell
Forrest F. Shontz
Fred D. Arnn
Joseph Kalusky
Ralph Biamonte

19th

Harry Schwartz
Dave Linton

20th

Billings Booth
Maurice Corkery
Emma Cox
Leo Kulik
William Powelson

Thompson, Native New Yorker, Now at Playhouse, Hicksville

Evan Thompson is a comparative rarity in the managerial field. He was born and brought up in New York City. The big event occurred July 7, 1912. He started as an assistant manager in Paterson, N. J., for P. Adams. He went to the Skouras Circuit as assistant and was assigned to the State in Jersey City as tresaurer. From there he went to Nyack as relief manager and was made manager of the Rockland there in 1936. For a time he was at the Englewood, Englewood, N. J. Then came an interlude in Pennsylvania for the Buckley Circuit. A few months ago he became manager of the Rivoli, West New York, N. J., and resigned from that post a few weeks ago to join the Prudential Playhouses as manager of the Playhouse, Hicksville, Long Island.

JUNIOR SHOWMEN

JEFFERY ELLIOTT, weight seven pounds, to Mr. and Mrs. Leo Raelson, on Thursday, October 29th. The father is manager of the Farrell theatre, in Ozone Park, L. I.

Eight Years on Usher Staff Began Joe Boyle's Career

A frequent contributor to the Round Table columns in recent months, Joe Boyle has recently become a member. Joseph S. Boyle, his official handle, was conferred on him in the home of the bean and the cod on or shortly after October 8, 1912. Like many another showman, he started as a spare time usher. He was only 16 years old when he first worked in the Orpheum theatre, Boston, under Victor J. Morris, one of Marcus Loew's first managers. He spent eight years there as part timer, usher, captain and chief of service. He went to Providence in 1936 as assistant manager under Howard Burkhardt. The same year he was returned to Boston as assistant and treasurer at Loew's State. The following year, he was transferred to Syracuse, N. Y., as assistant. Joe stayed there until his promotion to the managership of Loew's Poli, Norwich, Conn. He is married and that, as he says, "father of one son, three months old, and is he a pip!"

Lester Bostwick Started Theatre Work as a Sign Painter

First job in show business for Lester Bostwick, one of the new members of the Round Table, was as a sign painter for Thomas Saxe, head of the Saxe Circuit. Les worked in Fond du Lac and Green Bay, Wis. After two years he stepped out of the industry and became a public accountant. But in 1938, he joined Fox as manager of the Embassy theatre, Neenah, Wis. Then he was transferred to Milwaukee where he served successively at the Sherman, Venetian, Palace and Paradise theatres. In May of this year he was sent to the Lode theatre at Houghton, Mich., where he is still holding forth.

Most of Cole's Career Spent in Rockaway, Where He Is Now

Lee R. Cole, who is only 22 (he was born June 6, 1920) has been in the show business six of those 22 years. He started as an usher six years ago, during vacation from high school. When he was finished with school he went to work for the man who had the candy concessions in five theatres at Rockaway Beach, Long Island. All but two of these houses closed for the Winter, so Lee went to work for Skouras as a doorman. He returned to Rockaway two years ago as doorman at the New theatre. He was soon promoted to assistant manager of the New and subsequently to manager of the Rivoli, the post he holds today.

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*"I never tell my first names," says Remy.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

TEXAS TOWN OF TEN THOUSAND WANTS good artist, one that can use air brush and do oil and water color work. Prefer one that can do short booth relief if necessary. Answering state age, draft classification, salary expected. BOX 1575, MOTION PICTURE HERALD.

PROJECTIONIST-ASSISTANT MANAGER wanted immediately for practically new 600-seat Daw Theatre at Tappahannock, Va. $25 weekly plus bonus to start. Prefer family man or draft exempt. Write full details. This is permanent job.

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write Box 711, MOTION PICTURE HERALD.

WANTED OPERATOR SMALL WEST TEXAS town no matinees, state salary expected, experience, etc. RIO THEATRE, Fabens, Texas.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

OPPORTUNITY

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write BOX 711, MOTION PICTURE HERALD.

POSITION WANTED

WANTED JOB AS PROJECTIONIST. STATE salary you pay. BOX 1580, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPMENT. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

FOR SALE: 2 ROYAL ZENITH MODEL A-35 M.M. 200-ft. sound projectors. Reasonable. A. LANDOW, 108 Beachway, Keansburg, N. J.

STAGE LIGHTING AT TREMENDOUS SACRIFICE — 400 watt sliding dimmers, $11.95: 1000 watt, $19.95; Interlocking dimmers, all sizes, $29.95; 400 watt Baby spots, $5.55; 50 ampere Arcspots, $35; All sizes G-40 Mogul Prefocus Lamps to 2000 watt, clear, frosted and tinted, 60% discount. S. O. S. CINEMA SUPPLY CORPORATION, New York.

COMPLETE GOOD-ALL SOUND EQUIPMENT for Simplex in good condition $175, two Simplex 3-point pedestals $25 each. BUTLER THEATRE, Butler, Indiana.

CUSHION! CUSHIONS! NEWLY COVERED squab box spring and spring edge. Very reasonable. Parts, accessories and theatre chairs. ALLIED SEATING CO., INC., 36-38 West 13th Street, New York.

WANTED: USED THEATRE CHAIRS, ALL types. Send full description, price. Dealer. BOX 1577, MOTION PICTURE HERALD.

90 K. W. G. E. GENERATOR 3 PHASE A.C. 440 volts complete with switch board. First class shape. $900. FRANK MIRELES, Box 979, Presidio, Texas.

WANTED FOR 200 SEAT THEATRE GOOD USED sound equipment and machines with Mazda lamps. BOX 1579, MOTION PICTURE HERALD.

TWO POWERS PROJECTORS COMPLETE WITH RCA soundheads and complete RCA sound system with stage speakers also two Strong reflector arc lamps and one Wagner motor generator. Make us an offer for quick sale. SHELMAR THEATRE, 736 E. Market, Louisville, Ky.

750 USED AMERICAN SEATING CHAIRS, CUSHion bottoms, paneled backs. HARRIS WARREN THEATRE, Warren, Ohio.

NEW GENERAL EQUIPMENT

16,000 THEATRES GOT THEIRS — IF YOU didn't, send for your copy. Closing out Star Cinema Supply stock. Mammoth bargain bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

BOOKS

MOTION PICTURE SOUND ENGINEERING— 547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

George Cohan Dies at 64; Ill a Year

George Michael Cohan, actor, producer and playwright, composer of several of the country's most notable patriotic songs and a leading figure on the American stage for many years, died on November 5th at his home in New York. He was 64, and had been seriously ill for more than a year.

With him when he died were his wife, Mrs. Agnes Cohan; his son, Private George M. Cohan, Jr.; his three daughters, Mrs. George Ronkin, Mary Helen Cohan and Georgette Cohan, and Gene Buck, former president of the American Society of Composers, Authors and Publishers, and his closest friend.

Funeral services were held last Saturday at St. Patrick's Cathedral. Burial was in the family mausoleum at Woodlawn Cemetery, New York.

Mr. Cohan was awarded a Congressional medal for his composition, "Over There," one of the most outstanding of his contributions to Americana over a long period of productive years in the theatre.

The actor, who had seen but little of Hollywood during a career in the theatre which began when he was eight years old, last year consented to a motion picture based on his life. Warners released "Yankee Doodle Dandy" this year, with James Cagney in the leading role as the "song and dance man."

George M. Cohan was born in Providence on the Fourth of July, and throughout his years in show business patriotism was a feature of his shows. In his early years he was known as a vaudeville performer, but later achieved recognition for his work in serious drama.

A trouper at the age of eight, he was a successful song writer before he was 21. He wrote his own words and music, sang his own songs and danced to his own music, and wrote, directed and appeared in his plays. He wrote more than 50 plays, including several variety sketches and hundreds of songs of all types. President Franklin D. Roosevelt presented to him a gold medal under a special act of Congress dated June 29, 1936, for composing "Over There," in 1918 and "It's a Grand Old Flag," in 1905. The President made the presentation at the White House, at a time when Mr. Cohan was impersonating the President in the musical show, "I'd Rather Be Right."

His earliest days on the stage were as a part of the group known as "the Four Cohans," including his father, and mother, Jeremiah and Helen Cohan, his sister, Josephine, and himself. From that time followed a career carried on at a high tempo practically until the time of his death.

Joseph Flynn

Joseph J. Flynn, 80, theatreman, died at his home in Lawrence, Mass., November 1st. Mr. Flynn was born in Ireland. After attending Lawrence schools and working in a mill, he became connected with the Lawrence Opera House in 1881 as stage and advertising manager. He also was an operator of summer park theatres some years ago.

William Cutts

William Cutts, 70, former motion picture theatre owner, died in Portland, Ore., November 9th following a protracted illness. He opened the Kenton theatre in Portland in 1920.

Mary Ashman

Mary Ashman, head usher at Tri-States Des Moines theatre, was killed in an accident November 1st, when the automobile in which she was riding side-swiped two Army trucks.

Edna May Oliver, Noted Actress

Edna May Oliver, actress of stage and screen, died in Hollywood November 9th of an intestinal disorder, which had forced cancellation of her motion picture work and a part in a radio show. She was 59.

Miss Oliver knew success and failure in traveling stock, on the New York stage and in the old silent films before she settled in Hollywood 10 years ago and found permanent screen fame in playing a seemingly endless series of crotchety old spinster aunts.

The spinsters she played always had a heart of gold and a streak of sentimentality which was concealed behind a shrewd and officious front.

Her career started at the age of 17 with a light opera company touring New England. After various stage roles, Miss Oliver went to Hollywood in 1923 and appeared in "Icebound." She returned to the stage for a revival of "Showboat." Then she went back to Hollywood and since has appeared in many films.

Among her films were "Romeo and Juliet," "Parnell," "Rosalie," "Little Miss Broadway," "The Conquerors," "Ann Vickers," "Little Women," "The Tale of Two Cities" and "David Copperfield."

She was born Edna May Nutter in Boston. In 1929, Miss Oliver was married to David W. Pratt, a New York broker. The marriage ended in divorce in 1933.

E. Max Bradfield

E. Max Bradfield, 44, former Pacific Coast orchestra leader, died November 2nd of a heart attack in Sacramento, Cal. He played at the Senator theatre there and also operated a theatrical booking agency in Los Angeles, and later one at Salt Lake City. He was a native of Hungary.

Ralph Grossman

Ralph Grossman, 41, motion picture operator at the subsequent run Lemay theatre, in South St. Louis, was killed November 4th when his automobile, in which he was returning home from work, crashed into a telegraph pole.

Equip Rochester USO Center

Theatre managers and theatrical unions in Rochester, N. Y., are spearheads of the drive to equip a USO center to be opened there soon. Proceeds from a scrap matinee held at the RKO Palace, Loew's Rochester and the 13 Schine houses will be given to the center. Members of the stagehands union will provide a piano and other equipment, and members of the operators' union will supply a projector. Michael Mungovan of the stagehands and Fred Boekhout of the operators are on the general committee to equip the center.

Author Sues Columbia

Claiming use of her material without compensation, Marie McMillin last week filed suit for $5,000 in the New York supreme court against Columbia Pictures, Inc. The suit alleges that the story material was submitted to Columbia at its request and was used in the film "Parachute Nurse."

Thomas Altec Credit Manager

In accordance with its promotion-from-the-ranks policy, Altec Service Corporation has promoted P. F. Thomas, formerly credit manager of the Detroit district office, to general credit manager at the New York office. F. J. Morin of the Altec accounting department has been promoted to the Detroit credit manager.

IN NEWSREELS

MOVIETONE NEWS—No. 18, Vol. 25.—Republicans gain throughout nation; Dewey New York Governor. . . . Australian troops capture Kokoda in New Guinea jungle. . . . FBI graduates wartime class. . . . Marines' commander marks anniversary of fighting force. . . . Pictorial illustration of "The Star Spangled Banner" with Fred Waring and his orchestra.

MOVIETONE NEWS—No. 19, Vol. 25.—U. S. strikes in Africa; newsreel analysis of attack on Africa; President announces the offensive.

NEWS OF THE DAY—No. 216, Vol. 14.—On the Kokoda front in New Guinea. . . . GOP sweeps the elections; Dewey hails national unity. . . . Marines at Guadalcanal take more Jap prisoners. . . . Marine Corps 167 years old. . . . 140,000 gallons of gasoline up in flame. . . . Grade-A fashions made of milk.

NEWS OF THE DAY—No. 217, Vol. 14.—U. S. invades Africa. . . . Rough Riding WAAC's. . . . WAVES on march. . . . Army vs. Notre Dame.

PARAMOUNT NEWS—No. 21.—Hope vs. Crosby in golf. . . . Coffee lovers line up for favorite beverage. . . . 140,000 gallons of gasoline burns. . . . The battle in the Pacific: Hawaii, Solomon Islands, Kokoda; eyewitness account.

PARAMOUNT NEWS—No. 22.—Summary of action in the American invasion of Africa. . . . WAVES on the march. . . . WAAC rough riders. . . . 18-19 year old lads enlist.

PATHE NEWS—No. 21, Vol. 14.—Battle of New Guinea. . . . Big Republican victory in elections. . . . Marines hold at Guadalcanal. . . . Crosby and Hope in golf benefit.

PATHE NEWS—No. 22, Vol. 14.—U. S. opens second front.

UNIVERSAL NEWSREEL—No. 134, Vol. 15.—Marines hold firm in Solomons. . . . MacArthur's men take Kokoda. . . . General Holcomb re-pledges Marines. . . . Rock slide wrecks freight. . . . Dewey victor; calls for national unity. . . . High school wins scrap contest. . . . Ex-Lieutenant Commander now a Marine private.

UNIVERSAL NEWSREEL—No. 135, Vol. 15.—Yanks invade North Africa. . . . Allied war council at work in Washington. . . . President reassures French people. . . . Bust of Mussolini turned in for scrap. . . . Brazil speeds war effort. . . . Notre Dame vs. Army.

Hirliman Wins Court Approval in Plea

The appellate division of the New York supreme court this week unanimously upheld Justice Kenneth O'Brien's order directing General Aniline and Film Corporation to grant George Hirliman, independent producer, and his attorneys a general discovery and inspection of all its books, records and documents pertaining to 34,000 feet of Agfa film sold to and used by Mr. Hirliman in the production of "Fight On, Marines."

Mr. Hirliman brought action against Aniline, Agfa Raw Film Corporation and Agfa Ansco Corporation for the recovery of $300,000 in damages claimed sustained by him as a result of latent defects in the negative raw stock used in making the film.

Aid N. Y. Hospital Fund

The New York City branch of the theatres division of the War Activities Committee has pledged its aid in the 1942 campaign of the United Hospital Fund. More than 1,000 independent and circuit houses in greater New York began a one-week drive on November 9th. Theatres exhibited a special trailer made by the March of Time and erected lobby collection booths.

Reopen Chicago House

The Empress theatre in Chicago, formerly burlesque house, has been completely remodeled and opened on a continuous motion picture policy.

PRC Opens New Office

New quarters for Producers' Releasing Corporation have been opened in Seattle. Lloyd Lamb is manager of the exchange.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

Balancing Reduced Projection Light

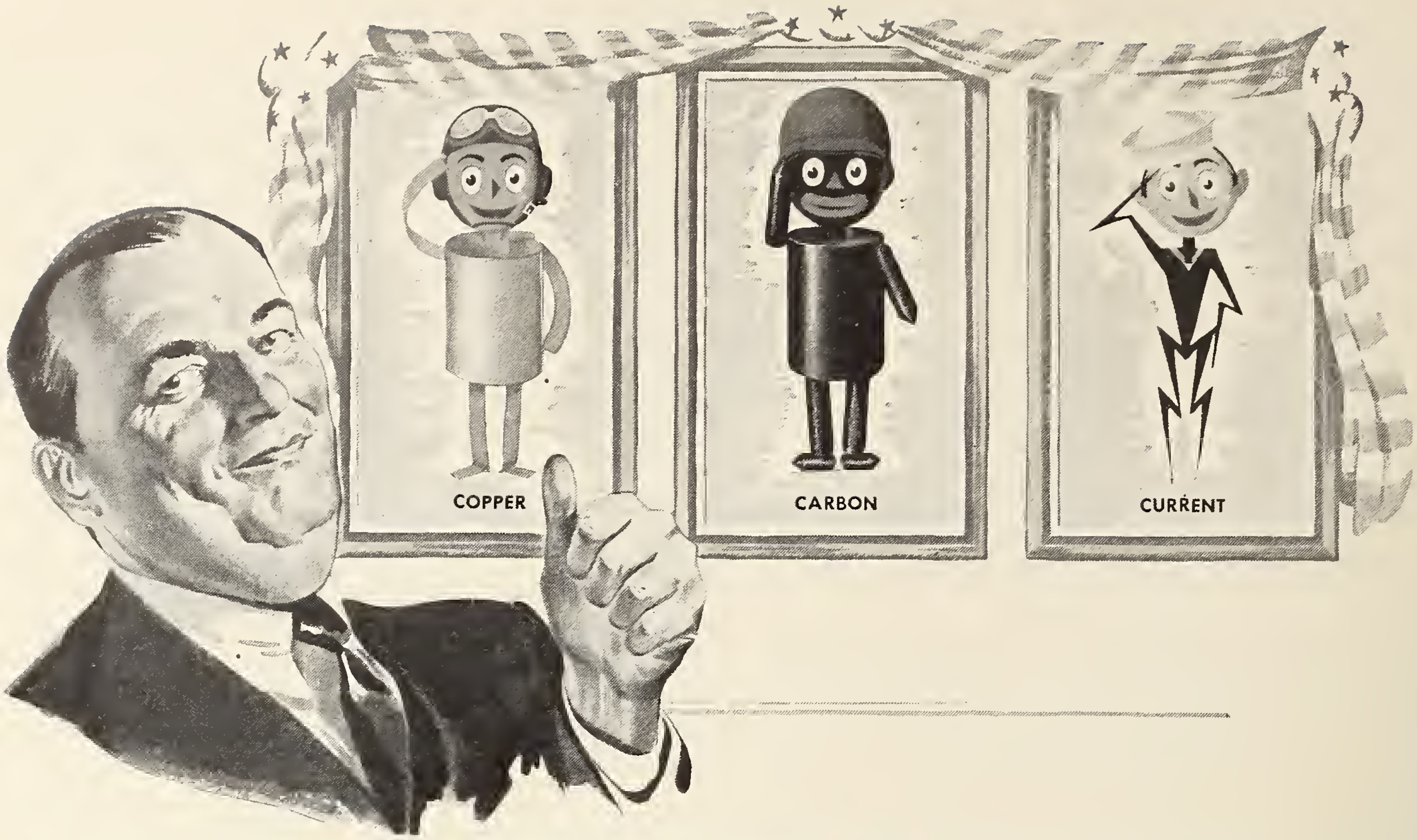
•

Planning for Comfortable Vision

•

How Remodeling Reclaimed an Obsolete Theatre

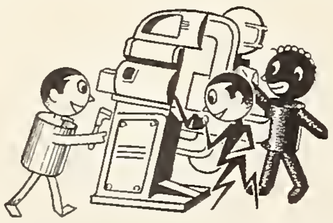
NOVEMBER 14, 1942



"I HAVE 3 C'S IN THE SERVICE!"

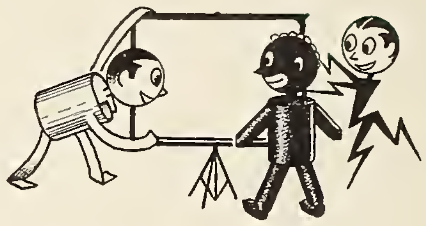
You can feel *personally* proud if you've sent Copper, Carbon and Current into war service!

You make a very real and important contribution to America's war effort when you give our fighting forces more of the 3 C's—Copper, Carbon and Current . . . Yet it's a sacrifice you can make without lowering your standards of service to your customers. Follow these steps to keep your projection bright and sharp —while using less of the 3 C's in your theatre:



KEEP YOUR PROJECTOR IN 1-A CONDITION

Your projector is a morale-soldier on the home front. Don't let it slip into 4-F condition. Let your nearest RCA Theatre Supply Dealer keep your projector in fighting trim—thus helping you save on current and preventing breakdowns.



WHEN THE SCREEN IS RCA SNOWHITE— YOU SAVE ON LIGHT!

You know that the *whiter* the screen—the less light you need. RCA Snowhite gives you the finest projection results obtainable—because it makes a maximum use of the projected light.

• • •

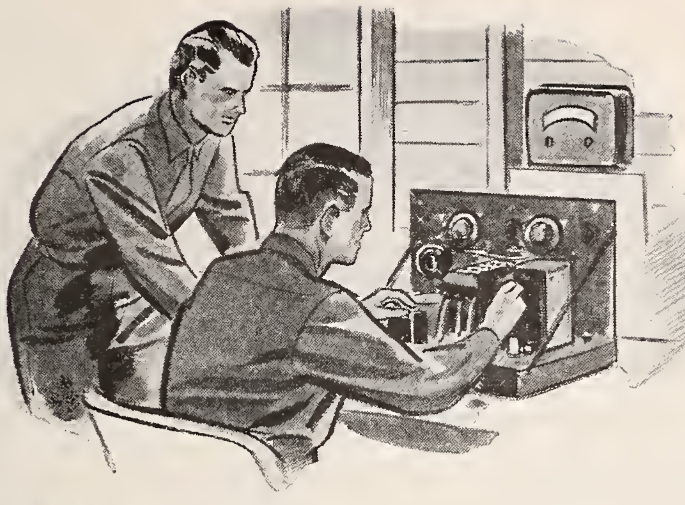
Here's your chance to do something important. Free the 3 C's for war work: use less Copper, Carbon and Current! See your RCA Theatre Supply Dealer. Or write RCA Manufacturing Co., Inc., Camden, N. J.

★ BUY WAR BONDS *EVERY* PAYDAY ★

RCA

RCA THEATRE EQUIPMENT

RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers



60° F BELOW ZERO

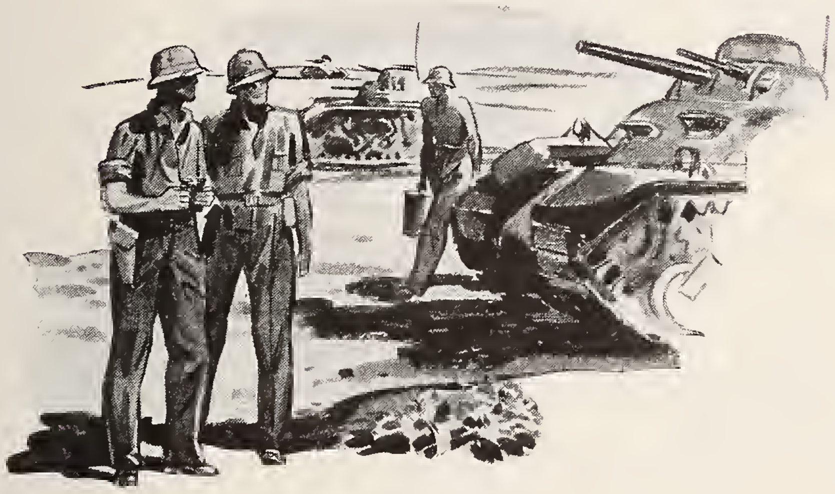
Radio equipment for the U. S. Army Signal Corps is tested at this low temperature to insure reliable operation under the toughest conditions.

Inoculating war supplies against chills and fever

WAR equipment, like fighting soldiers, must be physically fit to stand the stresses of varying temperatures. That's why—to help insure the efficiency of vital supplies—advanced refrigeration is urgently needed for the Army, the Navy, war industries and hospitals.

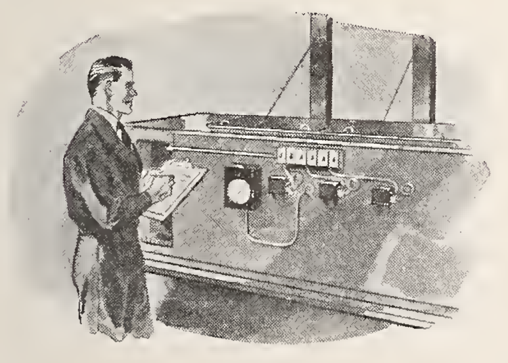
Refrigeration equipment to fill these war needs is being turned out in ever increasing quantities by the men in our plants. This is the new equipment which, for a time, you are doing without so that it may serve a more important part in the war effort.

Your G-E dealer, however, will do everything he can to help keep your present G-E equipment running efficiently for the duration. Look for his name in the Classified section of your Telephone Directory. *General Electric Company, Air Conditioning and Commercial Refrigeration Department, Division 25711, Bloomfield, New Jersey.*



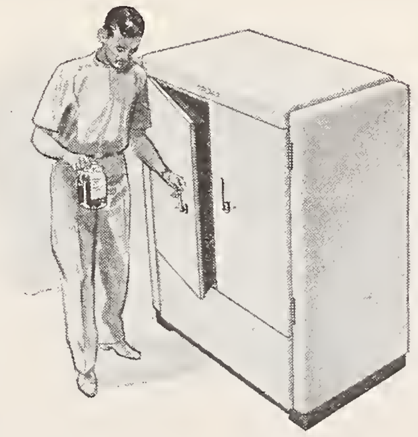
35° TO 45° F

Wherever our armed forces go . . . desert, sea or jungle . . . perishable foodstuffs must be kept within this temperature range to prevent spoilage and waste.



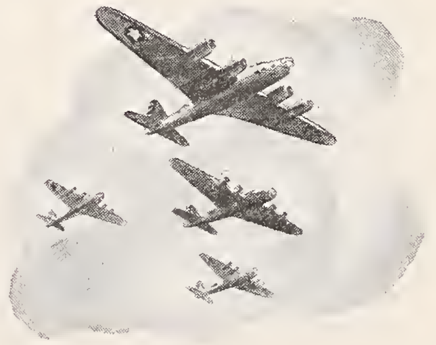
0° TO 75° F

That's the range of temperature in this G-E test cabinet. It is used for testing specimens of electric cables that go into some of the nation's finest fighting ships.



36° TO 40° F

Blood banks require rigid temperature control within this range. G-E refrigeration—used in pioneer installations four years ago—has been adopted by hospitals all over the country.



75° F BELOW ZERO

This temperature is encountered in the stratosphere. It means that every vital piece of equipment used at this altitude must be subjected to rigid low temperature tests.

GENERAL ELECTRIC

"I can see that this is beautiful, long-wearing fabric—BUT I DON'T SUPPOSE I COULD EVER GET DELIVERY"
"That's where you're wrong, Mr. Baker! . . . Cordo is a non-priority fabric. I CAN GET THIS MATERIAL FOR YOU RIGHT AWAY!"
Photo courtesy Ideal Seating Co.
TOUGH, THRIFTY
GOOD LOOKING

DO YOUR RE-UPHOLSTERING NOW

with Cordo the new *non-priority* fabric

for theatre seating

CORDO is *good news* to thousands of theatre owners, who have been unable to re-upholster seats due to priorities on wool and leatherette. CORDO is America's finest thrift-fabric for theatre seats. Everybody knows you *can't beat corduroy* when it comes to taking *rough treatment!* CORDO — developed by A. D. Juilliard and Company—has all these *extra* advantages:

DURABILITY: Cordo's deep, firmly anchored pile *gives* with friction, instead of fighting against it. Cordo's exclusive "Neva-Wet" process keeps the fabric cleaner *much* longer, by resisting soil and perspiration.

ECONOMY: Cordo costs *much less* than fabrics of equal quality and smartness.

APPEARANCE: Cordo is a smart, luxurious looking fabric that will improve the appearance of your theatre. Comes in 10 beautiful shades. Stays fresh and new-looking.

COMFORT: Cordo's soft-ribbed construction "cradles" and relaxes the body. Warm in winter, cool in summer. Easier on clothes.

SEAT TESTED BY 1,000,000 BOYS

The coupon below will bring you a selection of actual CORDO samples in the 10 beautiful harmonizing colors now available. Mail it today.

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AMERICA'S FINEST THRIFT-FABRIC
FOR THEATRE SEATING
Made exclusively by JUILLIARD

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Without cost or obligation send me samples of CORDO and list of theatres which have already adopted it.

Name ....
Theatre ....
City.................... State..............

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Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Guidance in Selecting Theatre Air Raid Devices

IN SETTING up a sort of testing laboratory for the purpose of advising theatre management on the selection of air raid protective devices, the Society of Motion Picture Engineers offers its technical resources to theatre management in a most practical way. The committee for this purpose—really a subcommittee of the Theatre Engineering Committee headed by Dr. Alfred N. Goldsmith—has already begun investigations of the various gadgets and materials which have been appearing on the market during the past ten months.

This group of SMPE members, called the Subcommittee on Civilian Defense in Theatres, appeals to theatre owners and managers for such information or experience data as they may have concerning air raid protective materials and devices. In a communication to BETTER THEATRES on the needs and aims of the committee, its chairman, Henry Anderson of Paramount, states that such information will greatly help the members in their efforts to provide authoritative guidance to theatre people on this new class of products. Inquiries as to the suitability of certain products for the job they are supposed to do, are of course solicited. All communications should be addressed to Mr. Anderson as chairman of the subcommittee, in care of the Society of Motion Picture Engineers, Hotel Pennsylvania, New York.

The regulations of the Office of Civilian Defense are rather lenient concerning these devices and materials, about which few people are sufficiently informed to buy intelligently.

"The committee intends to investigate the principal devices and equipment on the market and to be in a position to advise theatre managers as to which are and which are not effective and suitable," Mr. Anderson explains. "The committee hopes in this way to save the industry many thousands of dollars which it might otherwise spend needlessly, and also to improve the protection and safeguards adopted by the industry. All of this will, of course, be done with the co-operation of the civilian defense authorities.

"The committee has already had meetings with engineers, chemists and other representatives of manufacturers of plate glass and of coatings for preventing shattering of plate glass. In this way the committee has collected a large quantity of material on this subject and has already come to a realization of the fact that this is a very serious problem requiring thorough technical analysis and investigation.

"The committee has also investigated luminous paints for exit and directional signs and has observed the limitations of such materials. They cannot and should not be used indiscriminately without a thorough appreciation of their properties, such as weathering, durability, visibility, etc. It is further proposed by the committee to investigate blackout materials, fire-fighting equipment, emergency lighting systems, structural protection, alarm intercommunication and other types of notification systems."

Besides Mr. Anderson, the civilian defense subcommittee is composed of E. R. Morin, Connecticut theatre inspector; Gilbert Tyler, Employers' Liability Assurance Corporation; James Frank, New York branch manager for the National Theatre Supply Company; E. W. Fowler, National Board of Fire Underwriters; F. E. Carlson, General Electric Company; Ben Schlanger, theatre architect, and C. H. Horstman of RKO Theatres.

Alert Merchandising

Showmanship fully alert to the significance of the physical theatre to the service it gives its community was interestingly demonstrated recently by Claude E. Leachman, who operates three houses in Stillwater, Okla., in affiliation with the Griffith circuit. A few weeks ago he published a four-column newspaper advertisement which had this theme, as expressed in the copy:

"We offer our patrons the greatest screen productions available, *but* there is more to theatre entertainment than outstanding screen attractions."

Then he went on to point out that important factors in the entertainment of the public which the exhibitor must look out for, are the comfort, convenience, health an dsafety of his patrons. Part of the copy dealt with the training of employes in courtesy and with the service they were supposed to render.

That, we submit, is merchandising.

ON THE THEATRE FRONT. Picturing a scene that may become more common as the wartime manpower problem grows. This is in the projection room of the Logan theatre in Logan, W. Va., one of two C & M houses in that city, both of which have women projectionists—or shall we say, projectionistes? Here Alex DeFobio, chief projectionist for C & M in Logan, instructing Miss Grace Trapasso, now on the Logan theatre staff.

Wartime Floors

Composition floors: The Government has seen fit to interpret its order restricting construction, just to make sure that nobody gets the idea that he can install composition flooring without specific WPB consent. It is now expressly ruled that the laying of all floor materials that are cemented in place, such as asphalt tile, linotile, rubber tile and linoleum, come under the prohibitions of the construction order, whether installation is associated with new construction, structural remodeling or general rehabilitation.

Carpeting: Woven floor covering of the established all-wool types are available, as has been pointed out previously in these pages—*but* the amount of it is getting smaller all the time, say the manufacturers and their dealers. In these times, this can hardly be interpreted as a trick to stimulate sales. It is definitely an authentic warning to those who would normally be replacing their carpeting during the next few months. . . . There will of course be wool-rayon carpeting in patterns and weaves suited to theatres.

•

The interior decoration of the Midway theatre in Forest Hills, L. I., pictured in the October 17th issue of BETTER THEATRES, was done by Rambusch as stated; the lighting, however, instead of being included in the decoration contract, was installed for the most part by Kliegl Brothers. This included fluorescent cove stripping in the lobby dome, downlighting and practically all other illumination in the auditorium, and the mural projectors in the unusual main foyer.

—*G. S.*

Let Your Screen Balance Reduced Light at the Arc

By CHARLES E. SHULTZ

DEPRECIATION OF the reflectivity of the motion picture screen is without an equal as the most unrecognized of all conditions that must be fought as an insidious source of projection inefficiency.

There are several contributing causes for failure to appreciate the progress and extent of screen depreciation. First in importance is the complete lack of comparable values. We are accustomed to compare things with other similar things and judging their utility, or lack of it, by direct observation. For example, when the tread has worn off of one of our automobile tires but still remains on the others, we are immediately conscious of the depreciation of that tire in *comparison* to the others which still have treads. There is only one screen in a theatre and therefore no similar value with which to make a comparison.

If the exhibitor with a screen several years old, who sincerely believes that his screen depreciation is negligible, could purchase half of a new screen of the same kind as his old one, and install this half beside half of his old screen, he would be shocked at the direct comparison when a picture was projected! As a matter of fact, the light reflected from the new half would be about 40% brighter than that from the old half, and the *color* of the reflected light from the two halves would be entirely different.

There are other reasons that make screen depreciation difficult to detect, among them being the very gradual loss, which is never rapid enough to allow a memory comparison.

RATE OF AGING

In addition to these "hidden factors," the screen behaves strangely in regard to the rate of depreciation. During the first six or eight months the depreciation is very rapid, but thereafter it gradually slows up. This change in rate is different for various makes of screens, but follows the same general pattern of retarded rate as time goes on.

At first glance this would seem to suggest that after the first year it would be just as well to keep the screen for several more years, as the rate of depreciation is constantly decreasing. *This is not true, however, because the loss in reflectivity during the first year is so great that replacement at the end of this time is the only means of obtaining satisfactory screen results.* The damaging loss in initial reflectivity has already taken place, and the added losses which follow will take their toll from a screen that is already inefficient.

Projection engineers are constantly reminding exhibitors of these losses because they have at their disposal instruments capable of making direct measurements of the number of foot-lamberts of light reflected from screens of various ages and can readily *see* the hidden depreciation, just as you are able to see the tread wearing on your automobile tire. Many progressive exhibitors use a light meter to measure the light *incident* upon the screen periodically, to maintain a standard light output from the projection system. Unfortunately, however, such light meters are rarely suitable for accurate measurement of the light *reflected* from the screen. Instruments for measuring light reflected from the screen in foot-lamberts are costly and usually require special skill to be operated accurately. This is most unfortunate as this measurement is one of the most sorely needed guides in the theatre.

DECREASE IN REFLECTION

Lacking these instruments it becomes necessary to establish an average value for reflectivity depreciation on a basis of screen age. The reflectivity depreciation of the average screen under normal conditions can be set at approximately 40% when the screen is from 18 to 24 months old.

The great significance of this depreciation now becomes urgently apparent under present war conditions, which have made it necessary to reduce arc power to minimum wherever possible.

Arc power reductions result in greatly reduced light output from the projection system and places a very real responsibility on the screen to produce efficient results.

In a great many cases the size of the screen has been so large that even at the upper limits of arc power the screen brightness has been barely acceptable. *Now when a reduction from maximum to minimum arc power is made to conserve carbons and copper, the light output is decreased from 18% to 25% below that at which it was.*

The original picture brightness could be regained at the lower arc power if longer focal length lenses were available which would make it possible to reduce the screen area covered by the picture by the same percentage as the light output has been reduced. These lenses are not available, however, for the duration, even if picture area reduction were acceptable.

Happily, screens are available, and practically certain to remain so. A theatre can have a new screen every year at *no* cost. This is the reason: If you have reduced your arc power from maximum to minimum in order to conserve copper, you are not only a patriotic American, but you have saved from 14% to 25% of the power you used last year, 50% of the positive carbons, and 33 1/3% of the negative carbons, as shown in the following table:

Suprex Arc:
8 mm. Positive × 7 mm. Negative

	Screen Lumens in Arbitrary Units	Arc Watts	Carbon Consumption Rate in Inches per Hour	
Maximum Power 65 amps. 36 volts	100	2340	Positive 13.5	Negative 4.5
Minimum Power 56 amps. 36 volts	82	2016	Positive 6.5	Negative 3
Per Cent Decrease	18%	14%	Positive 52%	Negative 33%

Suprex Arc:
7 mm. Positive × 6 mm. Negative

	Screen Lumens in Arbitrary Units	Arc Watts	Carbon Consumption Rate in Inches per Hour	
Maximum Power 50 amps. 36 volts	100	1800	Positive 13.5	Negative 4.5
Minimum Power 42 amps. 32 volts	74.5	1340	Positive 6.5	Negative 3
Per Cent Decrease	25½%	25½%	Positive 52%	Negative 33%

If the exhibitor cares to review last year's carbon and power bills and deduct the above percentages, he will be convinced that a new screen will not cost him one cent!

The Government has expressed the belief that the motion picture is an essential instrument of morale. The value of screen entertainment depends importantly upon the quality of the projection. A picture of poor image quality carries no dramatic conviction, creates no gripping illusion.

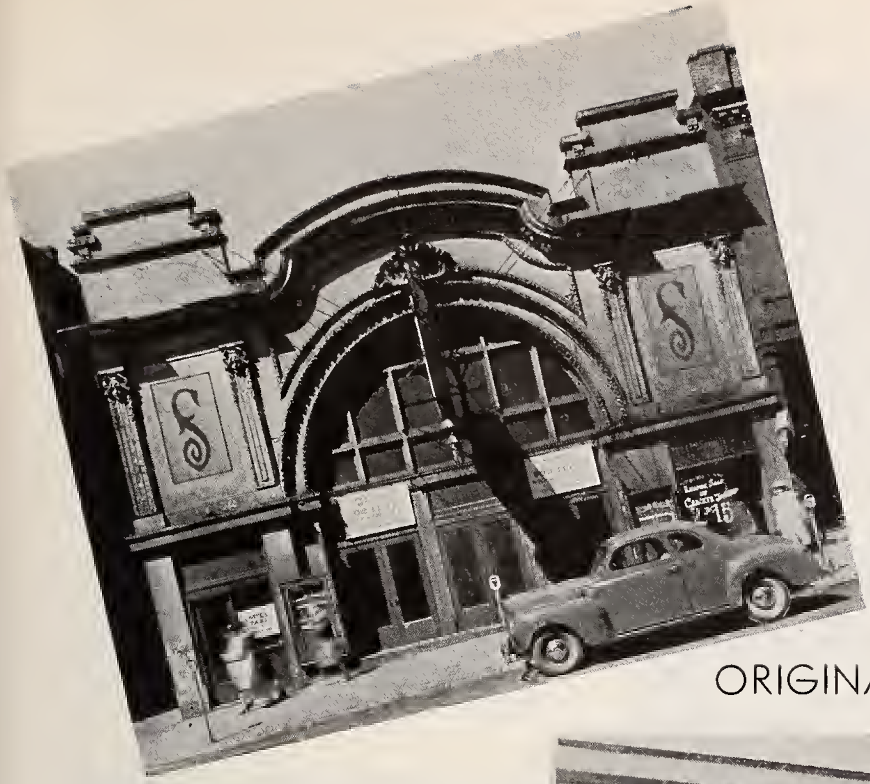
The exhibitor who is patriotic enough to reduce arc power to further the war effort must certainly be patriotic enough to use part of the money saved from this power and carbon reduction toward yearly screen replacement. And he doesn't have to be *too* patriotic in order to do this either—when he realizes that the reflected light from a new screen is greater at minimum arc power than the light reflected from an old one at maximum arc power.

[*Mr. Shultz is well known to readers of* BETTER THEATRES *for his previous contributions, among which was the series of articles on projection efficiency recently completed. A member of the firm of Heyer-Shultz, manufacturers of metal projection arc reflectors, he is director of his company's research activities.*]

RECLAIMED FROM LONG OBSOLESCENCE

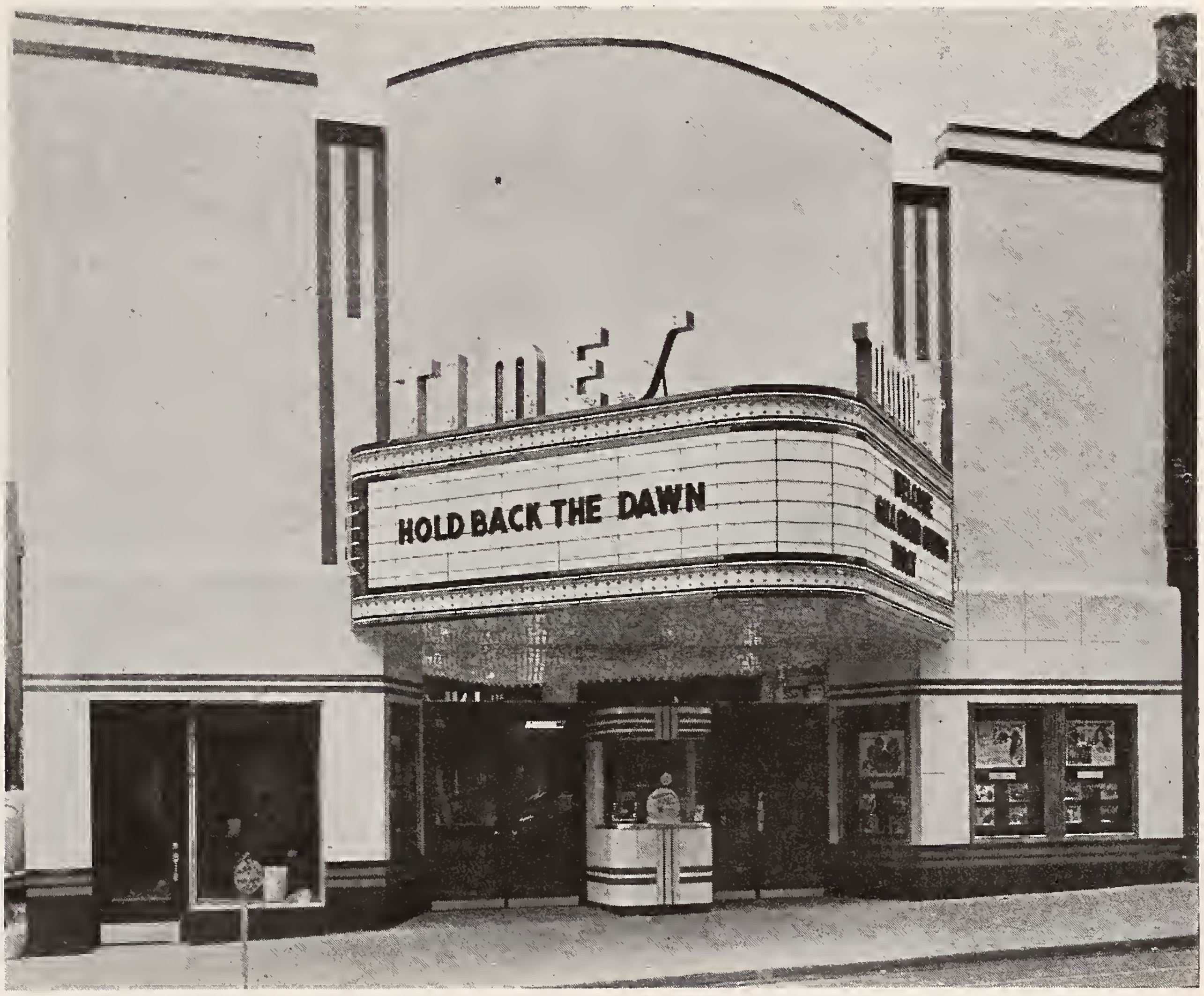
¶ Picturing the Alliance Theatre Corporation's new Times theatre in Anderson, Ind., created by remodeling an old theatre structure of nickelodeon type.

Architect: IRVING KARLIN, Chicago.

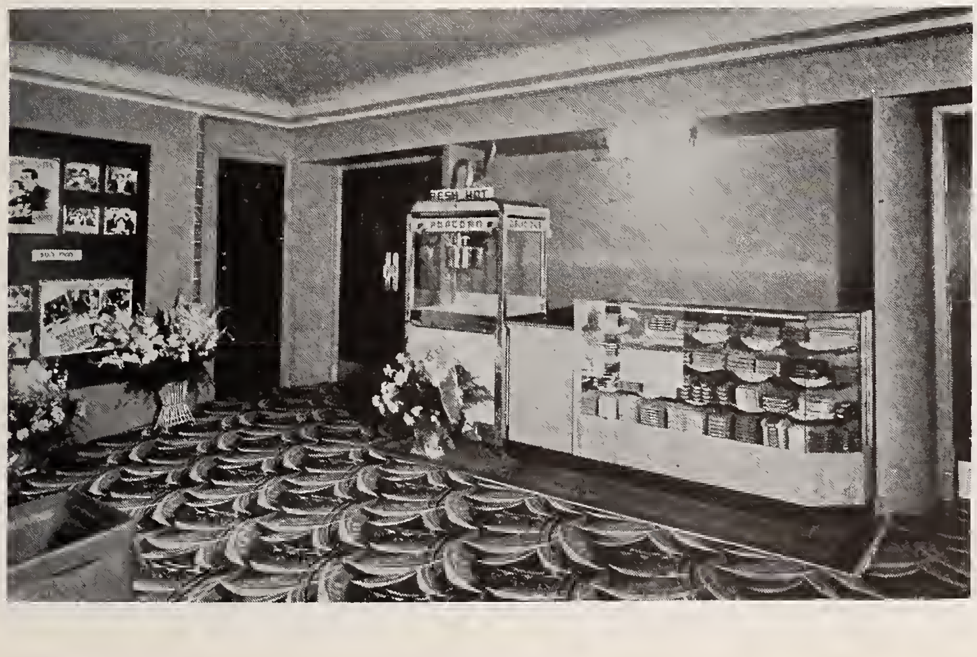


ORIGINAL FRONT

■ Reminiscent of the early days of the motion picture, the building housing the Times theatre, once a "picture show" but long in disuse, has been transformed into a modern 700-seat theatre by resourceful use of architectural materials, all of which, as well as the equipment, had been ordered prior to wartime restrictions. Reconstruction was under the supervision of Lewis Harris of Alliance. The front is of cream porcelain enamel trimmed in burgundy at entrance level, white stucco above with burgundy porcelain enamel across top. A modern marquee carries Wagner attraction equipment, poster frames are stainless steel.

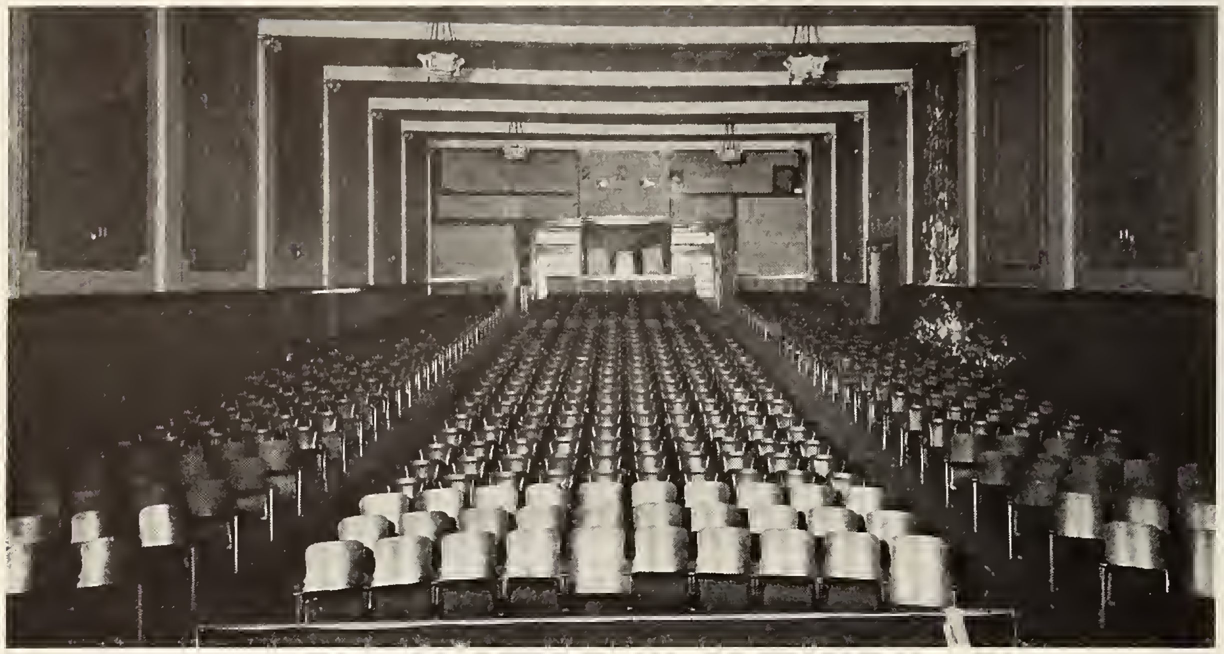


THE NEW FRONT



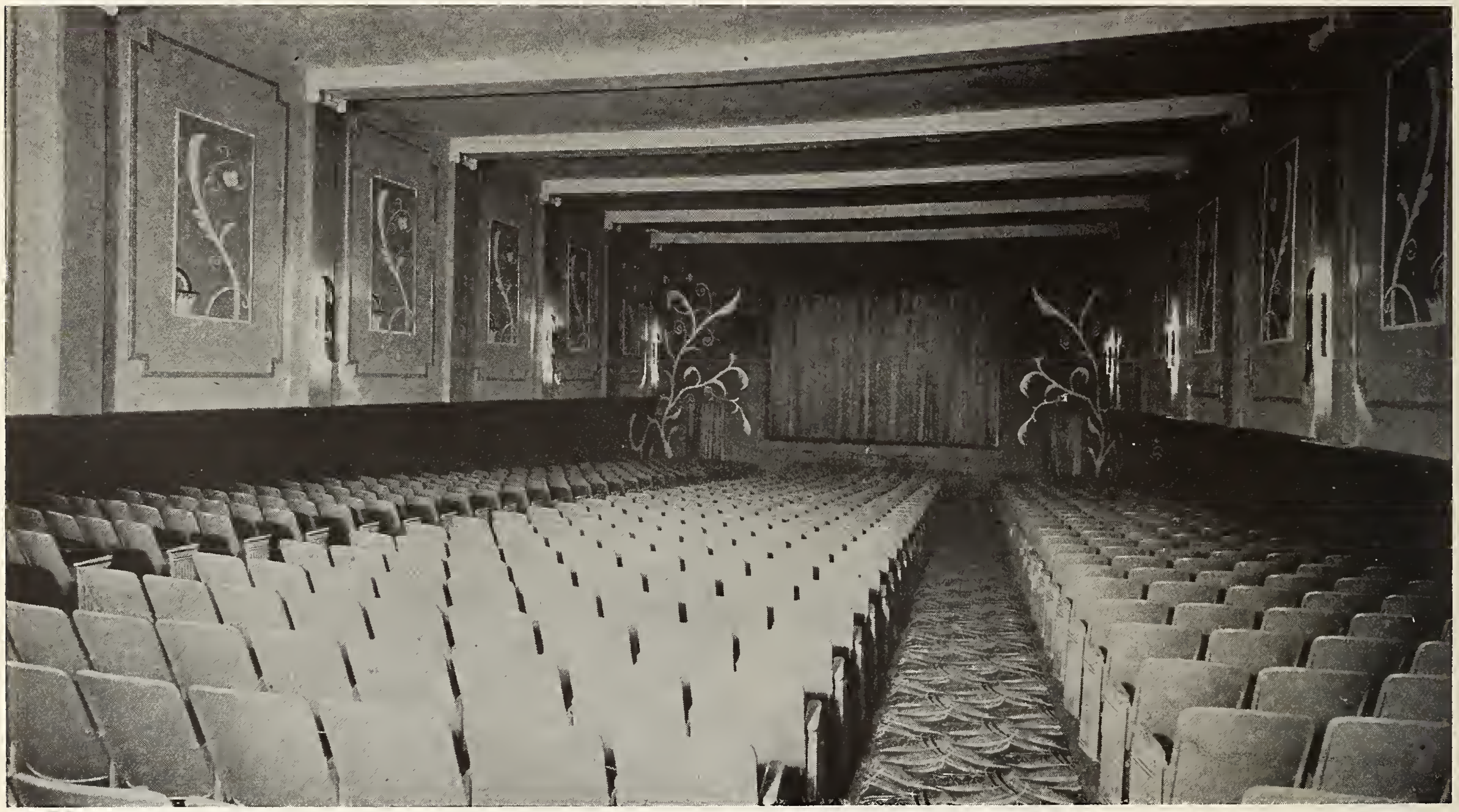
■ At left is the foyer, fashioned from old lobby space in modern style, with plaster walls painted coral, recessed opposite the entrance to provide for a confectionary nook, equipped with blonde veneer candy case fluorescent-lighted, and a Manley popcorn machine. The ceiling is plaster painted pale yellow, and around the cornice is a cove containing a double row of pink neon, while at center is a reflector downlight to illuminate the carpet, which is Alexander Smith Velvet with gold, black and taupe on a red ground.

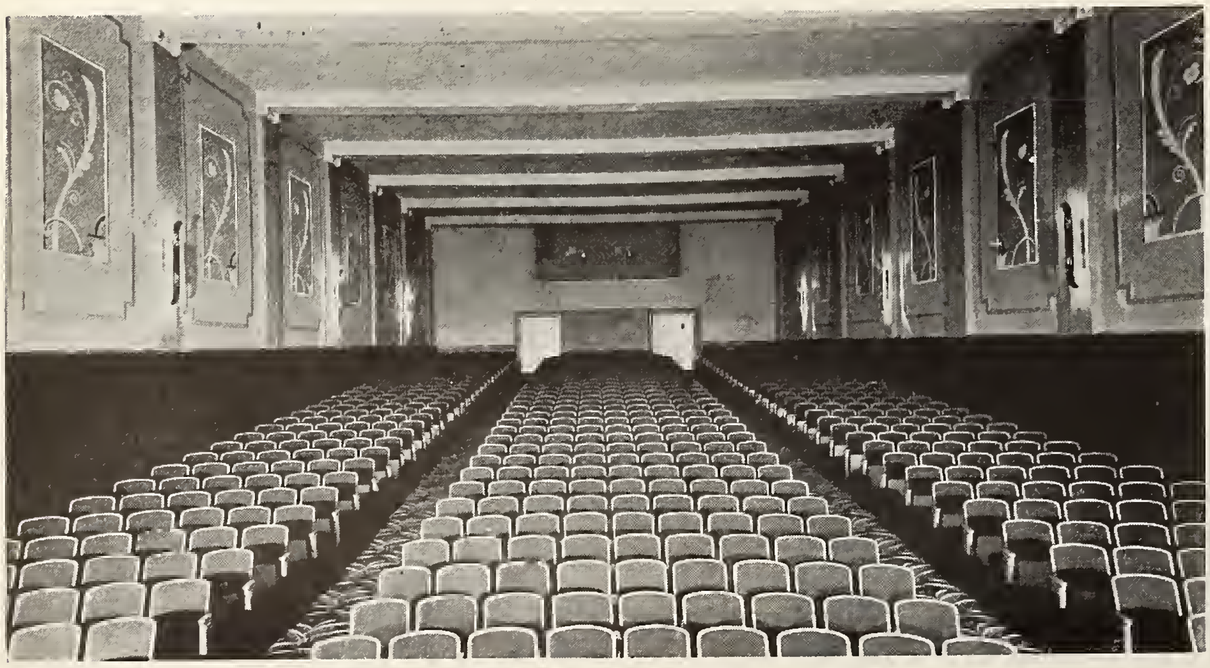
OTHER PICTURES ON FOLLOWING PAGE



FORMER AUDITORIUM

■ Entered through double doors at either side of the confectionery nook, directly into the two aisles of a three-bank seating plan, the auditorium provides a modern atmosphere derived from redecoration and refurnishing rather than drastic architectural changes. The interior decoration of the Times is by H. W. Rucker of Chicago, and in the auditorium he has modernized the former scheme in three tones of coral repeating a modern figure of abstract theme. Pilasters between are deep burgundy, the ceiling is cobalt blue. Illumination is provided by a modern brass luminaire on each pilaster. The chairs, by International, have cream and red standards, backs of coral corduroy, and seats covered in blue simulated leather. The screen traveler is rust satin. . . . The Times has a U. S. Air evaporative cooling system using water from a 125-foot well.





NEW AUDITORIUM

PHYSICALLY FIT

There is no place for weaklings in this war. It's a war for survival, survival of the fittest.

That goes for materials, too. Even carpet, because the longer-wearing the carpet, the greater the number of looms freed for essential war materials.

So consider yourself lucky if you have Crestwood in your theatre. Crestwood will see you through. It has what it takes to stand the gaff!

Only the best quality long-staple yarns, only the finest obtainable dyes go into Crestwood's all-wool pile. Tests, tests and more tests—tests of raw materials, tests during every phase of manufacturing, tests after it's been down on the floor—sometimes for years. These are the things that have made Crestwood America's No. 1 theatre carpet—the things that will again put it in the No. 1 spot after the war is over.

Meanwhile, the skills that made Crestwood possible have enlisted for the duration . . . for the production of duck, blankets, ordnance and other materials needed for the theatres of war.

ALEXANDER SMITH CRESTWOOD CARPET

AMERICA'S No. 1 THEATRE CARPET

ALEXANDER SMITH & SONS CARPET COMPANY • 295 FIFTH AVENUE • NEW YORK, N. Y.

Planning So Patrons Can See The Picture Comfortably

HOW TO DESIGN a Motion Picture Theatre

One of a Group of Articles on Theatre Planning

By BEN SCHLANGER

HOW THE difference between the physical nature of a motion picture and that of a stage performance introduces angles of vision peculiar to the problem of designing a motion picture auditorium, was explained in the previous article of this series. This matter of *angles of vision* merits further examination, since it is fundamental in the procedure of laying out an auditorium specificially adapted to the viewing of motion pictures.

The basis of determining these angles of vision is demonstrated in the accompanying group of photographic studies, which illustrate the physical reaction of a viewer to various angles of vision. They indicate what postures and other anatomical adjustments naturally follow efforts to see as much of the screen as possible with maximum discomfort. The method of making these tests is quite adequate to their aims. The subject was seated in a theatre chair of modern design, 8 feet away from a wall upon which was placed a ruled vertical board having an adjustable objective, or "target," attached to it. This target, at a distance of 8 feet from the viewer, provided an objective equivalent, in effect upon the viewer's vision, to a theatre screen. It was moved for the various studies illustrated to produce the angles of vision referred to. Following are the results:

Figure 1 shows the viewer with eyes fixed at point subtending at an angle of 7° upward. This illustrates the viewing point "C" of *Figure* 12 (page 66). The 10° indicated there is changed to 7° to allow for position of important screen action. *Figure* 2 is a close-up to show the position of the eye as in *Figure* 1. No strain is visible.

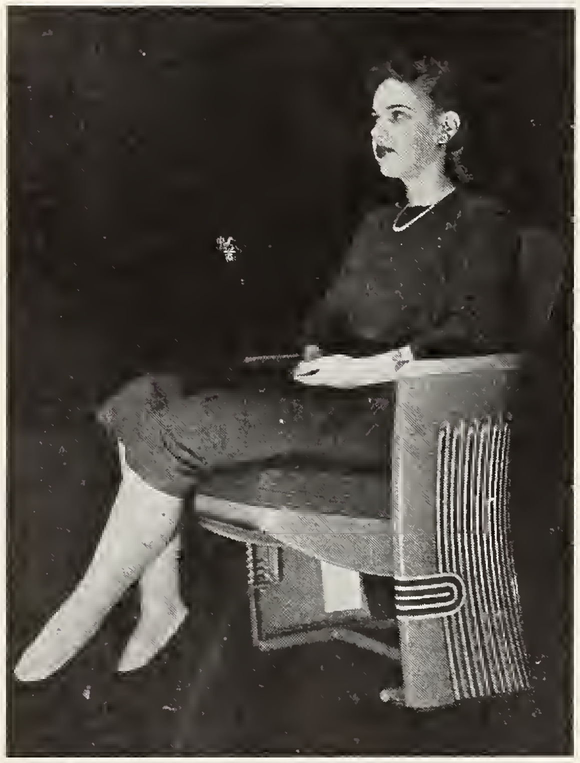


FIGURE 1 (above)

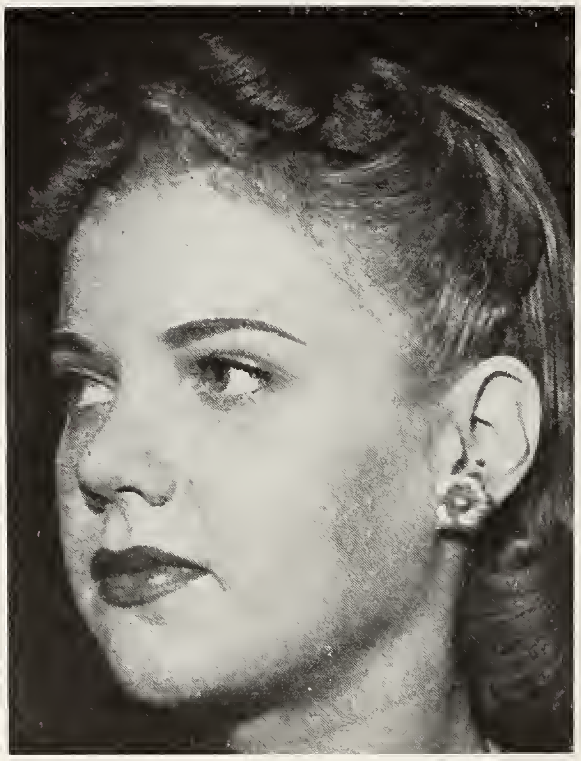


FIGURE 2 (above)

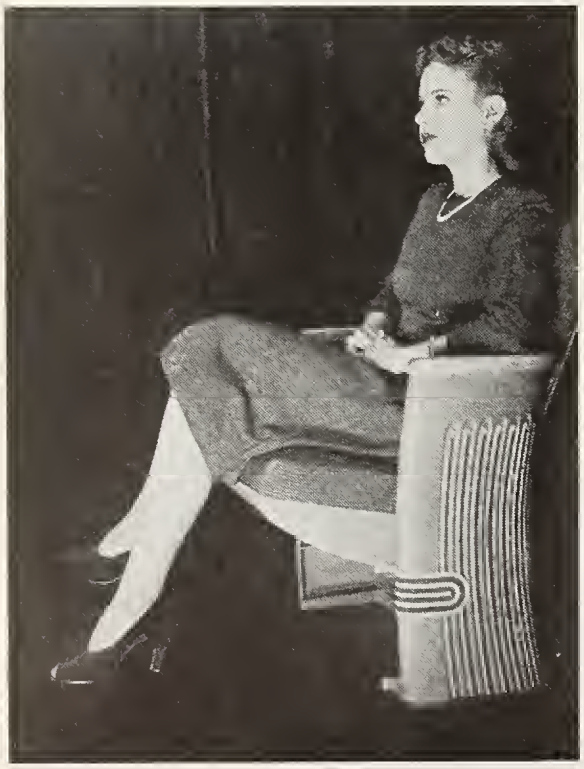


FIGURE 3 (below)

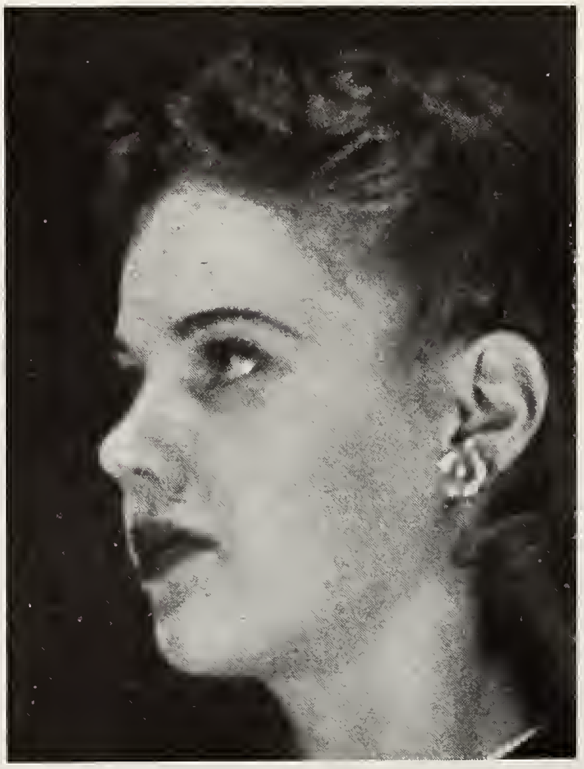


FIGURE 4 (below)

UPPER FATIGUE LEVEL

Figure 3 shows an upward viewing angle of 11°. This would be a position closer to the picture. As soon as the subject was required to increase this upward angle a desire to relieve eye fatigue by slumping the body down to see upward actually became apparent. *Figure* 4 is a close-up to show the eyeball with this same upward angle.

Figure 5 represents an upward viewing angle of 28°. This is the angle shown on *Figure* 12 as 35°, the difference in angle being to allow for range of screen action. *Figure* 6 is a close-up showing the eye for the same angle. Eye fatigue was of course apparent and shifting in posture was actually noted as a natural consequence.

Figure 7 shows a downward viewing angle of 11°. This is the viewing position shown in *Figure* 12 as the highest and farthest from the screen. The difference in the angles is due to the viewer having to see a lower point where important action takes place on the projected picture. *Figure* 8 is a close-up showing the eye as for the *Figure* 7 position and posture. The subject had a tendency to lean forward and rest her head on her hands to relieve eye strain when this downward angle was decreased to more than 11°.

Figure 9 shows the posture resulting from a downward angle of 16°. *Figure* 10 is a close-up showing the eye when the viewing angle was 16° downward and the subject was seated normally with her back resting against the back of the chair. Extreme eye fatigue was noted. The subject was asked to raise the eyelids so that the position of the pupil could be noted.

Figure 11 is a double exposure made to

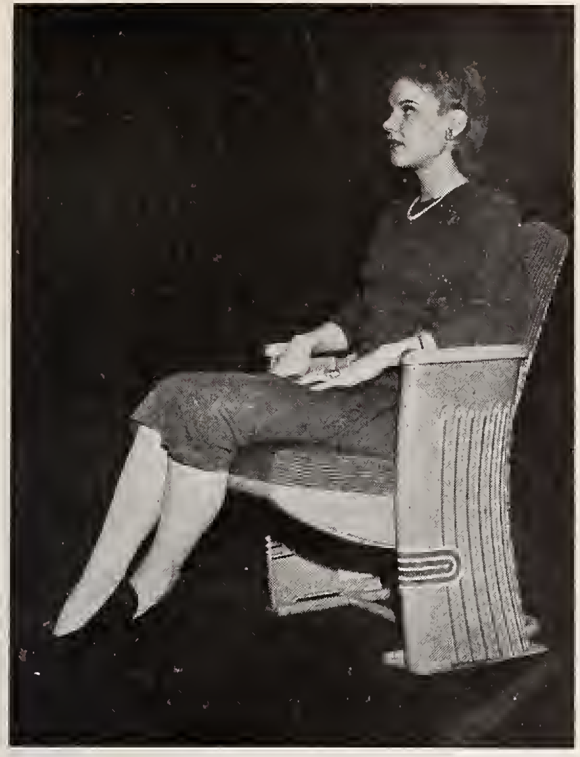


FIGURE 5

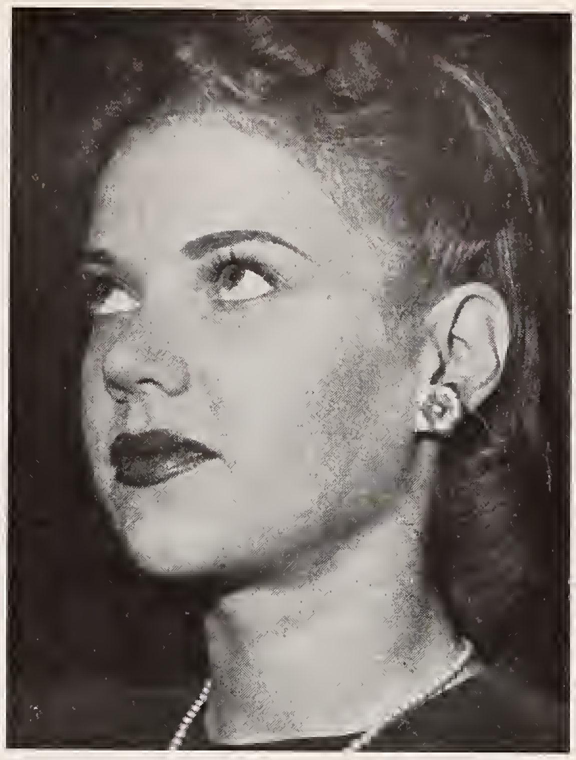


FIGURE 6

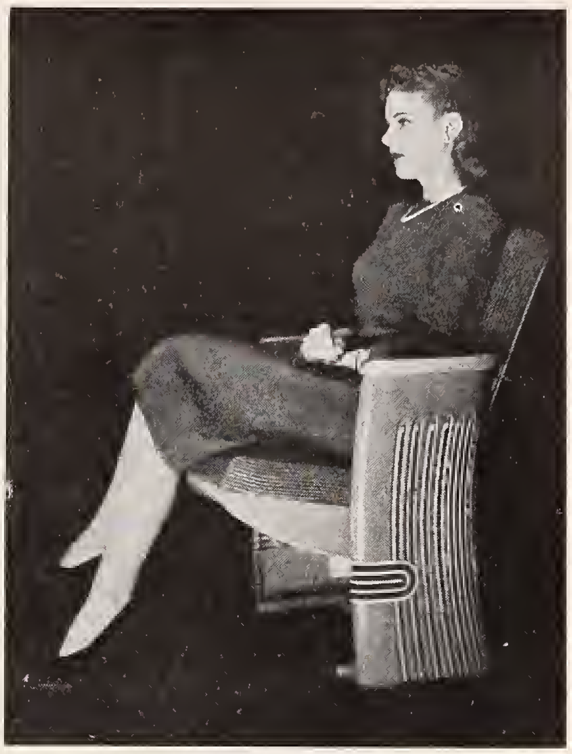


FIGURE 7 (above)

illustrate further the undesirable quality of a downward viewing angle of 16°. The upright position is the normal and comfortable posture of the seated person with eyes fixed at a comfortable viewing angle selected by the subject. The distorted posture and failure to use the back of the chair is indicated by the leaning figure viewing at a downward angle of 16°.

A great deal of research work has been done on the subject of range of vision and the areas within this range which may be seen with various degrees of comfort. Unfortunately, such research has not been carried to the relation between bodily comfort and vision of a fixed object, such as a motion picture screen, with motion appearing on it. The studies have been limited to eye comfort only.

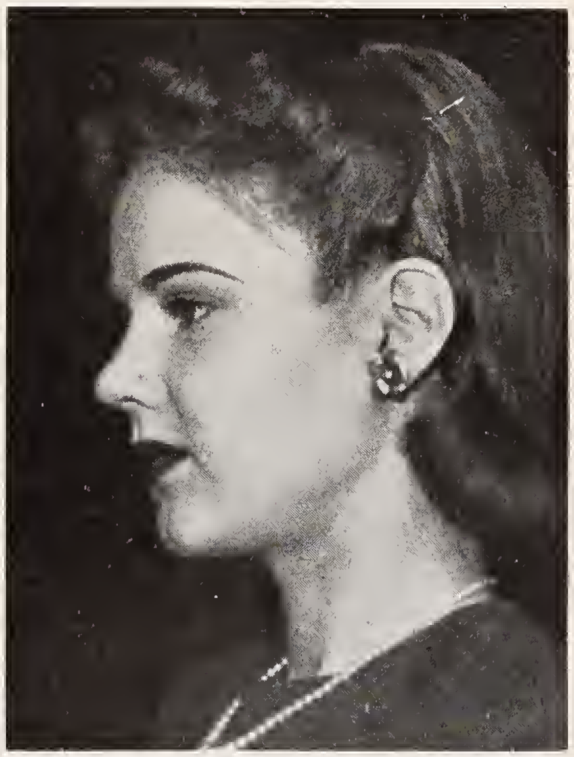
In viewing a motion picture, a theatre patron has a choice as to whether to adjust the eyes or the rest of his body, or both, in order to view the picture with maximum comfort. The viewing position, and the chair design, which required the least amount of both eye and bodily adjustment of any kind would offer the maximum comfort. All of the photographic studies presented are for the purpose of indicating the amounts of adjustment of the body and the eye position necessary while seated in the various possible viewing points of the auditorium, as well as to determine tolerable viewing positions.

CHAIRS FOR NORMAL POSTURE

An important consideration also taken into account is the limitations of chair design in relation to bodily comfort. While it is true that a patron will shift position in a chair even if the particular viewing position is ideal or as near perfect as can be, this shifting is negligible in comparison with the shifting necessary when the viewing position is outside of the tolerable range. If the patron is seated in an undesirable viewing position, he will first raise or lower

(*Continued on following page*)

FIGURE 8 (below)



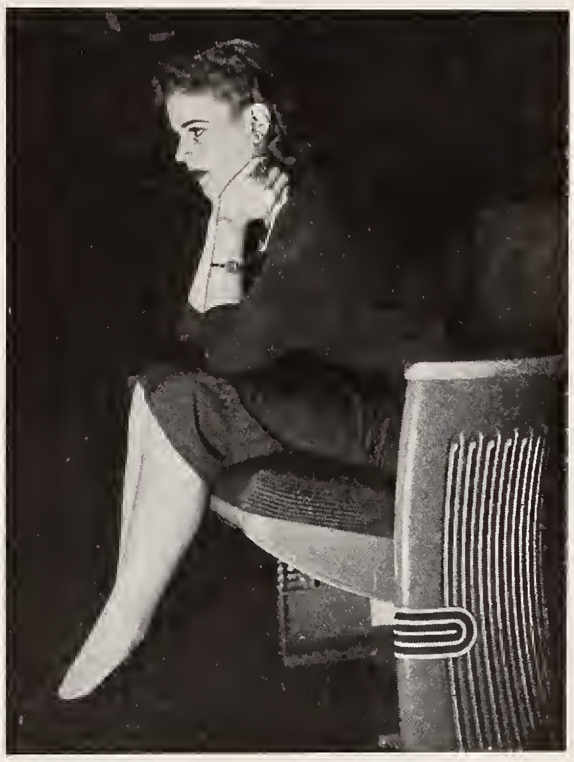


FIGURE 9 (above)

FIGURE 10 (below)

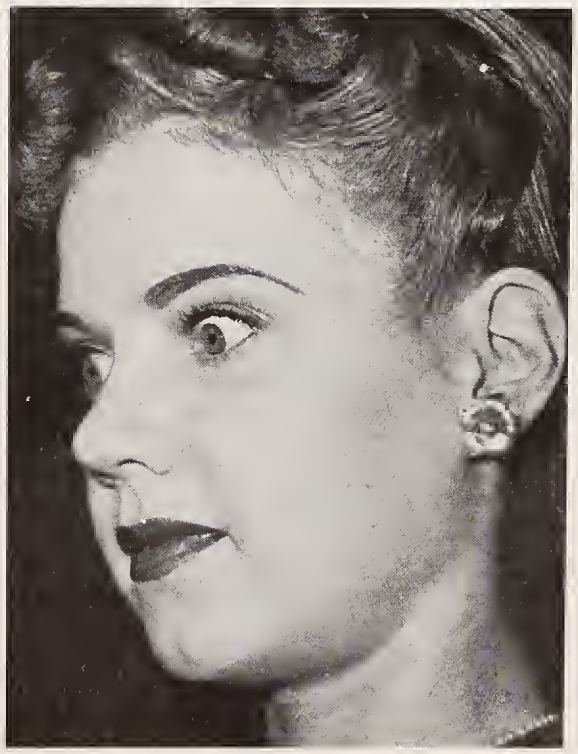
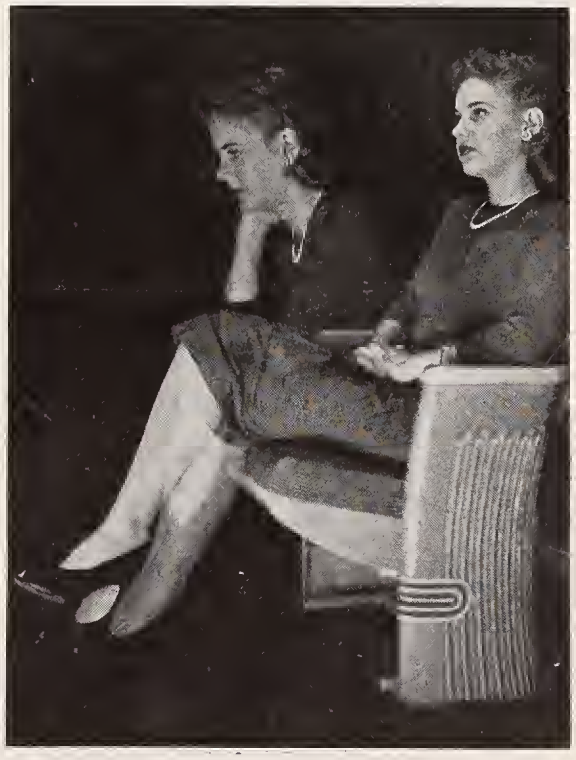


FIGURE 11 (below)



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PM
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SCREEN

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NATIONAL THEATRE SUPPLY COMPANY

the angular position of the eye as necessary to encompass the field, thus producing a strain on the eyes, and within a few minutes the patron then is likely to seek relief of the eye strain by adjusting the posture of his entire body, which may or may not be a purely psychological reaction. This latter adjustment produces a bodily posture which has no relation to the design of a theatre chair, which is built for natural sitting position.

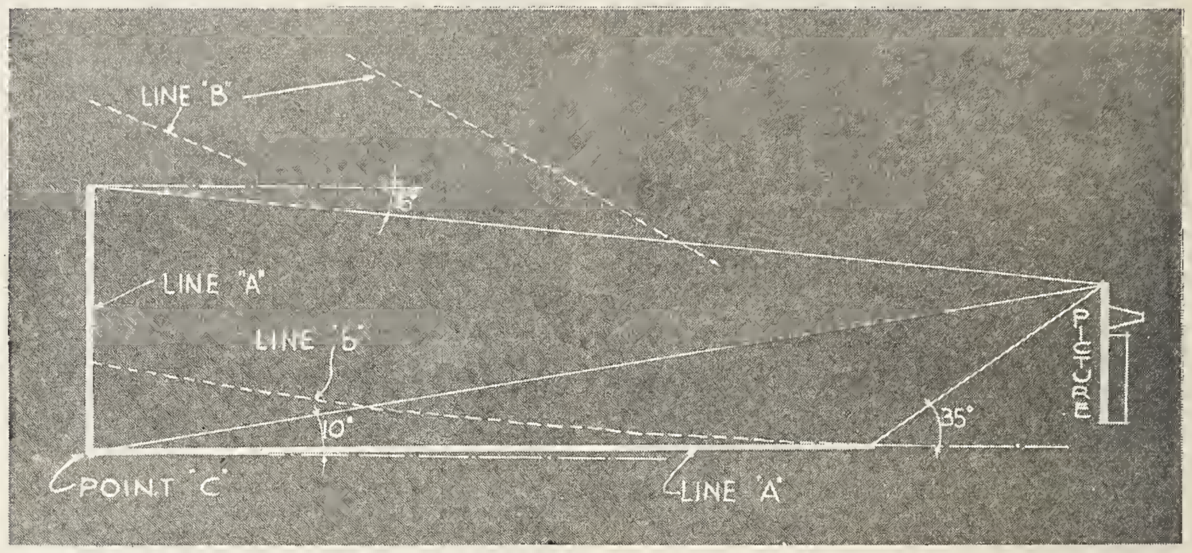

FIGURE 12

A more exhaustive study could be made, and possibly *should* be made, of the amounts of shifting which take place from the various viewing angles. The illustrations submitted show results of using only one subject, but the tests were made with great care to get natural reactions, and with constant reference to observations made previously over a long period of time, and also with the aid of information from other investigations.

More exhaustive studies would be important largely in determining more detailed zones of comfort and possibly whether a slight shift should be made in the outer boundaries shown in *Figure* 12 [repeated from the previous article in the October 17th issue, wherein it was *Figure* 2]. It is important to note however that the observations and recommendations made in these tests indicate a wide variation from actual conditions among existing motion picture theatres.

It is of course important to make efficient use of available seating space. This efficiency can be illustrated in the following manner. Assuming that there are three groups of viewing positions, with *A, B,* and *C* degrees of desirability; it would be preferable to have an equal number of seats in the *A* and *B* group with a lesser amount in group *C*, than it would be to have the greatest amount in group *C* with less in group *B* and still less in group *A*, the *A* group being the most desirable viewing positions.

Blitzkrieg for All Foul Odors

A DEODORANT on the development of which the talents of three noted research chemists were expended for three years, and which has appeared remarkable enough to "make" the front pages of New York newspapers, is now on the market. Called OD-30, it is reported to eradicate such heroic odors as those of the skunk, the fish market, the dog pound, and even the stench bomb; hence it finds the smells of the public and theatre toilet rooms a mere push-over.

OD-30 is the creation of Dr. Walter H. Eddy of Columbia University; Dr. James H. Dalbey, industrial chemist formerly with Du Pont; and Dr. Lloyd Arnold of the University of Illinois. Distribution rights in the theatre field have been acquired by the National Theatre Supply Company.

The compound is said to "kill" foul odors by "burning" the gas or vaporized substance which carries them through the air. It is a dry powder which is mixed with water and sprayed into the air. It is harmless to the skin—in fact, it may be used as a gargle. The ingredients include potassium permanganate, borax and baking soda. The secret of the formula is a chemical agent which sets the ingredients to working together.

The source of the smell is not destroyed by OD-30 any more than it is by other deodorants; this new compound therefore does not eliminate the necessity of keeping toilet rooms and their equipment as clean as possible.

This new compound has no odor itself to conceal, with its own fragrance, a disagreeable smell. It renders inactive the carrier of the odor so that it cannot be apprehended by the sense of smell.

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SCORING VICTORIES

with Victory Carbons

The manner in which the motion picture industry has accepted and so quickly adapted itself to the use of the new Victory High Intensity projector carbons is worthy of the highest praise.

This effective cooperation on the part of theatre owners, projectionists, lamp manufacturers and distributors has shown what unified patriotic effort can do in scoring victories. A large quantity of copper has been conserved for the nation's war effort, economies have been made in power and carbon consumption and, at the same time, a general high standard of screen illumination has been preserved to the great satisfaction of the nation's vast motion picture audience.

Refer to the following table if you have not yet used the new Victory Carbons. It will help you select the proper size and type of carbons for use in your equipment.

The new Victory Carbons are identified by the "National" trade-mark imprinted in *white* instead of the familiar *blue*. Maximum allowable arc current is also stamped on each carbon. It is important that this current limitation be observed.

A complete bulletin giving details of the application of the new Victory High Intensity Carbon is available on request.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

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6 mm x 9 INCH
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DESIGNED TO CONSERVE COPPER
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MANUFACTURED BY
NATIONAL CARBON CO., INC.
SAVE ALL COPPER DRIPPINGS IN LAMP HOUSE

Save the Copper

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to an authorized scrap dealer or to such other agency as may be designated by our government.

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Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
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"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

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- RCA Magicote Lens Service
- Laboratory, engineering and manufacturing coordination
- Projection engineering service
- Acoustic engineering service
- Emergency portable sound system
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F. H. RICHARDSON'S

COMMENT on PROJECTION

The Job of Keeping Our Projection Standards

"ADVERSITY IS a great teacher." That venerable saying is having pretty general application in the world these days, to things both great and small, in the home as well as along the battle front. And, of course, throughout the motion picture theatre.

F. H. R.

Some theatre managements can congratulate themselves on having followed, prior to the war, a liberal policy of projection maintenance and replacement; others, unfortunately, can only wish they had. Government restrictions caught too many theatres unprepared for a long period of limited supplies and uncertain repairs. They are going to have to worry along as best they can.

All theatres, however, are thrown pretty much on their own resources. The Government offers some assurances that supplies and parts will continue to be available, but even these will be confined to those that are absolutely necessary to keep a theatre open. Parts are obtainable only in an emergency, and then too much time may be required for approval, ordering and shipping to prevent interruption of regular operating schedules. If a manager feels it advisable to say a prayer or two at such times, we suggest that he add the promise, "When the world is at peace again, dear Lord, I will keep my equipment up-to-date and in first-rate operating condition always. Until then I humbly submit to the burdens of these troublous times in the hope that I may expiate the sin of having believed the false prophets of economy."

We have been preaching *against* those prophets for these many, many years; nevertheless, we get no pleasure out of the fact that their followers face difficulties.

It is not merely a matter of getting by for the duration. The motion picture business must maintain, somehow, standards of projection at least very close to normal. The public is probably capable of accepting, under wartime conditions, little makeshifts and signs of wear elsewhere in the theatre, especially as the war goes on; but *projection is the show!* If the picture is jerky and dim, the sound a high-fidelity reproduction of a 1908 Edison gramophone record, there just is no sense in people going to the theatre, wartime or no. You can't apologize successfully for a poorly projected, poorly reproduced picture. The public won't reply, "Yes, we understand, you can't keep your equipment in shape during the war." All that the most sympathetic patrons could say would be "Well, if there is no other theatre where we can enjoy a picture, we suppose we'll just have to get along without movies for the duration."

If exhibitors and projectionists are learning the lessons of these times, they will have salvaged something out of their wartime troubles. Not that theatres in peacetime need to be kept ready for wartime conditions. What present restrictions do is to focus attention on the folly of niggardly maintenance, for if some theatres hadn't kept worn-out, obsolete equipment in use, and had really done so[illegible] up their equipment than was absolutely necessary "to get by," they would not now be worrying about what kind of image and sound they will be able to give their patrons tomorrow, next week, next month—if any at all.

A goodly number of projectionists, too, must be more conscious than formerly of the fact that projection is more than a routine affair to be learned by going through the motions of threading up, setting carbons, flipping a changeover switch, and rewinding a few times. If anything like an acceptable quality of image and sound is to be maintained throughout the war—and the theatre business cannot afford to permit less—then projectionists will have to be full-fledged specialists in all of the responsibilities of projection, not only for servicing in many cases and especially when emergencies arise, but in getting the most out of their equipment consistently, and in *preventing* emergencies by constant, intelligent care of it.

Manufacturers Back Movement

It is good to see that some of the equipment manufacturers themselves are taking a direct interest in projection room efficiency and in the promotion of all such measures as may help to maintain normal standards of projection. The International Projector Corporation has been doing this for some time in their advertising; also, their advertising manager, my good friend P. A. McGuire, has been lending his assistance to the Society of Motion Picture Engineers and to local unions in various ways, such as encouraging study among projectionists, pooling of spare equipment units, etc., all for the purpose of making it possible to cope with wartime shortages without sacrificing projection standards. National Carbon, RCA and others have been carrying on promotional campaigns in behalf of conservation, which is part of this same story of projection maintenance and efficiency which, let us hope, will be remembered when the war is over.

Altogether, all of us will be learning now (as some theatre operators learned long ago) that haphazard care of equipment and replacement of it only when it falls apart is expensive rather than economical, for we are going to find out just how costly it is in the long run to keep patching equipment together. Loew's found that out over a year ago, as Lester Isaac, supervisor of projection, told the Eastern Section of the SMPE some weeks ago. In a check of repairs and replacements throughout the circuit, Mr. Isaac's department found that "continued expense for repairs was merely buying old equipment on the installment plan."

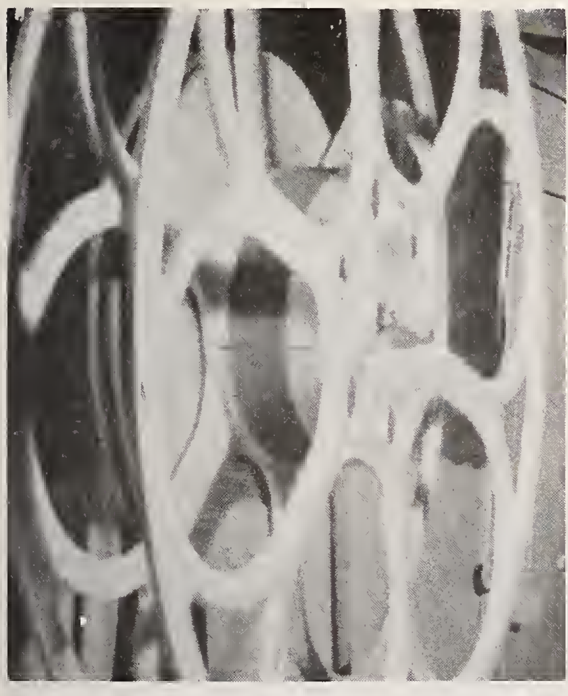
If the lessons of wartime operation stick with us, as they should, we are going to find three projector heads in many more theatres than before, replacement of sprockets much oftener than formerly, stricter requirements of projectionists by managers (also, I trust, greater appreciation of the projectionists's job by managers), and after a general modernization of projection equipment (for a whale of a lot of it will be wasteful junk by the time the war is over), the practice among a far larger number of exhibitors than heretofore of getting rid of old equipment when it reaches the creaky, major repair stage.

Yep, adversity is a great teacher—if her pupils aren't too darn dumb to learn anything.

A Way to Save 30,000 Feet of Film Per Week

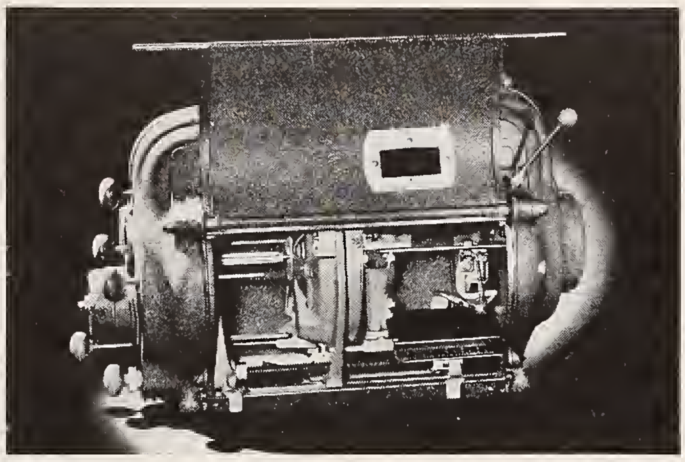
"IN THE INTERESTS of conservation the following tip may come in handy for many of the 'boys,' and maybe the producers and distributors would welcome some such film saver," writes Walter Dunkelberger, Fargo, N. D., projectionist.

"As you know, it has been the custom for many years to insert an inch or two of film in the slot in the reel hub whenever a projectionist started winding film on a different reel. This has been done regardless of whether it was in the lower magazine with the takeup reel, or in the rewind.



Detail view of taped reel hub.

"Several years ago, while using some de-



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Your friendly Independent Theatre Supply Dealer will be glad to help you solve your problems of maintaining continuous operation during this emergency. Call on him any hour of the day or night. He's competent. He's dependable.

Since you may be unable to buy new projection lamps during the war we are maintaining a parts and service department and making every effort to help him take care of your requirements.

Do not hesitate to call on us regarding any difficulties resulting from present restrictions.

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- Uniform sound level throughout the theatre.

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- Longest, trouble-free operation.
- Rock-steady, flickerless projection.
- Absolutely silent operation.

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luxe strips that the boss had purchased. I hit upon the idea of wrapping the film around the hub of the reel instead of inserting the end in the slot. Of course this could only be done in the rewind, as the firm frequently slipped on the hub, and if used in the lower magazine it might cause a pile up of film in the soundhead, or at least in the magazine itself. Now, however, I have started wrapping the hub with ordinary electrician's friction tape.

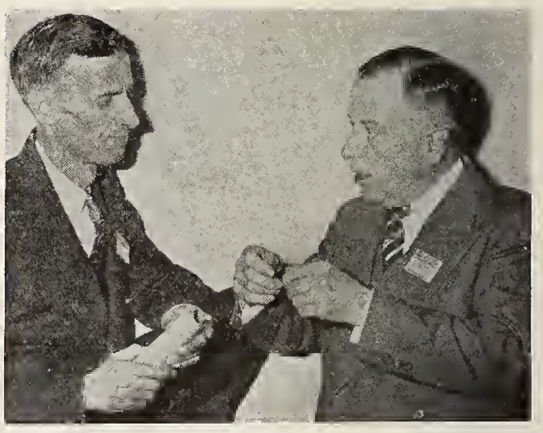
"This procedure of course makes it necessary for me to always wrap the film around the hub. This wrapping of the film around the hub instead of inserting it in the slot saves the short pieces of film which are frequently broken off or cut off because they become creased and cracked from the action of inserting the film. I found that by doing this I could make my date strips last until the film itself wore out, rather than having to discard them and replace them with new every 60 days because they were getting too short.

"If I could save 3 or 4 feet of date strip every 60 days (I lost that much even though I was taking the usual good care one does with one's own property), how much more film am I saving by taking this little additional care? Undoubtedly, it amounts to a couple of feet every change of program. If each projectionist, in each of our thousands of theatres, saved only a couple of feet a week, a sizeable chunk of

"AMONG THOSE PRESENT" AT SMPE CONVENTION

Of the 200 who attended the Society of Motion Picture Engineers fall meeting at the Hotel Pennsylvania, New York, in October, the camera recorded these at the opening day luncheon. Above, on the dais, are shown Claude Lee, Paramount; E. A. Williford of National Carbon, who presided; Col. E. M. Gillette of the U. S. Signal Corps; Bill Kunzmann of National Carbon; N. D. Golden of U. S. Department of Commerce; and representatives of the Chinese and Soviet governments. To the right, standing, may be observed "Pop" Richardson; and at the nearest table (clockwise from foreground) Lou Walters, Cleveland National Theatre Supply branch; Arthur Kirwin, RKO; C. F. Horstman, RKO; E. H. McFarland, 20th Century-Fox; Richard Scott, IA Local 306; Joseph Basson, IA representative; P. A. McGuire and Herbert Barnett of International Projector; Harry Nadell, Paramount; Lester B. Isaac, director of projection of Loew's; M. D. O'Brien, his assistant; Jack Wuhrman, Continental Theatre Accessories; Charles Muller, director of projection at Music Hall; A. E. Meyer, International Projector; James Frank, National Theatre Supply.

[Photos below by staff photographer]



Karl Brenkert, Detroit equipment manufacturer, and J. W. Sawyer, Shea circuit, Buffalo.

Irving Samuels and Lee Spevack of Automatic Devices.

C. C. Dash, of Hertner Electric, and Mrs. Dash and (right) Miss Kathryn McGuire, daughter of P. A. McGuire.

the footage rationed to the producers could be diverted into the entertainment portion of each reel, as the leaders and tail pieces would not need replacing as often. Let's all do our bit, no matter how small. Remember that a little drop of water wears away the rock."

Bravo! America, the beautiful but the wasteful, is slowly waking up.

Now, how about you other men? Got any tricks for these times? Why not tell us about it and let *your* saving be multiplied by thousands?

Colors for Painting The Projection Room

THE MANAGEMENT of the New Rialto theatre in Pocahontas, Ia., who advertise their theatre as "Northwest Iowa's most beautiful theatre," feel their projection room is not quite complete since it lacks paint. Projectionist H. H. Doden writes:

"We have a wonderful projection room in the New Rialto theatre and we want to finish it up with the proper paint. Just what are the best colors and paints to use?"

Darn it all, if your projection room is so nice, why don't you write and tell us about it—what equipment you have, dimensions of the room, etc. And how about a picture of it? We are all interested in hearing about projection rooms, especially those which call for such enthusiastic comment from their projectionists.

You have not told me what kind of lighting you have in this projection room. If it is lighted in the usual manner, the side walls, rear wall and all doors should be painted a dark color, preferably an olive green or a brown. This paint should extend up at least 7 feet in a projection room with an 8-foot ceiling, or 8 feet in a higher room. The front wall should be darker than the others, the darker the better. All front wall metal work, and an area of 18 inches wide surrounding the observation ports, should have at least two coats of non-gloss black paint.

When a cove method of lighting is used, a non-gloss paint should be employed so as to prevent too much light reflection. However, use a white gloss paint for the cove itself and on the upper portion of the rear wall.

If the painting is to extend to a motor-generator room, toilet or any other room connected with the projection room, the walls and ceilings should be painted a light color, preferably buff or cream, except for a wainscot 4 feet high, which should be a dark color, say, brown.

High-Intensity Trim With L. I. Lamps

WILLIAM H. SALTO, chief projectionist of the New Geneseo theatre at Geneseo, Ill., wants to go to a warm place, but specifies California. He writes:

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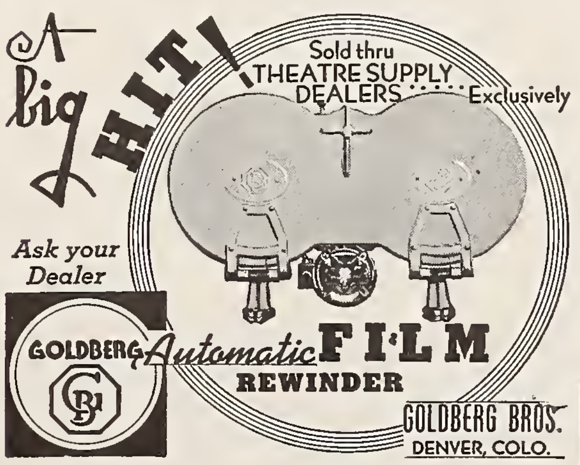
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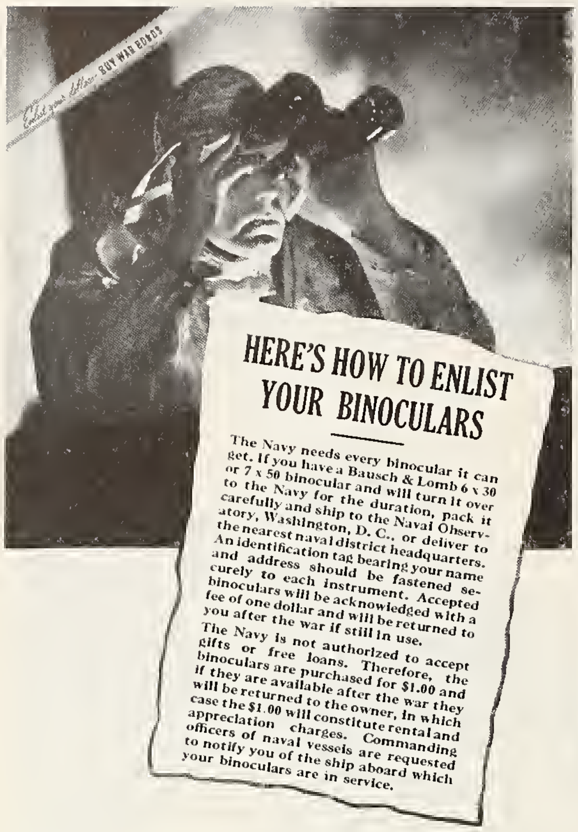

HERE'S HOW TO ENLIST YOUR BINOCULARS

The Navy needs every binocular it can get. If you have a Bausch & Lomb 6 x 30 or 7 x 50 binocular and will turn it over to the Navy for the duration, pack it carefully and ship to the Naval Observatory, Washington, D. C., or deliver to the nearest naval district headquarters. An identification tag bearing your name and address should be fastened securely to each instrument. Accepted binoculars will be acknowledged with a fee of one dollar and will be returned to you after the war if still in use.

The Navy is not authorized to accept gifts or free loans. Therefore, the binoculars are purchased for $1.00 and if they are available after the war they will be returned to the owner, in which case the $1.00 will constitute rental and appreciation charges. Commanding officers of naval vessels are requested to notify you of the ship aboard which your binoculars are in service.

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Somewhere on the high seas, with engines throbbing in the urgency of their mission, grim gray ships press forward in spite of the deadly perils of sea and sky.

On the bridges and look-out stations of such ships, brave men stand alert, searching the horizon — on guard against enemy attack. These are the men whose task it is to fight our sea battles and protect the ships which feed your sons and your brothers, your friends and fellow workers — clothe and arm America's expeditionary forces — strengthen and aid our allies.

You can help these men, and thus help to hasten the day of Victory, by sending them your binoculars for the duration.

Binoculars are among the many optical instruments of war that Bausch & Lomb is producing and helping others to produce. Today, Bausch & Lomb is working a full twenty-four hours a day, but even with its vastly expanded production program there is not room enough, nor time enough, to turn out all of the binoculars the Navy needs.

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for a good many years out here in the west. You probably do not remember when we opened the Wigwam theatre here in Geneseo (with the picture 'Wanderer of the Wastelands'), but you visited us about that time and I met you personally. Since then and up to the present time I have been right here in the same town.

"I have only had one bad mishap during these years, but that was a honey. A film fire destroyed the entire projection room and ten single reels, but when it was over I cleaned up the Powers projectors and used them for four years. I was proud of the job of cleaning for they almost looked like new projectors. After that we purchased new Motiographs, Model K, and have been using them ever since. My sound amplifier is DeForest and soundheads are Motiograph. This arrangement is swell and my sound is wonderful.

"I have Strong L. I. lamps, but use 6 and 7 trim Suprex carbons at 32 volts d.c., having made my low-intensity motor operate on 32 volts instead of 55. We have Baldor rectifiers with four 15-ampere tubes in each, and it will deliver up to 65 amps. at 42 volts. I get very good screen results, though of course there is more watching to be done than with a lamp that is built for the high-intensity carbons. I did the changing myself and am saving about 230 watts on the arrangement. The lamps really do not get as hot now as they did with 30 amps. at 55 volts. At present I use 32 volts at about 40 amps.

"I have never become a union projectionist, though I have tried a number of times to do so. Now my family and I want to move permanently to Los Angeles, or at least out in that neighborhood. I would like to join the union out there, but if that is impossible I still would like to work at projection."

I would like to be of assistance, of course, but I have scores of such requests each year and to attempt to locate positions would be a full-time job. Therefore, my answer always is, write to the business agent of the local union in the district in which you are interested.

Such things as Brother Salto's adaptation of low-intensity lamps to suprex trim, which has been made in a number of instances (especially when suprex was new), always represents a commendable knowledge of equipment and mechanical ingenuity, but there is no good reason for resorting to makeshifts when well-engineered equipment is on the market.

•

Booklet on Finishing Materials

The many different applications that can be made of Formica, laminated plastic finishing material manufactured by the Formica Insulation Company of Cincinnati, are described, with illustrations from more recent installations, in a new 12-page booklet. Applications include finishing of doors, confectionery counters, walls, table tops, panals, etc., in solid colors, textures and woods. These finishes and metal inlay patterns are shown in full color.

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PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Silver Queen

(UA-Sherman)

Period Melodrama

Congratulations, felicitations and handshakings all around are in order for Harry Sherman and United Artists, whose destinies are joined with release of this picture, and for showmen who present the attraction to their customers.

The press and professional audience who witnessed the preview of the picture at the Sherman plant were in agreement that it tops the producer's previous best by a wide margin.

George Brent and Priscilla Lane turn in performances surpassing their standards, with Bruce Cabot, Lynne Overman, Eugene Pallette and Guinn Williams measuring up to these all the way.

The story opens in the New York of 1870 where Brent, as a professional gambler, meets Miss Lane, daughter of a millionaire goldmine owner, who is bethothed to a son of wealth played by Cabot. A Wall Street panic impoverishes the girl's father, who dies, and threatens her fiance, who agrees to postponement of their marriage pending her paying off of her father's creditors. She goes to San Francisco and becomes a gambler as a means of achieving this, sending money back to her betrothed, who uses it for his own purposes, and comes West ultimately when a goldmine he has acquired by deception turns profitable. In Nevada City the two men come together in a fight, which compares to none staged for films since "The Spoilers," and a happy ending follows.

Under direction of Lloyd Bacon the picture opens deliberately and increases tempo steadily, while developing the story without a break or diversion, to its termination in a whirlwind of action.

Previewed at the Sherman studio in Hollywood where an audience of press and professionals pronounced it a triumph for its producer, a brilliant attraction for its distributor, a natural for its exhibitors and a pleasure to behold. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, Nov. 13, 1942. Running time, 88 min. PCA No. 8547. General audience classification.

Kincaid .... George Brent
Coralie .... Priscilla Lane
Bruce Cabot, Lynne Overman, Eugene Pallette, Eleanor Stewart. Janet Beecher, Guinn Williams.

Coastal Command

(Paramount-Crown Film)

War Documentary

What "Target For Tonight" did for the Bomber Command—and for British national prestige—"Coastal Command" does for the service which it dramatises, and no less for Britain. It is perhaps unjust to couple the two titles, for the new picture is a sound enough job of production, as vivid a document and as engrossing as entertainment, to stand on its own merits. Producer Dalrymple of the Crown Film Unit and director Jack Holmes, and the Crown Film Unit's own star cameraman Jonah Jones, have performed a responsible task with 100 per cent efficiency and the sensibility of artists.

Tearing the curtain from the work of a branch of the Air Force about which not a lot is known save bald official communiques, but about which there is both interest and pride, the film would seem set, on its subject matter, for a box office hit. The Crown Film Unit's name is already known to and respected by the paying public. Exhibitors here will probably sell it as another "Target"—even those who currently are grumbling about paying twenty per cent for its hire. On the other side of the Atlantic the film should score too, on similar lines. Its English qualities are those which appeal, understatement and honesty.

It is a film of thrills, as any documentary of the R.A.F. must be. They are the thrills of suspense and drama in the control room, the thrills of men going out on operations, sleuthing and sinking German submarines, bombing enemy raiders, putting up a fight against long numerical odds and more agile Fock Wulfs. The personnel are the personnel of Coastal Command, and the crews of the aircraft just the mixed, matey bag of Britishers who nowadays make up the R.A.F. They are all likeable personalities and affection is stirred long before the film closes.

Holmes has made a grade one job of his direction and the results are excellent. The station interiors are flawless to a detail and the flying and operational sequences competently handled. Ralph Vaughan Williams' orchestral score underlines the film with a subtly apt texture of music—one of the outstanding pieces of contemporary composition in the medium.

The press audience who saw the film was no less absorbed in it than the invited guests downstairs. There was little disagreement that the picture was competent propaganda. Reviewer's Rating: Excellent.—Aubrey Flanagan.

Release date, not set. Running time, 73 mins. General audience classification.

Cat People

(RKO Radio)

Psychological Horror

In line with the trend to tales of horror and anthropomorphism, RKO Radio has activated an old Balkan legend of women descended from cats, setting it in New York of today and wavering between phantasy and modern psychology for its explanations. The film, which has been admirably mounted and tightly directed and acted, should find an appreciative audience among those who prefer melodrama with originality, but can scarcely be termed pleasant entertainment.

Simone Simon returns to the screen in the principal role, that of a girl haunted by the fear that she has inherited the ancient curse of her native Yugoslavian village. Imbued from childhood with stories of cat women, she believes that overwhelming emotion will turn her into a panther-like animal, loosing evil upon the world and destroying all she loves. Her marriage to Kent Smith is unhappy for both of them and her visit to a psychologist brings no relief. The appearance of another woman in her husband's life provokes the final, horrible tragedy.

Kent Smith does well as the simple American boy who marries her, and Jane Randolph is pleasingly unaffected as the girl he should have married. Others in the fine cast include Tom Conway, Jack Holt, Alan Napier, Elizabeth Dunne and Elizabeth Russell.

Jacques Tourneur should be credited with good direction from an original screen play by DeWitt Bodeen. Val Lewton produced the film.

Previewed at a New York projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, Jan. 1, 1943. Running time, 72 min. PCA No. 8693. Adult audience classification.

Irene Dubrovna .... Simone Simon
Oliver Reed .... Kent Smith
Dr. Judd .... Tom Conway
Jane Randolph, Jack Holt, Alan Napier, Elizabeth Dunne, Elizabeth Russell.

Dr. Gillespie's New Assistant

(Metro-Goldwyn-Mayer)

Replacements for Ayres

This production achieves the replacement of Lew Ayres in what used to be known as the Dr. Kildare series by providing three other characters in the same relationship to the remaining principals. The three are Van Johnson, Richard Quine and Keye Luke, and it is publicized that audience response to their performances will determine which is to supplant

Ayres permanently. This publicity, spread by the columnists, may be counted an asset to the present picture, although it measures up to the standard of its predecessors without this fixture.

As contrived by Harry Ruskin, Willis Goldbeck and Lawrence R. Bachmann, the script carries four story lines, one for each of the newcomers and one for the series itself, in a manner to satisfy followers of the fortunes of the doctor played by Lionel Barrymore and possibly to please them by giving that veteran more prominence in the series. The thread given most emphasis concerns a bride who feigns amnesia an hour after her wedding as a means of escape from the responsibility of informing her spouse that she has been married before and is the mother of a child.

Humor in the picture concerns the efforts of "Dr. Gillespie's" associates to force upon him the assistance of his assistants.

Direction by Willis Goldbeck preserves the average of the series.

Previewed at the Village theatre, Westwood, Calif., to a midweek audience which manifested approval in terms of laughter but signified impatience with a final anti-climactic sequence which could be dispensed with. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 86 min. PCA No. 8889. General audience classification.

Dr. Gillespie	Lionel Barrymore

Van Johnson, Susan Peters, Richard Quine, Keye Luke, Alma Kruger, Nat Pendleton, Horace McNally, Frank Orth, Walter Kingsford, Nell Craig, Marie Blake, George H. Reed.

Seven Miles from Alcatraz

(RKO)

Melodrama

RKO's "Seven Miles from Alcatraz" is a well built melodrama of two convicts escaping from Alcatraz, becoming involved in a Nazi spy plot, and, after their anti-social ideas are changed, capturing the spies. James Craig and Frank Jenks portray the escaped gangsters, who manage to swim through the San Francisco Bay to an island on which there is a lighthouse. German spies attempt to make a rendezvous with a submarine in order to deliver a detailed map of San Francisco, but the convicts defeat their plans.

Director Edward Dmytryk utilized many means of building action and suspense in this Herman Schlom production, maintaining a neat tempo. The screenplay is by Joseph Krumgold, who adapted a story by John D. Klorer.

Others in the cast are Bonita Granville, Cliff Edwards, George Cleveland, Erford Gage, Tala Birell, John Banner and Otto Reichow.

Previewed at the RKO studio projection room. Reviewer's Rating: Good.—V. K.

Release date, Jan. 22, 1943. Running time, 62 min. PCA No. 8647. General audience classification.

Champ Larkin	James Craig
Anne Porter	Bonita Granville
Jimbo	Frank Jenks

Cliff Edwards, George Cleveland, Erford Gage, Tala Birell, John Banner, Otto Reichow.

Went the Day Well?

(Ealing-United Artists)

Invasion Melodrama

By its very subject matter this documentary fantasy with an object lesson flavor should bear some relation to facts—the constant dangers of invasion of Britain from the air. By the story on to which it has been woven, and the general treatment of the material, it proves a candidate only for the most transparent and fantastic type of penny dreadful fiction, appealing mainly to that brand of audience which brings no critical attitude to bear on a picture's plausibility or conviction. Despite the fact that its director Cavalcanti commands the homage of the literati as a producer of documentaries, the picture is not likely to attract new laurels to its directors' brow. Here where the public is increasingly skeptical about the entertainment value of films dealing with the war, the production is not likely to appeal to any save the indulgent, and exhibitors, with no banner names and certainly no top rank performances to sell, will exploit it on the invasion angle. It is scarcely good foreign propaganda for British films.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Against the setting of an English village the story tells of a band of Nazi troopers who apparently have landed with convenient secrecy by parachute, bent on breaking Britain's radiolocation as a prelude to invasion.

The Nazis pass themselves off as Britishers with the villagers, lock some of them in a church, shoot a few, exterminate all four of the local Home Guard, get yeoman aid from the Fifth Columnist Squire, but are put to rout through the nimble wit of a poacher and a Cockney evacuee—plus, of course, the Home Guard from a neighboring village and some of the British Army.

It is all handled on the most ingenious lines and the direction is more often confusing than comforting, with the greatest puzzle at times to tell who is on whose side. Basil Sydney as the Nazi Commandant, Leslie Banks as the Fifth Columnist, Frank Lawton as a sailor on leave, Elizabeth Allan, and the singularly unattractive young lady portrayed by Valerie Taylor are among the personal elements.

The camerawork is excellent, notably in the very charming settings of the village.

A mixed trade and press audience saw the film at the London Pavilion but the screening seemed to evoke no outbursts of patriotic enthusiasms and there was little evidence of audience excitement in the course of the screening. Reviewer's Rating: Mediocre.—AUBREY FLANAGAN.

Release date, not set. Running time, 92 min. Adult audience classification (British).

Leslie Banks	Oliver Wilsord
Basil Sydney	Ortler
Frank Lawton	Tom Sturry
Elizabeth Allan	Peggy
Valerie Taylor	Nora Ashton

The Great Gildersleeve

(RKO Radio)

Comedy

"The Great Gildersleeve" is a radio character who seems to have achieved distinction on the ether waves by the peculiarity of his laugh. And he laughs a lot. This would seem, however, to be a nebulous substance on which to build a feature-length motion picture.

Along with the laugh, Harold Peary, who is "The Great Gildersleeve," emits other sounds. In fact, he mumbles more than he talks. This condition when coupled with a screen play that has little to recommend it has resulted in an hour of dubious entertainment. It has the appearance of a two-reel comedy blown up out of proportion.

Appearing with Peary are Jane Darwell, Nancy Gates, Charles Arnt, Freddie Mercer, Thurston Hall and Lillian Randolph. The locale of the picture is a small town and the plot has Peary feuding with the local judge. The judge has a spinster sister that he is trying to marry off and Peary is the victim. The story is a series of situations constructed for laughs but failing of their purpose.

Herman Schlom produced and Gordon Douglas directed.

Previewed in a projection room in New York. Reviewer's Rating: Poor.—PAUL C. MOONEY, JR.

Release date, Jan. 15, 1943. Running time, 62 min. PCA No. 8843. General audience classification.

Gildersleeve	Harold Peary
Aunt Emma	Jane Darwell

Nancy Gates, Charles Arnt, Freddie Mercer, Thurston Hall, Lillian Randolph, Mary Field, George Carleton.

Lady from Chungking

(Producers Releasing)

Sino-Jap War Story

The fight of China's millions against the Jap aggressors is portrayed in "Lady from Chungking" through the activities of a band of guerrilla fighters who, with the aid of the Flying Tigers, blast a Nipponese occupational force, thus preventing a smash at Chungking.

Anna May Wong enacts the title role, that of a woman of noble birth who poses as a coolie, working in the fields by day and leading the fighters by night. Harold Huber as the Jap general whom she inveigles into disclosing military secrets, Mae Clarke as a Russian-American entertainer, Rick Vallin and Paul Bryar as two Flying Tigers constitute the principal supporting cast.

The picture ends in tragedy, with the woman's execution by a Japanese firing squad after she accomplishes her aim in destroying the general and his force.

Given an extended budget by Producers Alfred Stern and Arthur Alexander, the film rates added exploitation. Direction by William Nigh, though slow-paced, builds to a climax neatly. Sam Robins, in adapting his and Milton Raison's original story, did a good job in showing through dialogue the effects of China's fight. Leon Fromkess, PRC production head, supervised the film.

Previewed at the RCA projection room in Hollywood to a press audience which enthused over the film. Reviewer's rating: Good.—V. K.

Release date, December 21, 1942. Running time, 70 min. PCA No. 8891. General audience classification.

Kwan Mei	Anna May Wong
General Kaimura	Harold Huber
Lavara	Mae Clarke

Rick Vallin, Paul Bryar, Ted Hecht, Louis Donath, James Leong, Archie Got, Walter Soo Hoo.

(*Review reprinted from last week's* HERALD)

Once Upon a Honeymoon

(RKO-Radio)

Comedy and Tragedy

Blithe and merry, in the face of progressive debacle and a world falling apart, the strange adventures of "Once Upon a Honeymoon," move up in a curious cinematographic *pousse cafe* of love piled on trouble, and glamour upon deceit, and hate upon hope.

Predominant, essential, inescapable are Ginger Rogers and Cary Grant. They are on a high wire performance through all of the production.

The picture brings back Leo McCarey, writer, director, after long absence, with additional duties as producer.

We have here swift moving entertainment demanding an especial alertness on the part of the audience, which presents and assumes a background knowledge of how the war progressed across the map of Europe. If one knows how and how fast it happened, one may keep on the beam of romance, tragedy and triumph.

It is a story, beginning in 1938, of an American radio correspondent covering Europe, an American burlesque strip queen, posing as a society girl, and an Austrian baron (whom she marries) who paves the way by fifth column activities for Hitler's invasion of his own and other countries.

The plot concerns the correspondents' tracking down of the baron to expose him to the world as Hitler's henchman, and at the same time carrying on to a successful conclusion a romance with the girl, who is an Irish-American.

It is an exciting mixture of comedy, tragedy, farce, satire, pantomime, action, suspense, romance and drama. Essentially a comedy, it is the while an exposition of the Nazis. It deals also in tragedy, showing oppression and connivance.

The picture recites the fall of Europe country by country as part of the odyssey of the baron, and his wife and the correspondent. There are scenes showing the utter brutality of the Nazis.

Miss Rogers and Grant give delightful performances while their supporting cast, Walter Slezak as the conniving baron; Albert Dekker, as the undercover American agent who influences the baroness to spy on her husband; Albert Basserman, in the role of a Polish general murdered by the Gestapo; Ferike Boros, as a maid, and Natasha Lytess, deliver exceptionally well.

In addition to directing and producing the film which has been given a highly polished investiture, McCarey wrote the original with Sheridan Gibney. Gibney has sole credit on the screen play, which contains many lines of sparkling dialogue.

Previewed at the Pantages theatre, Hollywood, where the picture was received with much laughter and applause. It drew laughs from start to finish, except for the markedly sombre passages. Reviewers Rating: Excellent from a boxoffice standpoint.—VANCE KING

Release date, not set. Running time, 116 minutes. PCA No. 8518. Adult audience classification.

Katie	Ginger Rogers
Pat	Gary Grant
Baron Von Luber	Walter Slezak
LeBlance	Albert Dekker

Albert Basserman, Ferike Boros, Harry Shannon, Natasha Lytess.

(*Review reprinted from last week's* HERALD)

MR. AND MRS. AMERICA (20th Fox)

March of Time

Here is a camera study of the American scene as the country nears the end of its first year of war. March of Time has found much to applaud in the way the American people have responded to the war effort and holds that the people, despite what some of our leaders have said, are fully aware of what this war means to us and are eager to do their part. On the debit side, March of Time lashes out at the people who use the war to serve their own selfish ends. The subject has especially singled out men who obtain "desk" commissions through influence. A good part of the issue is devoted to the reading of a V-Mail letter from a Muncie, Ind., father to his son in the service, as the camera roams through the town to show how its citizens have organized to help win the war. The issue is very effective.

Release date, November 6, 1942. 20 Minutes

SHORTS SYNOPSES

CONFUSIONS OF A NUTZY SPY (WB)

Looney Tune (8604)

Constable Porky Pig is devoting himself to tracking down a spy bent on sabotage. Accompanied by his assistant, Egbert the Bloodhound, he follows the trail to a relentlessly ticking bomb. Spy, Porky and Egbert are all confused in the "bang-up" finish.

Release date, December 12, 1942. 7 minutes

CASE OF THE MISSING HARE (WB)

Merrie Melody (8706)

Bugs Bunny shows another side of his great talent, proving that rabbits are more than props for a magician. He volunteers when Ala Bahmy asks for help from the audience for his performance of tricks. The not unexpected result is a bit of confusion as to which is the performer and which the stooge.

Release date, November 28, 1942 7 minutes

THE UNITED STATES MARINE BAND (WB)

Melody Master (8503)

The release presents for the first time on the screen the Band and Chorus of the U. S. Marines. Along with a program of martial and patriotic airs, including "Marine's Hymn," "Les Preludes," "Song of the Marines" and "Semper Fidelis," the camera tells a background story of exploits on land, sea and in the air, as well as presenting a panorama of Washington, D. C.

Release date, November 28, 1942 7 minutes

THE DOUBLE TALK GIRL (Univ.)

Person-Oddities (7374)

The talent assembled for this presentation of strange personalities includes a canary who chews tobacco and laps whiskey and a 14-year-old girl who is an accomplished ventriloquist. On the factual side is a visit to the Army quartermaster's testing center in Philadelphia where Army materials undergo rigid tests before acceptance.

Release date, November 16, 1942 9 minutes

COMMUNITY SING, No. 4 (Col.)

(4654)

Under the heading of "Songs of the Service," Walter Cassel and his Key Men lead the audience in a program which included "Anchors Aweigh," "Slap the Jap," "The Caissons Go Rolling Along," "K-K-K-Katy" and "The Marine Hymn."

Release date, November 12, 1942. 8 minutes

MY FAVORITE DUCK (WB)

Looney Tune (8603)

The bitter feud between Porky Pig and Daffy Duck breaks out again in the wide open spaces where Porky has retired for peace and communion with nature. The peace is shattered by the appearance of Daffy who heckles away, secure in the knowledge that it is closed season on ducks. But time ticks on, and Porky waits for the opening of the hunting season and revenge.

Release date, November 21, 1942 7 minutes

SCRAP THE JAPS (Para.)

Popeye (*E2-2*)

Popeye again tangles with the Japs to their complete consternation. This time he is attached to an aircraft carrier when camouflaged Zeros arrive to drop bombs. They are being sent from a Jap scrap ship which becomes Popeye's target. He manages to board it, peel it down to a hollow shell and take the crew captive.

Release date, November 20, 1942. 6½ minutes

THE FIGHTING SPIRIT (Para.)

(*R2-2*)

This subject investigates the training given Navy Flying Cadets at the Pre-Flight Schools. The setting is Chapel Hill on the campus of the University of North Carolina, where cadets have twelve weeks of rigorous athletic training before their aviation courses. Football, baseball, soccer, basketball, boxing, running, swimwing and hand-to-hand combat are supervised by top-notch coaches.

Release date, November 13, 1942. 10 minutes

COAL BLACK AND DE SEBBEN DWARFS (WB)

Merrie Melodie (8707)

Leon Schlesinger here combines a satire on the famous fairy-tale with a lesson in military strategy. Coal Black has fallen into the clutches of the Wicked Queen. Here rescuers are again the seven dwarfs, all military men, but the manner of their operations cannot be divulged.

Release date, December 26, 1942. 7 minutes

DING DOG DADDY (WB)

Merrie Melody (8705)

Leon Schlesinger introduces a new cartoon character, the Goof Dog, in this release. The romantic canine falls in love with an iron dog decorating a front lawn, wooing her under the wary eye of the watchdog. The lady is hauled away for scrap before Goof makes an impression, but he finds her at last doing her bit for the nation.

Release date, November 28, 1942 7 minutes

SWING'S THE THING (Univ.)

Musicals (7124)

Del Courtney and his orchestra are featured in this nightclub short with a variety of musical entertainment. Carol Bruce sings "Temptation" and "Saint Louis Blues" and an acrobatic dance team, the Crackerjack Foursome, perform in a novelty number. Also among the dancers is a magician with a disappearing partner.

Release date, December 2, 1942 15 minutes

THE HARE BRAINED HYPNOTIST (WB)

Merrie Melodies (8703)

Hypnotism rears its ugly head in this Leon Schlesinger cartoon, with Elmer trying desperately to administer it. The rabbit, however, has a few tricks of his own. In such a battle of skill and sleights of hand Elmer is no match for Bugs Bunny and retires in confusion, outdone at every turn.

Release date, October 31, 1942 7 minutes

A TALE OF TWO KITTIES (WB)

Merrie Melodies (8704)

The adversaries in this cartoon are two cats, on one side, and a small bird. The cats lay down some clever strategy against the nest high up on the roof of a house. But the bird is wily and holds out until a blackout in which the kittens really get the "bird."

Release date, November 14, 1942 7 minutes

SOUTH AMERICAN SPORTS (WB)

Sports Parade (8402)

Del Frazier and his color camera crew have more to report from their South American trip last year. First and foremost in the sports field is the spectacular bullfight. There are also some colorful shorts of the *huaso*, the Chilean cowboy, a sequence of water sports and a game called futeball, much like the American soccer.

Release date, October 17, 1942 10 minutes

THE SPIRIT OF WEST POINT (WB)

Broadway Brevity (8103)

A story of the cadet training program at West Point starts in the classroom, following the students to the athletic field for training and combat maneuvers and precision parades. Background music is supplied by the Military Academy Band and the Cadet Chapel Choir, against the beautiful setting of the Hudson River valley.

Release date, November 7, 1942 20 minutes

SIX HITS AND A MISS (WB)

Melody Master (8502)

The Colleen chorus is featured in this dancing and singing short subject. Ruby Keeler and Paul Draper account for the solo numbers, while the Six Hits and a Miss, from the Fred Allen radio show, supply the vocals. "You Gotta Know How to Dance" is the Al Dubin-Harry Warren song featured by Rudolph Friml and his orchestra.

Release date, October 24, 1942 10 minutes

FEATURES
in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
....	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
....	Underground Agent	Dec. 3,'42
....	A Night to Remember	Dec. 10,'42
....	A Tornado in the Saddle	Dec. 15,'42
....	Commandos Strike at Dawn	Not Set
....	The Desperados	Not Set
....	The Cover Girl	Not Set
....	Law of the Badlands	Not Set
....	The Fighting Buckaroo	Not Set
....	Something to Shout About	Not Set
....	Law of the Northwest	Not Set
....	How Do You Do	Not Set
....	Ride, Mountie Ride	Not Set
....	City Without Men	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	One Dangerous Night	Not Set
....	Merry Go Round	Not Set
....	Power of the Press	Not Set
....	No Place for a Lady	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Murder In Times Square	Not Set
....	Deadline Guns	Not Set
...	Nothing Ventured	Not Set
...	Salute to the Marines	Not Set
....	Gentle Annie	Not Set
...	Youngest Profession	Not Set
...	Half-Pint Kid	Not Set

MGM

Prod. No.	Title	Release Date
302	Tish	Sep.-Oct. '42
305	A Yank at Eton	Sep.-Oct. '42
306	The War Against Mrs. Hadley	Sep.-Oct. '42
307	Cairo	Sep.-Oct. '42
308	Seven Sweethearts	Sep.-Oct. '42
304	Apache Trail	Sep.-Oct. '42
301	Somewhere I'll Find You	Sep.-Oct. '42
303	Panama Hattie	Sep.-Oct. '42
312	For Me and My Gal	Sep.-Oct. '42
309	Eyes in the Night	Sep.-Oct. '42
310	White Cargo	Sep.-Oct. '42
311	Omaha Trail	Sep.-Oct. '42
...	Andy Hardy Steps Out	Not Set
...	Random Harvest	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
...	Tennessee Johnson	Not Set
...	Northwest Rangers	Not Set
...	Pilot No. 5	Not Set
....	Pacific Task Force	Not Set
...	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
...	Du Barry Was a Lady	Not Set
....	Three Cheers for Julia	Not Set
...	The Human Comedy	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
...	Silver Skates	Dec. 25,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
....	Wake Island	
....	The Major and the Minor	
....	The Glass Key	
....	Wildcat	
....	Priorities on Parade	

Block 2

Prod. No.	Title	Release Date
....	Henry Aldrich, Editor	
....	Mrs. Wiggs of the Cabbage Patch	
....	Road to Morocco	
....	Street of Chance	
....	The Forest Rangers	

Block 3

Prod. No.	Title	Release Date
....	The Avengers	
....	Wrecking Crew	
....	The Palm Beach Story	
....	My Heart Belong to Daddy	
....	Lucky Jordan	
....	Happy Go Lucky	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Missing Men	Not Set
....	Submarine Alert	Not Set
....	Star Spangled Rhythm	Not Set
....	Henry Aldrich Gets Glamour	Not Set
....	High Explosive	Not Set
....	Night Plane to Chungking	Not Set
...	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	China	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
...	Baby Face Morgan	Sep. 15,'42
...	Tomorrow We Live	Sep. 29,'42
...	City of Silent Men	Oct. 12,'42
...	Secrets of a Co-ed	Oct. 26,'42
...	The Yanks are Coming	Nov. 9,'42
...	Miss V from Moscow	Nov. 23,'42
...	Boss of Big Town	Dec. 7,'42
...	Lady from Chungking	Dec. 21,'42
...	Man of Courage	Jan. 4,'43
...	The Payoff	Jan. 21,'43
...	Dead Men Walk	Feb. 10,'43
...	A Night for Crime	Feb. 24,'43
...	Queen of Broadway	Mar. 2,'43
...	Overland Stagecoach	Not Set

RKO

Prod. No.	Title	Release Date
...	The Magnificent Ambersons	July 10,'42
...	The Big Street	Sep. 4,'42
...	Mexican Spitfire's Elephant	Sep. 11,'42
...	Wings and the Woman	Sep. 18,'42
...	Bandit Ranger	Sep. 25,'42
...	Highways by Night	Oct. 2,'42
...	Here We Go Again	Oct. 9,'42
...	Scattergood Survives a Murder	Oct. 16,'42
...	Journey Into Fear	Oct. 23,'42
...	The Navy Comes Through	Oct. 30,'42
...	The Falcon's Brother	Nov. 6,'42
...	Seven Days' Leave	Nov. 13,'42
...	Once Upon a Honeymoon	Nov. 27,'42
...	Army Surgeon	Dec. 4,'42
...	Cat People	Jan. 1,'43
...	The Great Gildersleeve	Jan. 15,'43
...	Seven Miles from Alcatraz	Jan. 22,'43
..	Pride of the Yankees	Not Set
...	Ladies Day	Not Set
...	Tarzan Triumphs	Not Set
...	Bombardier	Not Set
...	This Land Is Mine	Not Set
...	Two Weeks to Live	Not Set
...	They Got Me Covered	Not Set
...	Flight for Freedom	Not Set
...	Hitler's Children	Not Set
...	I Walked with a Zombie	Not Set
...	From Here to Victory	Not Set

REPUBLIC

Prod. No.	Title	Release Date
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
206	Ice-Capades Revue	Dec. 8,'42
...	Heart of the Golden West	Dec. 11,'42
205	Johnny Doughboy	Dec. 15,'42
...	Secrets of the Underground	Dec. 18,'42
...	The Traitor Within	Not Set
...	Ridin' Down the Canyon	Not Set
...	Mountain Rhythm	Not Set
...	Sundown Kid	Not Set
...	London Blackout Murders	Not Set
...	Prairie Pals	Not Set

20TH CENTURY-FOX

Block 1

Prod. No.	Title	Release Date
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

Prod. No.	Title	Release Date
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
308	Iceland	Oct. 2,'42

Block 3

Prod. No.	Title	Release Date
313	Tales of Manhattan	Oct. 30,'42

Block 4

Prod. No.	Title	Release Date
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

Prod. No.	Title	Release Date
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42
316	The Young Mr. Pitt	Not Set
...	The Ox-Bow Incident	Not Set
...	China Girl	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Life Begins at 8:30	Not Set
...	The Meanest Man in the World	Not Set
...	Over My Dead Body	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Time to Kill	Not Set
...	Chetnik	Not Set
...	Coney Island	Not Set
...	Margin for Error	Not Set
....	The Immortal Sergeant	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Battle Cry of China	Aug. 7,'42
...	The Moon and Sixpense	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft Is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Fall In	Nov. 20,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42

Prod. No.	Title	Release Date
...	The Crystal Ball	Jan. 1,'43
...	The Powers Girl	Jan. 15,'43
...	McGuerins from Brooklyn	Jan. 22,'43
...	Young and Willing	Jan. 29,'43
...	G-String Murders	Feb. 12,'43
...	Stage Door Canteen	Feb. 26,'43

UNIVERSAL

Prod. No.	Title	Release Date
7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
...	Who Done It?	Nov. 6,'42
...	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
....	Pittsburgh	Nov. 20,'42
7063	Arabian Nights	Nov. 27,'42
....	Behind the Eight Ball	Dec. 4,'42
....	Madam Spy	Dec. 11,'42
....	The Great Impersonation	Dec. 18,'42
....	Mug Town	Dec. 18,'42
....	When Johnny Comes Marching Home	Dec. 25,'42
...	Eyes of the Underworld	Not Set
....	Forever Yours	Not Set
....	Off the Beaten Track	Not Set
7076	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
7074	Tenting Tonight on the Old Camp Ground	Not Set
7073	The Old Chisholm Trail	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Passing the Buck	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
...	It Ain't Hay	Not Set
....	Frankenstein Meets the Wolf Man	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
201	Yankee Doodle Dandy	Not Set
209	The Hard Way	Not Set
..	Casablanca	Not Set
..	Gentleman Jim	Not Set
..	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Flying Fortress	Not Set
...	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
..	The Desert Song	Not Set
...	Air Force	Not Set
..	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	The Gorilla Man	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set

Feature Synopses and Information

THREE CHEERS FOR JULIA
(Metro-Goldwyn-Mayer)

Comedy

PRODUCER: John W. Considine, Jr. Directed by Richard Thorpe.

PLAYERS: Ann Sothern, Melvyn Douglas, Lee Bowman, Marta Linden, Felix Bressart, Reginald Owen.

SYNOPSIS

A newspaper reporter returning from a foreign assignment after two years finds that his wife, having filed divorce papers, has returned to her career as a violinist and that she is being wooed by two other men. His adventures in attempting various reconciliations are interrupted by his being called to active duty in the Army. Before he goes, he tells his wife that he is going off on another newspaper assignment. They meet again when her orchestra plays at his encampment and a real reconciliation is effected.

SECRETS OF THE UNDERGROUND
(Republic)

Spy Melodrama

PRODUCER: Leonard Fields. Directed by William Morgan.

PLAYERS: John Hubbard, Virginia Grey, Lloyd Corrigan, Miles Mander, Robin Raymond, Marla Shelton, Neil Hamilton.

SYNOPSIS

A French refugee artist is blackmailed by an Axis sabotage ring in America into making counterfeit plates for War Savings stamps, upon threats of harming his daughter, in France. Learning that the girl is on her way to America, he escapes with a trunk full of stamps, mailing her the checking stub. When the trunk is recovered by the district attorney and his aides, the artist's body is found in it. The prosecutor's fiancee, a newspaper reporter, stumbles onto added clues which disclose the kidnapping of the French girl, other murders, and the hideout of the saboteurs, who are finally taken into custody.

UNDERGROUND AGENT
(Columbia)

Spy Melodrama

PRODUCER: Sam White. Directed by Michael Gordon.

PLAYERS: Bruce Bennett, Leslie Brooks, Frank Albertson, Victor Kilian, Rosina Galli.

SYNOPSIS

Hunting Axis agents who tap Los Angeles telephone lines to get information concerning war industries and the fight between two men investigating the ring over a girl with whom they're both in love furnish the basis for this Columbia picture. The spies are caught after several murders, a kidnapping, and a chase in which they manage to get the plans for a voice scrambler but can't pass on the information.

MOUNTAIN RHYTHM
(Republic)

Spy Comedy, with Music

PRODUCER: Armand Schaefer. Directed by Frank McDonald.

PLAYERS: Weaver Brothers and Elviry, Lynn Merrick, Sally Payne, Dickie Jones, Joseph Allen, Jr., Frank Thomas.

SYNOPSIS

The Weavers and Elviry go to California when they hear an appeal for volunteers to save the crops due to the labor shortage. They engage in a war bond selling contest with the students of a nearby college, who resent them, and the students are to aid in picking the crops if they lose. However, the principal of the college prevents the youths from keeping their bargain, but is finally thwarted. He is disclosed as an enemy agent at the conclusion.

CITY WITHOUT MEN
(Columbia)

Drama

PRODUCER: B. P. Schulberg, Samuel Bronston. Directed by Sidney Salkow.

PLAYERS: Linda Darnell, Doris Dudley, Leslie Brooks, Michael Duane, Larry Parks, Glenda Farrell, Edgar Buchanan.

SYNOPSIS

A tug pilot is sent to prison for allegedly attempting to smuggle in two Japanese aliens, a crime of which he is innocent. His fiancee moves to a small town near the prison in order to secure evidence. Turning bitter from the false imprisonment, the youth plots a prison break, but is prevented from doing so when the girl uncovers new evidence which causes his release. He then joins the Navy as a commissioned officer.

RAIDERS OF SAN JOAQUIN
(Universal)

Western

ASSOCIATE PRODUCER: Oliver Drake. Directed by Lewis D. Collins.

PLAYERS: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt.

SYNOPSIS

A western with music, this picture deals with the fight of cattle ranchers and railroad men. Chief protagonists are the son of a rancher thought to have been killed by the railmen, and the vice president of the road seeking rights of way.

JUNIOR ARMY
(Columbia)

Dead End Kids

PRODUCER: Colbert Clark. Directed by Lew Landers.

PLAYERS: Freddie Bartholomew, Huntz Hall, Billy Halop, Bobby Jordan, Bernard Punsley.

SYNOPSIS

The friendship of a cultured English boy and an American "road kid" who are sent to a military academy by the former's uncle breaks when the latter fails to understand the necessity for maintaining discipline. Running away from the school, the "road kid" rejoins his old gang and is used by a Nazi saboteur in an attempt to steal the Academy's experimental airplane in which to escape. The boy finally realizes his mistakes and fights off the gang until help arrives. There is little if any feminine interest in the cast.

SHORTS

advance synopses and information

HOW TO SWIM (RKO)

Disney Cartoon (24,112)

This is another of Goofy's informative expositions on technique. He learns his swimming over a piano stool, but is hardly prepared for the active opposition of the water. After his inner tube has been punctured on an anchor it retains enough resilience to serve as a slingshot and propel Goofy to an island far out in the ocean.

Release date, October 23, 1942 7½ *minutes*

ROUGH ON RENTS (RKO)

Edgar Kennedy (33,402)

In dire need of money, Kennedy sublets his apartment during his wife's absence. The new tenants disturb the neighbors, bring in the police and leave before his mother-in-law arrives. Mistaken identities cause the usual confusions which Kennedy resolves by impugning the lady's sanity. His triumph, however, is short-lived.

Release date, October 30, 1942 18 *minutes*

A SHIP IS BORN (WB)

Technicolor Special (8001)

This story of a ship is the story also of the men preparing to sail her. Sequences showing the training of raw recruits for the Merchant Marine, the making of first class seamen, are interspersed with details of the construction of one of the new Victory ships. As the ship is launched a new crew has been graduated to man her.

Release date, October 10, 1942. 22 *minutes*

BEYOND THE LINE OF DUTY (WB)

Broadway Brevity (8104)

Produced with the cooperation of the War Department, this short subject tells the story of one of our flying heros, Major Hewitt T. Wheless. Following his career from his pilot training at Randolph Field, it reaches its climax in the thrilling fight against 18 Japanese planes, for which he was awarded the Distinguished Service Cross and the personal commendation of the President.

Release date, November 7, 1942) 22 *minutes*

FINE FEATHERED FRIENDS (MGM)

Technicolor Cartoon (*W*-355)

The third party to the feuding of Tom Cat and Jerry Mouse is a barnyard hen. Jerry finds cover under her wing, and Tom receives a pecking in pursuit. When he reaches for the evasive mouse and picks up a chick, the hen loses patience and, incidentally, Tom loses most of his fur coat.

Release date, October 10, 1942. 9 *minutes*

FAMOUS BONERS (MGM)

Passing Parade (*K*-388)

On the theory that everyone pulls a boner now and then, John Nesbitt presents some tragic errors that have made history. Included are the burning of Carlyle's masterpiece, "The French Revolution," by a careless maid; the discovery of a German spy ring by a small slip in a letter, and the three-minute egg of Sir Isaac Newton.

Release date, October 24, 1942 10 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 996-997.

TITO'S GUITAR (Col.)

Color Rhapsody (4502)

A new Fleischer cartoon shows Tito, a small Mexican, setting out to elope with his girl while her father sleeps. A braying donkey and a twanging guitar sound off at every opportunity, but the unfortunate climax comes when a mosquito bites the donkey who is holding the ladder. Tito manages a strategic retreat without the lady of his choice.

Release date, October 30, 1942 7 *minutes*

"DEER! DEER!" (RKO)

Leon Errol (33,702)

A hunting trip is the excuse Leon gives for his absence at a gay convention, but his wife finds out otherwise. Before this, the returning husband, who retains only a hazy recollection of his week away from home, is confronted with a "Mrs. Errol" whom he buys off on the theory that he must have married her. She is, however, his son's wife.

Release date, October 23, 1942 17 *minutes*

MODERN MEXICO CITY (MGM)

Traveltalk (*T*-412)

The sequel to "Exotic Mexico" which stressed the Indian and Spanish influence in the country is a view of the capital. Here the many transformations, from the days of Aztec supremacy through the Spanish conquest and final liberation, are reflected in the physical surroundings and customs of the people. The camera highlights include a Beauty Queen Processional and a glimpse of the bull-fighting.

Release date, November 8, 1942 9 *minutes*

NEW ERA IN INDIA (Univ.)

Variety Views (7354)

Typical of the industrial era in India is the city of Mysore, in the Southwest near the city of Madras. Here a tremendous dam has been erected to supply electric power for the many modern factories, turning out vital war materials for the Allied effort, on an assembly line basis.

Release date, November 2, 1942 10 *minutes*

COMMUNITY SING, No. 3 (Col.)

(4653)

With the smell of autumn in the air and the rallying cries of football games, Columbia has collected a group of well known college songs for the delectation of fans of this sing fest. Opportunities for informal harmony and choral effects should be many.

Release date, October 15, 1942. 10 *minutes*

THE DUMBCONSCIOUS MIND (Col.)

Phantasy (4702)

This is the tale of Butch the Bull-dog's heroism in spite of strong temptation to the contrary. Danny, the rich lady's dog, is bringing home the bacon and thwarting all ruses to deprive him of it. The chase, however, brings him to the railroad tracks in the path of an onrushing train. There Butch stifles the inner urging to let him die, and snatches dog and meat from under the wheels.

Release date, October 23, 1942. 9 *minutes*

SAPPY PAPPY (Col.)

Andy Clyde (4424)

Andy Clyde, the 1905 bicycle champ, is running a sporting goods store chiefly for lady customers. A young bride returns from a shopping trip with incriminating marks left by a pair of sooty mittens against which she had leaned. Her husband arrives for revenge but changes his mind after a good look at Andy.

Release date, October 30, 1942. 16 *minutes*

WIZARD OF THE FAIRWAY (Col.)

World of Sports (4802)

The renowned trick-shot golfer John Montague lives up to his name of "Shovel and rake golfer" in a rare exhibition of technique with these and more usual implements. His shots with regulation clubs are completed against obstacles which would stymie another man.

Release date, November 6, 1942. 10 *minutes*

JOHNNY "SCAT" DAVIS AND ORCHESTRA (Para.)

Headliners (*A*2-2)

The featured song in this new Headliner release, starring Johnny Davis and his orchestra, is the popular "Praise the Lord, and Pass the Ammunition," with audience participation to the tempo of the bouncing ball. Gloria Van sings also "I Wonder When My Baby's Comin' Home," and the orchestra plays an original arrangement of "Nobody."

Release date, November 6, 1942. 10½ *minutes*

JASPER AND THE HAUNTED HOUSE (Para.)

Madcap Models (*U*2-1)

The latest of George Pal's Puppet shows relates the adventures of Jasper, a gooseberry pie, a crow and a scarecrow. All four arrive at a haunted house where the pie disappears while crow and scarecrow fight over its division. They soon join Jasper in the piano when the ghost appears, but the latter is a boogie woogie fan and makes their refuge miserable.

Release date, October 23, 1942. 7½ *minutes*

POPULAR SCIENCE, No. 2 (Para.)

(*J*2-2)

Highlighted by a glimpse of the one-engine Vultee Vengeance rolling off the assembly line in Nashville, this release features also the manufacture of marbles in Ottawa, Ill.; a house on wheels on the telescope principle, driven by pneumatic power; the science of diamond cutting, and a new invention of the Wily Wizard of Waukesha.

Release date, November 27, 1942. 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 996-997.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 1008.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
•ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	612	...	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	....	....	...	871	...
Andy Hardy Steps Out	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Nov. 27,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	..	...	...
Army Surgeon	RKO	...	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British) (formerly Day Will Dawn)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	....	....	..	...	...
•Bashful Bachelor, The	RKO	221	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	563	487	795
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	....	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
•Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	58m	....	...	613	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	....	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	...	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	..	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
•Bride of Buddha (formerly India Speaks)	Hoffberg	....	R. Halliburton Travelogue	Apr. 22,'42	75m	May 13,'33	634	...	...
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645		756
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CAIRO	MGM	....	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set		....		936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...
Chetnik!	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
China Girl	20th-Fox	....	George Montgomery-Gene Tierney	Not Set	...	....	...	872	...

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
City of Silent Men	PRC	308	Frank Alperson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Not Set	....	....	...	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	....	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Rio Grande Way	Col.	3205	Charles Starrett-Russell Hayden	Apr. 23,'42	57m	Aug. 1,'42	809	...	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
●Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	549	526	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	....	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
●Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	622	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
●Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	551	...	795
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Gildersleeve, The	RKO	....	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	...

Title	Company	Prod Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
•Hello Annapolis	Col.	3037	Jean Parker-Tom Brown	Apr. 23,'42	62m	Aug. 1,'42	810	...	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	986	...
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
•Home in Wyomin'	Rep.	146	G. Autry-S. Burnette	Apr. 20,'42	67m	May 2,'42	633	.	...
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	986	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 8,'42	....	....	...	797	..
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	.....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	...
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	97m	Sept. 26,'42	922	613	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
•Invaders, The (British)	Col.	3101	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	537	...	795
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
•It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
•I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	599	574	...
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	...	...	...
•Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 15,'42	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
•Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	984
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	947
Junior Army	Col.	....	Freddie Bartholomew-Billy Halop	Nov. 26,'42	....	....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
•Kid Glove Killer	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	551	495	873
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
•Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	130m	Dec. 27,'41	429	320	705
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
Lady from Chungking	PRC	....	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
•Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
•Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	407	387	...
•Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	4033	Bert Gordon-Margaret Lindsay	Nov. 12,'42	....	....	...	...	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
•Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	962	...
Little Joe, the Wrangler	Univ.	....	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	....	....	...	...	...
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
•Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	...	....	...	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
•MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
•Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
•Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
•Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	984
•Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	537	464	795
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	.
•Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	....	....	...	...	...

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Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	....	...	995	...
•Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...
•Meet the Mob	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	622	574	...
(formerly So's Your Aunt Emma)									
•Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
•Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
•Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
•Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
•Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	984
Miss V from Moscow	PRC	....	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
•Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr...'42	88m	Mar. 28,'42	574	...	...
Moonlight in Havana	Univ.	....	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
•Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
•Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Not Set	....	....	...	1009	...
•Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.		Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
•My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
•My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
•My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-Randolph Scott	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
•Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	....	....	...	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	...
•Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	....	....	...	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
•Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	116m	Nov. 7,'42	1007	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
(formerly Ox Train)									
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Not Set	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
(formerly Do Not Disturb)									
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
•Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	....	Don Barry-Lynn Merrick	Not Set	....	....	...	...	...
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Over My Dead Body	20th-Fox	....	Milton Berle-Mary Beth Hughes	Not Set	....	....	...	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
(now Omaha Trail)									
•PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Pacific Task Force	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
(formerly Clear for Action)									
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
•Panther's Claw, The	PRC	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	563	...	...
•Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	....	....	...	...	...
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
•Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pittsburgh	Univ.	....	Constance Bennett-Brod Crawford	Nov. 27,'42	....	....	...	...	...
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
•Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
•Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	986	...
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...

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Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...
QUIET Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	....	....	...	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
●Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
●Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	....	....	...	983	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
●Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	549	...	795
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
●Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	..
●Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
●SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
●Saboteur	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	108m	Apr. 25,'42	634	508	947
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
●Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Not Set	....	....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
●She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
●Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
●Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	984
●Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
●SOS Coast Guard	Rep.	123	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,'42	611	...	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
●Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
●Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
●Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	...	...
●Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	586	...	705
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	....	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Suicide Squadron (British)	Rep.	119	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	622	...	705
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
●Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
●Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
●Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840		
●Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947

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•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
•There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
•They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
•They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
•This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	....	...	1009	...
•Three Wise Brides	Mono.	....	Nova Pilbeam-Michael Wilding	Apr. 15,'42	....	....	...	635	...
•Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	....	Lloyd Nolan-Mary Beth Hughes	Not Set	....	....	...	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
•Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	....	Russell Hayden-Bob Wills	Dec. 15,'42	....	....	...	...	...
•Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	984
•Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Traitor Within, The	Rep.	....	Don Barry-Jean Parker	Not Set	....	....	...	983	...
•True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
•Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
•Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	621	442	873
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Dec. 3,'42	....	....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
•VENGEANCE of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
•Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
•Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	....	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	...
•Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	551	...	...
•Wife Takes a Flyer, The	Col.	3011	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	621	613	756
Wildcat	Para.	. .	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Not Set	126m	June 6,'42	903	674	984
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Are Coming, The	PRC	....	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
•You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...
•Yukon Patrol	Rep.	124	Allen Lane-Lita Conway	Apr. 30,'42	66m	May 9,'42	647	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 1008.

A MESSAGE from JAY EMANUEL, Theatre Owner... Publisher... Editor.

★ "The point has been reached where the equipment dealer is expected to hand out miracles. It is now up to the projectionist and theatre owner to work with the supply men and manufacturer."

The Exhibitor, Editorial

We Thank You, Mr. Emanuel!

★ Within the limits imposed upon us by wartime conditions, we shall continue to serve the motion picture industry in which we have held an outstanding leadership for over 30 years.

Your long, practical experience as a theatre owner, publisher and editor enables you to fully understand how hard we are trying to live up to our obligations.

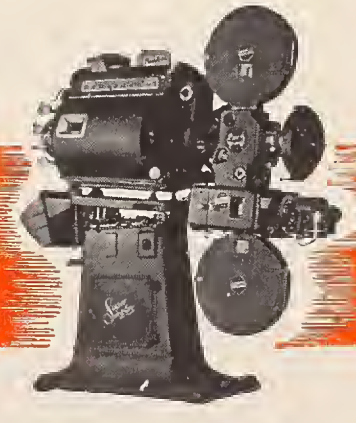
FOR VICTORY
BUY
UNITED STATES
WAR
BONDS
AND
STAMPS

NATIONAL
THEATRE
SUPPLY
COMPANY

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.



THE YEAR'S MOST MIRTHFUL MURDER MYSTERY!

Something new in laughter! Gay and giddy goings-on in screwy Greenwich Village!

A *Night* TO REMEMBER

CO-STARRING

LORETTA YOUNG · BRIAN AHERNE

with (Miss) JEFF DONNELL · WILLIAM WRIGHT · SIDNEY TOLER
GALE SONDERGAARD · BLANCHE YURKA
Screen play by Richard Flournoy and Jack Henley · Produced by SAMUEL BISCHOFF
Directed by RICHARD WALLACE · A COLUMBIA PICTURE

RELEASED
DEC. 10
A DATE TO REMEMBER

KEEP 'EM *BUYING*
WAR BONDS AND STAMPS
AT YOUR THEATRE

File

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Heart of the Golden West
Lucky Jordan
We Sail at Midnight
Outlaws of Pine Ridge
Hitler, Dead or Alive

OWI's Mellett Touches Off Double Bill Debate Again

U. S. Enlists Industry Aid for War in North Africa

Theatres Blacked Out in Eastern Coastal Area

British, U. S. Screen Units Cooperate on Propaganda

VOL. 149, NO. 8

NOVEMBER 21, 1942

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M.G.M.

The company that
within a few months
has given the public
magnificent "Mrs. Miniver" and
repeats with rich "Random Harvest"
truly wears with glory
the crown which exhibitors
have bestowed upon it—

Leader of the Motion Picture Industry

"RANDOM HARVEST" WILL BE TRADE SHOWN NOV. 24th AT 2:45 P. M. IN THE NORMANDIE THEATRE, N. Y. AND THE AMBASSADOR THEATRE (*of the Ambassador Hotel*) LOS ANGELES. SUBSEQUENT NATIONWIDE TRADE SHOWS ON DEC. 7th ANNOUNCED THIS WEEK.

RONALD GREER
COLMAN · GARSON
in JAMES HILTON'S
"RANDOM HARVEST"

Directed by MERVYN LeROY · *Produced by* SIDNEY FRANKLIN

with **PHILIP DORN · SUSAN PETERS**

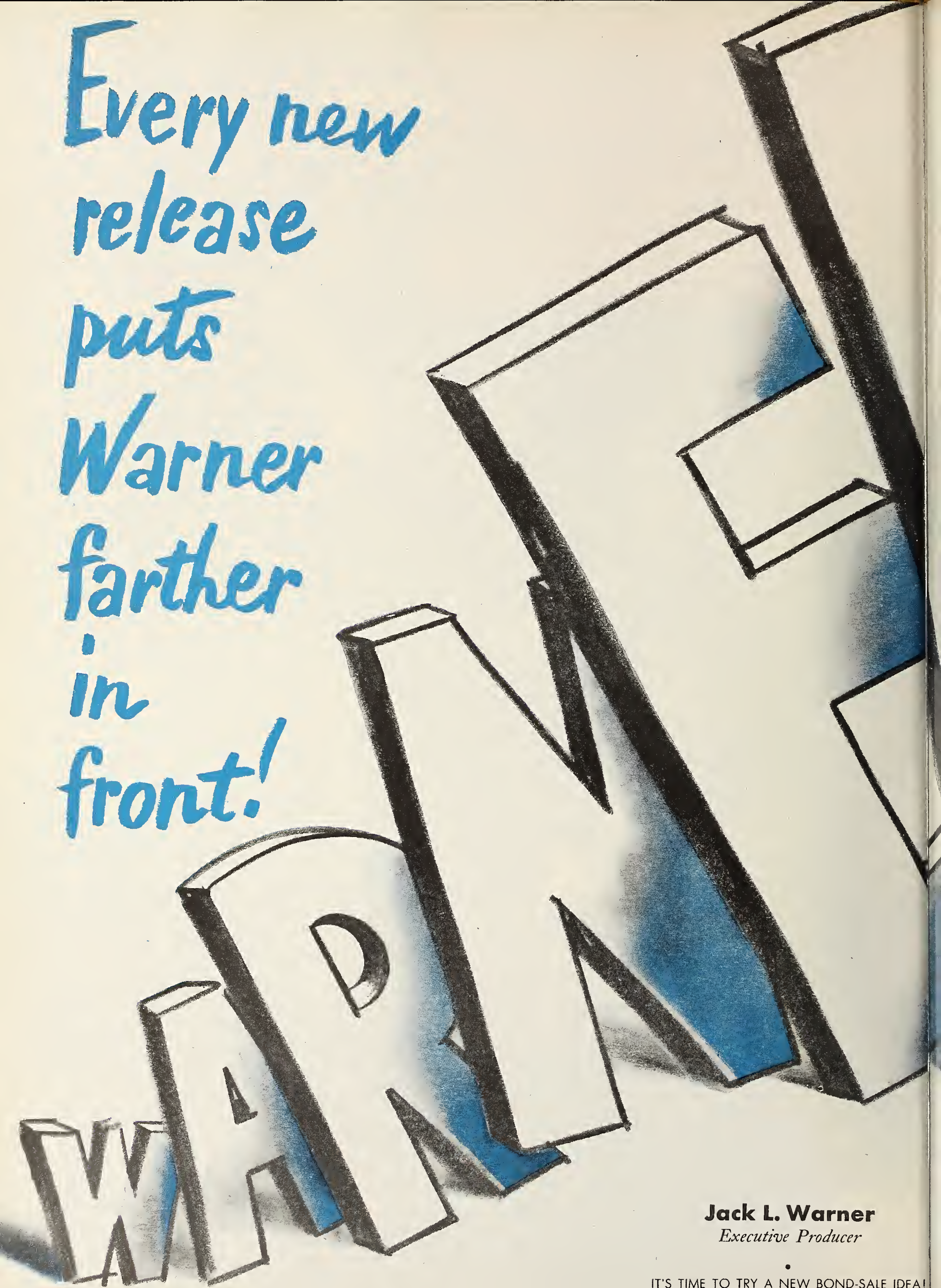
Henry TRAVERS · Reginald OWEN · Bramwell FLETCHER

Screen Play by Claudine West, George Froeschel and Arthur Wimperis · Based Upon the Novel by James Hilton · A MERVYN LeROY PRODUCTION

A METRO-GOLDMINE-MAYER PICTURE

Random Harvest
JAMES HILTON
Author of LOST HORIZON and GOOD-BYE, MR. CHIPS

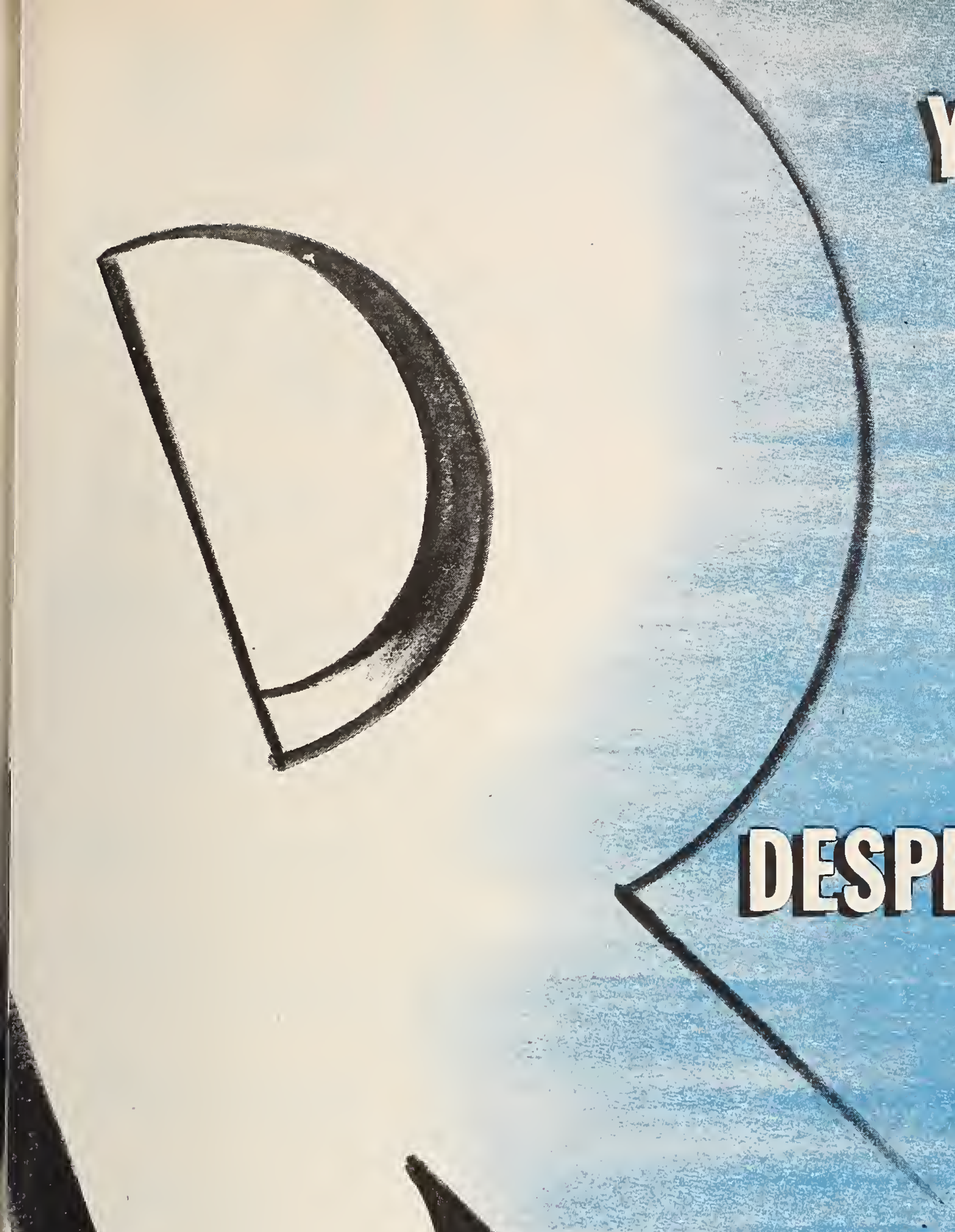
BONDS TO
AVENGE
PEARL
HARBOR
DEC. 7th


Every new release puts Warner farther in front!
WARNE

Jack L. Warner
Executive Producer

•

IT'S TIME TO TRY A NEW BOND-SALE IDEA!



YANKEE DOODLE DANDY

ACROSS THE PACIFIC

DESPERATE JOURNEY

NOW, VOYAGER

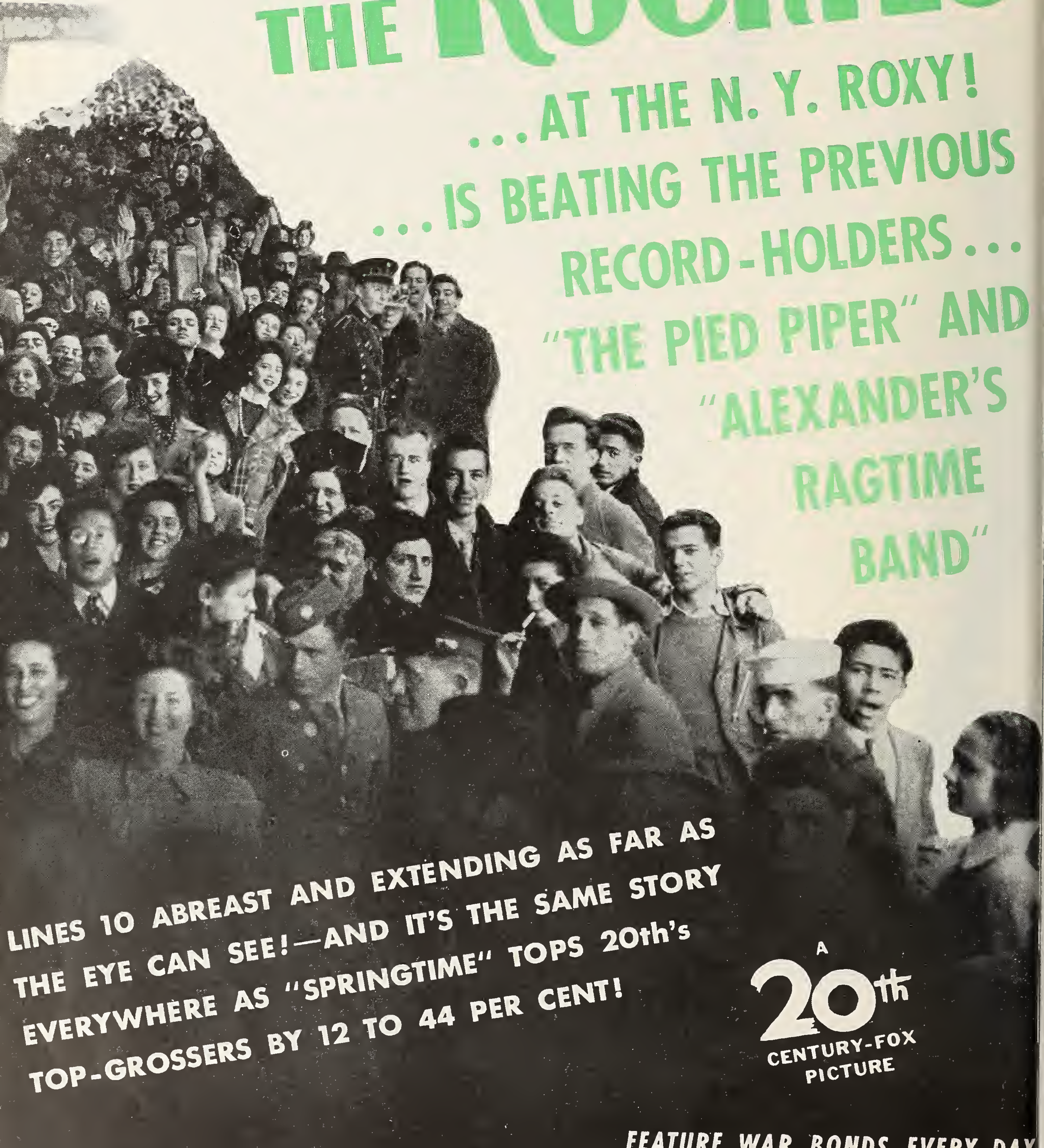
GEO. WASHINGTON SLEPT HERE

GENTLEMAN JIM

next: CASABLANCA

"SPRINGTIME IN THE ROCKIES"

...AT THE N. Y. ROXY!
...IS BEATING THE PREVIOUS
RECORD-HOLDERS...
"THE PIED PIPER" AND
"ALEXANDER'S
RAGTIME
BAND"



LINES 10 ABREAST AND EXTENDING AS FAR AS THE EYE CAN SEE!—AND IT'S THE SAME STORY EVERYWHERE AS "SPRINGTIME" TOPS 20th's TOP-GROSSERS BY 12 TO 44 PER CENT!

A
20th
CENTURY-FOX
PICTURE

FEATURE WAR BONDS EVERY DAY

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 8

November 21, 1942

OWI on DOUBLE BILLS

HAVING been invited to put a name into the publicity values of the annual conference luncheon of the National Board of Review of Motion Pictures, Mr. Lowell Mellett, chief of the Office of War Information's Bureau of Films, mounted the high rostrum at the Hotel Pennsylvania last week and put his eager hands into the machinery of the industry. His most quoted observations were about the double bill, which he considers to be, as he says, "a plague".

Summed up, Mr. Mellett's charge seems to be that the double bill conduces to "the habit of sitting three or four, or even more, hours with one's mind afloat in a fictional world", and that he holds "hardly equips the American population for the serious job of dealing with real life". Only a few paragraphs before, he spoke for "the relaxation of entertainment". Apparently he has a quantitative notion of relaxation based on the hands of the clock.

As for the conservation of film, that is being attended to and is not controlled by the double bill policy.

With a bid for headline challenge, Mr. Mellett remarked: "We cannot grow by sitting on our physical or metaphysical fannies". That is not true. There is no better known position for thought, and the distinguished Mr. Mellett's career as editor and executive has been spent almost entirely in the process of pressing a pair of pants against a chair.

As for the double bill, if we must discuss that again, it is entirely the business of the motion picture industry, not the business of OWI or the Government in any department. We have no fondness for the double bill, but it is most especially the business of the showman who runs the theatre, and his customers. The double bill is about as old as the industry. It came into particular attention in the depression days when citizens on the dole found the theatre a happier place than home and sought to buy a night out all in one piece. No customer was then, or is now, required to sit through more show than he wants. Just incidentally the low budget picture which is so often the second half of the double bill is often accepted by the masses as the best part of the show.

It will be just as well to let the exhibitor attend to exhibition, until such time as OWI becomes commissar of entertainment.

△ △ △

"MOVIE AGE"

PURSUING further the researches of Mrs. Dorothy B. Jones of the Motion Picture Analysis Division of OWI's Bureau of Motion Pictures in Hollywood, one discovers interestingly her isolation of the hero-heroine type, thus: " . . . It was found that three out of every five of the 188 major characters were 'independent adults'—that is to say (according to our definition of the term), they were shown as economically established, free of parental influence, usually unmarried, and with definitely limited social and economic responsibilities. . . . It is interesting to note that people with the characteristics of this social age group, which is more commonly represented than any other on the screen, are seldom found in real life. This age classification could very well be called 'movie age', since it is a fictional age best adapted for the movie story, an age of freedom from responsibility, an ideal age for free fantasy. . . . "

This brings us, again, back to that now famous "escapism".

So very often we have had to say here that movie stars are agents of vicarious attainment—and that the motion picture is the prayer wheel of the wish. That is what it is for.

We and our art are now being officially discovered. Why? Somebody must be thinking about going into the business.

△ △ △

MIRACLE MAN

THERE'S a special sort of a backhand smack at the record in a recent expression of Mr. Charles Koerner, RKO's executive vice-president in charge of production, which he has keynoted with the line: "Showmanship in place of genius". It ends, too, with the exclamation: "Back to showmanship". The implication is, so very obviously, that what went before was, as they say in Hollywood, "lousy"; but, now that he has taken over, that all will be "jake-a-loo". One does not have to know much about advertising to know that pointing to past failures is not the best way of assuring future successes. The pronouncement and promise sound more like the Hollywood brand of "genius" than what is commonly accepted as showmanship.

△ △ △

MYSTERY of DECENCY

ACTORS EQUITY, being a bit haired-up by action against "Wine, Women and Song" on the Broadway stage by New York's license commissioner, now suggests, through its house organ, that there be "play juries" set up by the American Arbitration Association. That Arbitration Association is an admirable and competent organization of business persons. What special equipment they may have for judgment of the moral and social values of the drama is not made clear. Those gentlemen probably do have a notion of what's decent. Also, so do the producers of stage entertainment, otherwise they would not so often prove themselves expert at indecency. For a certain sector of stage production the question always is: "How dirty can we be and get by?" They are asking a system to jockey with, a line to push against. If they are shamefully to confess that they do not know what is decent and proper, there are authorities available with backgrounds as old as civilization.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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KUYKENDALL says end "politics and horse trading" Page 14
OWI enlists industry aid for war in North Africa Page 15
NEW eastern dimout rules affect theatres in area Page 16
BRITISH, U. S. information film units collaborate Page 19
SHIFTS in population boom grosses in city theatres Page 22
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COLLECTIONS of scrap in theatres total 167,000 tons Page 32

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What the Picture Did for Me Page 46
PRODUCT DIGEST, including Reviews and Release Chart Page 61

Essential Manpower

MANPOWER statistics on the workers who staff the motion picture production mills of Hollywood are being gathered by the Motion Picture Producers and Distributors of America, Inc. Each type of job in the hundreds of skilled and unskilled callings on studio payrolls is being analyzed from information gathered from unions, guilds and producers.

Tables showing the degree to which the essential service of the motion picture is dependent on each job, and the possibility of replacement of each class of worker, have been prepared, it was learned Wednesday. This information was gathered for the War Manpower Commission, headed by Paul V. McNutt.

The industry is dependent on a core of at least 10 per cent of the Hollywood production legion, the study is said to show. If this nucleus of skilled technicians—cameramen, cutters, directors, laboratory workers, electricians, etc—and top production executives were drawn off in quantity, the production machinery likely would collapse, it was indicated. There is no quick training process, or substitution for skills in motion picture making acquired through long years, it was said.

While writers, actors, designers and in many cases producers and directors may be replaced with others of their craft, it is generally impossible to find another skilled lensman, or boss carpenter or similar technical pivot for the production wheels. It will be up to the manpower board to determine whether they are to be taken en masse for war production, or kept at their jobs in the production of essential films.

The study is not a brief in behalf of the motion picture's essential services of information and morale. It is described rather as an effort to provide facts to aid the Manpower Commission in determining the degree to which various workers in the industry may be termed essential. It has been reported from Washington that the board soon is to decide which studio workers should be drawn off for war production or armed service, and which should be kept behind the cameras.

On a sub-committee of the MPPDA appointed to gather manpower information are N. Peter Rathvon, RKO president; J. Robert Rubin, general counsel of MGM, and Charles D. Prutzman, chief attorney for Universal.

Butte Dispute

NEGOTIATIONS were under way at midweek for the reopening of two Fox Intermountain theatres in Butte, Mont., closed since October 20th because of a three-cornered union dispute.

On that date the ushers, janitors and cashiers union, an independent local, walked out in a dispute over wages and working conditions. The Central Labor Council of Butte declared the theatres the unfair party to the dispute and ordered all union members, including the operators' union, to observe the picket lines. The theatres closed while the fight was arbitrated by James A. Brownlow of the labor division of the War Production Board.

A satisfactory settlement of the service union's grievances was reached, but on the date set for reopening, last Friday, a new disagreement arose between the operators' union and the management over the maintenance of two men in the projection booth.

On Wednesday, Rick Ricketson, president of the circuit, was in Butte attempting to negotiate reopening of the theatres while the projectionists' dispute was being argued before the War Labor Board.

Staying Put

CONSOLATION for rural exhibitors who have seen audiences whisked away to war work in other areas or entering service with the armed forces was offered this week by estimates from Administration agencies of labor and military needs that the peak of the labor migrations has been passed.

The War Manpower Commission is formulating plans for the orderly withdrawal for military service of skilled workers in essential industry. Other agencies are endeavoring to adjust a situation which finds many communities depleted of young men and skilled workers while other production centers are crammed. The commission's figures also show that in two years the national labor force has increased 4,100,000 to 58,700,000 and predicts it will reach 63,000,000 in 1943. A third of these will be in war work, with about 10,000,000 men in armed service.

Freeze in Canada

ALTHOUGH permits may be granted by the Canadian Government for the transfer of business enterprises by sale or gift, chain companies "are expected not to seek to extend their business under present conditions and only in the most exceptional circumstances would a permit be granted to such applicant," the Canadian Wartime Prices and Trade Board said in a statement this week clarifying the recent business freezing order.

'Useful Role'

ADVERTISING has a "useful role in our war effort," according to Donald Nelson, chairman of the War Production Board. It is a "means by which a company can participate directly in the war effort and an essential part of our communications system." The Government "fully recognizes the propriety of reasonable expenditures for advertising" to preserve the name and good will of products supplanted in their factories by war goods, and the fact that advertising is a "direct and genuine help" to the war effort, Mr. Nelson continued. He was speaking at a meeting of the Association of National Advertisers in New York last week.

Kodak on the Air

EASTMAN KODAK is trying the radio again. This time its program is local—over Station WHAM, Rochester, Fridays, at 7:30 P.M., and for 26 weeks. It is designed to stress the company's war effort and its features will be the Rochester Civic Orchestra, the Eastmannaires (singers) and guest vocalists.

Ray of Hope

SALARY ceilings were still very much a topic of conversation in the industry this week among both those who do and those who don't earn more than $25,000 a year, plus taxes. But the lines of worry on the executive faces were not quite so deep.

From Washington on Thursday, Friday or possibly not until next week a comprehensive set of regulations interpreting and applying the salary orders was expected from the Office of Economic Stabilization. James F. Byrnes, the director, in New York on Monday told the *Herald-Tribune* Forum that the wage regulation was only for the duration. He said that in 1942 the $25,000 maximum—which means a gross income of $67,200—would affect only 3,000 persons.

A producer's representative, a leading talent agent and several industry attorneys this week also expressed off the record opinions that the outlook for Hollywood was not too black. They foresaw possibilities of some modification, and Congressional support for steps to end discrimination in the income controls.

It is believed that the forthcoming regulations will clarify the status of option contracts, agreements with labor unions, profit sharing deals and other questions which have worried Hollywood. But changes in the basic plan were considered unlikely.

Sold, for $300,000

TWENTIETH Century-Fox this week purchased the screen rights to Maxwell Anderson's current Broadway play, "The Eve of St. Mark," for $300,000. The deal, it is reported, includes a commitment by 20th Century-Fox not to release the motion picture version before January, 1944. The purchasing price equals the record sum paid by the same company last April for John Steinbeck's "The Moon Is Down." "The Eve of St. Mark" is a war play.

Fading Stars

LIBERTY MAGAZINE has dropped star ratings from its motion picture reviews. The national weekly, long an exponent of this rule of thumb classification of motion picture product, recently was acquired by Paul Hunter, publisher of screen fan magazines. It was disclosed this week that in addition to abandoning the star ratings the publication had in process an extensive revamping of its motion picture page.

More reviews, wider use of motion picture illustrations, and a shift in emphasis from critical to factual reports on forthcoming screen product is planned, it was said. Mr. Hunter, who also publishes *Screenland* and *Silver Screen,* was reported to have agreed with representations from the Eastern Public Relations Committee that the star system was an arbitrary and unfair classification of pictures.

Liberty's decision leaves only the New York *Daily News* as a stronghold of the system of rating pictures by stars or other symbols. Industry advertising representatives said that it was the indisputable privilege of Captain Joseph Patterson, publisher, to use the stars and that no effort would be made to persuade him otherwise. But they have agreed not to publicize *News* reviews by star.

The star reviews in *Liberty* dated from the time of its ownership by the Pattersons and McCormicks of Chicago, the publishing families that control the *Daily News,* Chicago *Tribune* and Washington *Times-Herald.*

Four Bell Fuss

GOSSIP broadcaster Jimmy Fidler was in four bells' worth of trouble again this week.

Gene Tierney smokes cigars in her boudoir, tattled Mr. Fidler on the air recently. Indignant fan mail began to inundate her studio, Twentieth Century-Fox. William Goetz, vice-president, flatly denied the cigar story and ordered his contract stars to stay off the radio programs of the Blue Network, Inc., which carries Fidler, and of the National Broadcasting Company.

Frantic efforts were under way at mid-week by the Blue Network to get back in the studio's good graces, and by NBC to convince Mr. Goetz that it had no control over either the Blue or Mr. Fidler.

Fidler appeared to have stirred up an aroma, cigar or no, which not even the under-arm deodorant peddled by his sponsor would be able to eliminate.

'Nevsky' in Ontario

THE RUSSIAN picture, "Alexander Nevsky," which was taken off the screen in Ontario more than two years ago following the ban of the Ontario Government against Soviet films, has been resurrected now that the provincial authorities have lifted the barrier against the product in recognition of Russia's stand against the Nazis. The film was screened before a large audience in the auditorium of the Toronto Art Gallery.

FM Fadeout

FM BROADCASTING, INC., trade association for frequency modulation broadcasters, this week asked the New York Secretary of State for dissolution. It announced that it would suspend its publicity and promotional activities for the duration.

Repercussions

DESPITE the formal tacit approval of the settlement of the Twentieth Century-Fox rental dispute with the British Cinematograph Exhibitors Association, exhibitor discontent with the outcome this week appeared to be growing. Independents, particularly, interpret the settlement as capitulation to the distributors. It is known that the Kinematograph Renters Society has held several secret sessions recently, without press attendance or statement of result. The independent theatre men have protested to CEA officers that 20th Century-Fox now is asking 25 per cent for all Sunday films or a flat rental equivalent to 25 per cent of the average gross. Exhibitors claim the company is grading product as "AA," asking 50 to 30 per cent, and 40 to 30 per cent on "A" product. Although no CEA general council session is scheduled until January, repercussions of marked intensity are expected in the London trade in the interim.

Pictures from Home

SHORTAGE of suitable foreign films has prompted a decision by Arthur Mayer and Joseph Burstyn, distributors specializing in foreign product, to enter domestic production. They announced plans this week to produce "Road to Alaska," a fiction film report on the new military highway through the Canadian wilderness. It will be produced in California and released by a major company. Casting and production are now in process of negotiation, it was reported this week.

45 Miles a Week

EASTERN drivers buying gasoline on Sunday, the first day on which Number Three coupons in rationing books may be used, will received three gallons per coupon, instead of four. The reduction was ordered this week by the Office of Price Administration, which estimated it would save 80,000 barrels daily, and which asserted the North African campaign had resulted in a new drain on gasoline and oil supplies. Non-essential motorists in 17 Eastern states thus will get 24 gallons each two months, instead of 32.

Every Half Hour

ONCE in every 30 minutes in any theatre in the United States there is a War Savings message on the screen. So says Carlton Duffus, director of motion pictures and special events of the Treasury's War Savings Staff. It is accomplished, he said, by War Savings continuity written into scenarios of features and short subjects, titles urging War Bond purchases, and newsreels.

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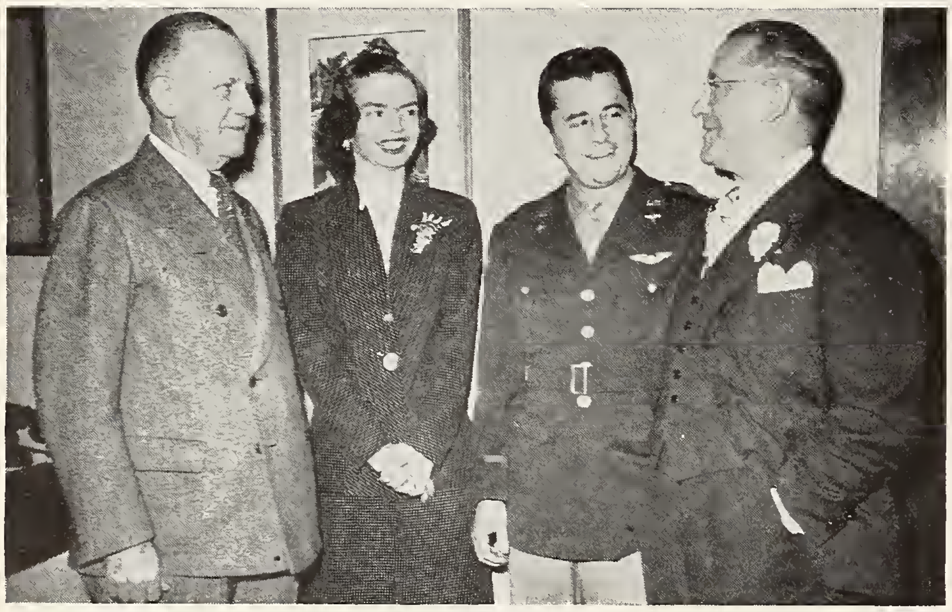
THIS WEEK the Camera observes:

WASHINGTON CONFERENCE. Key personnel of the War Activities Committee of the Motion Picture Industry went to the capital at the invitation of Donald Nelson, chief of the War Production Board, and Elmer Davis, head of the Office of War Information. Left to right, John J. Payette, Warner Bros. Washington zone manager; Si Fabian, president, Fabian Theatres; Joseph Bernhard, vice-president, Warner Bros.; Sam Morris, assistant to Mr. Bernhard; Harry Brandt, president, Independent Theatre Owners Association; Dan Michalove, National Theatres; Herman Maier, Warner Bros. purchasing agent; Francis Harmon, executive vice-chairman, War Activities Committee; Carter T. Barron, Loew's division manager; Joseph R. Vogel, Loew's vice-president; Arthur Mayer, Assistant Coordinator, War Activities Committee; Monroe Greenthal, War Production Board; Leonard Goldenson, in charge of theatre operation for Paramount; Nathan Yamins, Fall River, Mass., theatre owner; A. Julian Brylawski, president, District of Columbia Motion Picture Theatre Owners; Edward Anson, New England circuit owner.



ACE HONORED: Major Hewitt T. Wheless is honored at dinner given by Frank Newman, president of Evergreen Theatres of Seattle, when the Major attended the world premiere of "Flying Fortress", Warner Bros. picture. Left to right, John Hamrick, general manager of the circuit, Mrs. Wheless, Major Wheless and Mr. Newman.

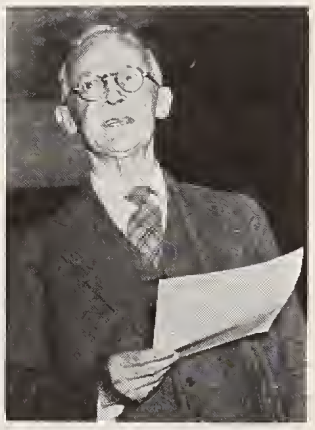
Staff photo

AWAITING assignment orders in New York this week was Norton Ritchey, formerly Monogram foreign sales manager, now a Lieutenant in the Navy.

REGIONAL sales meeting was held in New York last week by Republic Pictures. Seated, left to right, are Jake Flax, Washington; Morris Epstein, New York branch manager; James R. Grainger, general sales manager; James H. Alexander, Pittsburgh; M. E. Morey, Boston. Standing, left to right: Albert E. Schiller, head of the accounting department; Merritt Davis, Atlanta; Lt. George Flax; Arthur Newman, Albany; J. H. Dillon, Charlotte; S. P. Gorrel, Cleveland; H. O. Painter, Canada; Harold Laird, Tampa; Sam Fineberg, Pittsburgh; Grover C. Schaefer, vice-president; Walter L. Titus, Jr., secretary; Maxwell Gillis, Philadelphia; John Curtin, special representative; Jack Bellman, Buffalo; Sidney Picker, assistant to Mr. Epstein; Seymour Borus, contact department head; Sam Seletsky, New Haven; Stephen Dorsey, secretary to Mr. Grainger; A. E. Fox, New York exchange.

Photos by Staff Photographer

NATIONAL BOARD OF REVIEW hears Lowell Mellett urge ban on dual bills to conserve film. Above, Howard Dietz, MGM advertising and publicity director, addresses the meeting; also pictured are Dr. Russell Potter, Columbia Institute of Arts and Sciences, and Prof. Robert Gessner. Below, left, Major Albert Warner and Quincy Howe, Board president. Below, right, Mr. Mellett.



CONTESTANT: Right, John F. Campbell, plant manager, International Projector Corp., congratulates Dawn Bromsen, selected as the plant's finalist in the New York *Journal-American* "Miss Victory" contest to find the typical American girl war worker. Charles Fay, president of Local 475, looks on.

KANSAS CITY War Activities Committee greets Oscar Doob, chairman of the public relations committee of the national War Activities Committee organization on his visit there. Seated, left to right, Phil Koury, motion picture editor, Kansas City *Star*; R. R. Biechele, president, Kansas-Missouri Theatre Association; Jerry Zigmond, manager, Newman theatre, Kansas City, chairman; Mr. Doob; Claud Morris, advertising manager, Fox Midwest Theatres. Standing, left to right, Ben Brown, trade paper correspondent; L. J. Lenhart, Commonwealth Theatres; Jack Truitt, Electric theatre, Kansas City; Bernie Evans, M-G-M; John McManus, manager, Midland theatre; Senn Lawler, district manager, Fox Midwest Theatres.

CHEF MILANI, recently appointed food director of the Hollywood Canteen, talks over the opening of the Canteen with its president, Bette Davis. Milani, whose talks over Station KFWB enjoy a large morning listening audience, sees to it that 7,000 men a week are fed.

BEVERLY JONES, production associate of the March of Time, joins the Army this week as a Captain. Captain Jones has been with the March of Time since its inception.

SIGNING UP: Walt Disney's production, "Victory Through Air Power", will be released through United Artists under the terms of a deal signed last week. Left to right: Arthur W. Kelly, vice-president; Edward C. Raftery, president; Gradwell Sears, vice-president, who acted for United Artists, and Roy Disney and Gunther Lessing, vice-presidents of Walt Disney Productions, who acted for the latter.

CHAMPION: Russell A. Bovim, left, manager of Loew's Ohio, Columbus, is the first theatre manager in Ohio to be named a War Bond champion. Henry F. Corriveau, right, of the Treasury staff, presents him with a certificate of award as Franklin County War Bond Champion for September, largely for the success of the War Bond premiere of "My Sister Eileen" which brought in $376,000 in War Bond sales.

SPEECH ON DUALS STIRS ALARMS AND DEBATES

"Off Their Fannies," Urges Mellett . . . "None of Our Concern," Says Davis

A wave of concern over the ancient issue of the double bill and prospect of the possibility of Federal interventions in theatre operations swept across the land this week in sequel to a speech the weekend before at a New York luncheon.

The speech which so resounded about the land was by Lowell Mellett, at a National Board of Review function, and it got its impact and impetus from the fact that he is Director of the Motion Picture Bureau of the Office of War Information—and from Washington.

Mr. Mellett opined that dual bills should be done away with in behalf of the general good of the public, to conserve film and also to make way for the government's pictures of message anent the war.

That spread the alarm that that was just what Washington would soon be arranging.

The question reached up to the office of Elmer Davis, chief of the OWI and drew from him a disclaimer, but indicated that Mr. Mellett's speech had been based on "discussions with responsible members of the motion picture industry," and had been passed through the OWI's clearance machinery.

But—Mr. Davis added that concerning the amusement habits of the American public, the OWI as an organization had no opinion. "Our job," he said, "is to furnish the people with factual information and what they do with their spare time is none of our concern."

By midweek that had not penetrated deeply enough to allay the concern over the subject or quiet the debates.

No Government Action Forecast

Industry officials agreed that elimination of duals, a subject of controversy for the past 15 years, could come about only through official Government decree and could never be achieved through mutual agreement between exhibitors or between distributors and exhibitors. It was pointed out, too, by a spokesman for the Motion Picture Producers and Distributors of America, that the over-all raw stock quotas set up last September by the War Production Board apparently filled the need for film conservation for the moment and only an unexpected increased need for film by the Government would dictate further cuts in raw stock consumption, which is not forecast at present.

Mr. Mellet's suggestion, that elimination of double bills would conserve more raw film, provide more time for the showing of war-educational pictures in theatres, and get the public off its "physical and metaphysical fanny," brought a flood of exhibitor comments in commendation and support of the proposal. In some quarters, however, it was advanced that recent action on the part of exhibitor associations to eliminate duals prompted Mr. Mellett's attention to the subject but did not necessarily indicate that the Government was contemplating an official banning decree.

JUNE 1ST, 1943

At a meeting held Monday in St. Louis at the Coronado Hotel, exhibitors adopted a resolution which was regarded as sounding the death knell of duals in that city for the duration. Double features will be eliminated in the St. Louis area by June 1st, 1943, or sooner if the Government wishes, it was decided at the luncheon called to discuss the matter. Harry C. Arthur, Jr., general manager of Fanchon & Marco theatres, presided. The move was taken, it was said, in an effort to cooperate to the greatest extent with the war effort. The resolution adopted was said to represent 95 per cent of all exhibitors in the territory, and the June 1st deadline was decided upon to give exhibitors time to work out contractual details with distributors.

According to a spokesman of a major producing company who was articulate on the subject but preferred to remain anonymous, "This question of the double bill is as old as the query, 'How old is Ann?' Nobody has ever satisfactorily answered it. Nobody as yet has brought forth absolute proof that duals, if abolished, would help the industry, nor that the public wanted it, although we have seen on many occasions that reversal to a single bill policy has reacted to the detriment of the box office."

A spokesman for RKO advanced the question: "If elimination of the double bill is considered vital to film conservation and to national morale, why haven't England and Canada banned dual programs?" He expressed the view that in England, where the people have lived, and the industry has operated, under extreme war conditions for two years, the Government never brought up the subject of the double bill in issuing wartime restrictions to the film industry.

Sees Public as Sole Determining Factor

"In my opinion," he said, "the public and the public alone is the determining factor in the whole situation. If the patrons didn't want double features, we wouldn't have them."

He pointed out that at various times during recent years, both distributors and exhibitors attempted to eliminate what has been called an "evil" in certain territories of the United States. The attempts were "dismal failures," he said, because it was found that the theatre owner could not hold out against the ban long enough for the public to become receptive to a single feature policy.

The double feature came into existence in New England about 15 years ago, at a time when exhibitors of first run houses found that single feature and stage show policy was too expensive and that large operating overheads were mounting, he said. It was felt that with the elimination of a stage show, theatres would have to offer patrons an added attraction and the second feature policy came into being. Since that time, however, the double feature has extended to both small and large theatres in practically all territories of the nation, with the exception of some sections in the south and southwest.

Circuit Heads Say Duals Are Here to Stay

In the opinion of most home office circuit executives, "the double bill is here to stay, unless something comes along which will take the place of the second feature." One official asserted that "people come to the motion picture theatre for an evening's entertainment. If you send them away after an hour and a half or two-hour program, they will feel that they haven't gotten the maximum amount for their money."

Mr. Mellet's contention that double bills prevented extensive showing of Government war propaganda films was discounted by another circuit chief who pointed out that, according to latest figures obtained from the War Activities Committee, 11,000 theatres have played every Government reel issued thus far and that some of the Victory shorts have played 13,000 houses. He also reported that between 1,000 and 1,500 theatres in smaller communities are eager to book the shorts but cannot afford the express charges even though the films are gratis.

An official at Paramount Pictures said that as far as producers are concerned "nobody wants double bills, but that's what brings in the greater attendance." He also asserted that if the large producers curtail production schedules to eliminate the possibility of duals "a flock of independent producers would appear and begin to grind out Grade B pictures for the two-picture programs." He added, however, that if the exhibitors, "agreed universally to get rid of the evil," the producers would welcome such action.

Calls Dual Problem Trade's Business

A spokesman for MGM pointed out that the second feature, "which frequently is Grade B product, is the only vehicle open to the producer to launch a promising player and test him for star material, and in the past has proved to be an invaluable aid to developing stars for Hollywood." The fact, he said, that the public has immediately reacted to a new player, proves that second features are seen by large numbers of patrons, contrary to theories advanced by some in the industry, that nobody stays to see the second film on the bill.

Following his original remarks concerning duals, Mr. Mellett, in Washington over the weekend, expressed the view that the industry properly should solve its own internal problems, that the double bill controversy is a question for the business itself and one which should be taken up and dealt with without delay. However, he said he had no ideas on the elimination of double features beyond the suggestion in last Thursday's New York address. Mr. Mellett also said that the industry should ascertain how double features have been kept out of areas where they have not obtained a strong foothold and apply those methods to sections where duals are a problem. It was learned that a number of requests, even demands, that the Government take action on the problem had been sent to Washington, but that there is little disposition on the part of Government officials to get into the controversy.

Meanwhile, proponents of duals' elimination climbed on Mr. Mellett's bandwagon and issued expressions in support of his suggestion.

Kuykendall Asks End Of "Horse Trading"

Urges Analysis of Trade Problems To Be "Free of Exhibitor Politics"

Self-regulation in intra-industry practices, similar to the "decency" standards voluntarily introduced by the motion picture industry years ago, to forestall Government regulation of the film business, was urged this week by Edward L. Kuykendall, president of the motion Picture Theatre Owners of America, in the organization's weekly bulletin. Analyzing the current problems of manpower shortage, salary ceiling, raw film restrictions and other wartime factors confronting the industry, the MPTOA chief issued a plea for industry unity which, he said, is needed now more than ever before.

Calling for a definition of trade practices and an analysis of industry problems that would be "free of exhibitor politics, lawyers, appeasement and horse trading," Mr. Kuykendall said the Government is "getting closer and closer to drastic, detailed control and regulation of our business methods. Most observers of our performances in recent years are convinced that there is no genuine interest in, or intent to solve, our real trade problems, that we are only interested in appeasing and buying off professional trouble makers and in stalling legislation and litigation."

Says Situation Is Not Healthy

In referring to the consent decree, he said, "part of the decree is out, though the worst features of the expired part of the decree—blocks of five, all or none selling without any cancellation rights—is retained anyhow because of the tremendous advantages in forcing higher film prices and terms on the smaller exhibitors who lack credit buying power and the guts to say no."

"The rest of the consent decree, which now consists mainly of the legalistic arbitration system, ends one year from right now. The war will end some day, too, maybe suddenly and unexpectedly. With our affairs still in a mess, with no self-regulation or self-restraint practiced or even planned, with no way of righting wrongs and injustices but futile, expensive, confused and endless litigation, or by the coercion and pressure or boycotts, reprisals and sharp trading, do you think this is a healthy situation in which to face the growing demands and clamor for Government control and close supervision of all business enterprises, especially the movies?" he challenged.

The MPTOA head indicated that if the industry could develop the standards of decency on a self-regulated basis which finally prevented official Government film censorship, then "defined standards of conduct and ethics in our business affairs" could be worked out by production and exhibition branches of the industry.

"One reason," he said, "why the present and traditional trade practices and business conduct in our industry are in many respects indefensible, even by those who cannot escape the responsibility of defending the industry against outside attacks, is the utter lack of such defined, acceptable standards of conduct, and consequently of any plan of self-discipline based upon adherence to such a simple code of business ethics, or at least judging alleged abuses and complaints by such standards.

"Now is the time for the responsible, experienced executives in the business to start such an examination of their own business and development of such definite, fair and just standards of business," he urged. "It is not too soon; such things take time, and the time runs out."

No mention was made in the eight-page bulletin, however, of the recent attempts of the new defunct United Motion Picture Industry to set up a working code of trade practice which was ruled out by the Department of Justice.

Duals Called Matter Of Competition

Commenting on the problem of double feature programs which he believes cannot be abolished by "voluntary agreement among exhibitors," and which received widespread attention this week in production and exhibition circles, as reported on page 13 of MOTION PICTURE HERALD, Mr. Kuykendall said, "Let's be realistic. Double features are a matter of cut-rate competition between theatres—nothing else." The Government, through the War Production Board, could, he pointed out, order elimination of duals "which would mean a tremendous saving of raw stock, probably 40 or 50 per cent saving, as at least 90 per cent of the raw stock is used up in the theatre projector when they are running." Such a saving of raw stock, he added, would greatly relieve the print situation "which rapidly grows worse."

"The distributors claim the right to prohibit double featuring (and do prohibit it) on a few selected pictures in the license agreements, but insist they can't do it legally on other product. This I don't understand," he said, "as I am not a lawyer." In conclusion, Mr. Kuykendall forecast:

"Many drastic and far-reaching changes in our business through wartime regulations by the WPB, Office of Defense Transportation, Office of War Information, Office of Price Administration, War Manpower Commission and other agencies will no doubt be imposed upon us. While an order to abolish double features would be a shock to many theatres in which this policy is firmly imbedded, it could be a great step forward for the industry as a whole and an ultimately great benefit to every theatre and to every producer."

Named Checking Supervisor

B. T. Burnside has been appointed supervisor of the Warner checking service in the Memphis and New Orleans territories, with headquarters at the Memphis branch. He succeeds Sam J. Stockard, who retired last week.

Selznick Sells Properties to 20th-Fox

David O. Selznick, producer, has loaned to Twentieth Century-Fox the services of three actresses, two actors, two directors and two cameramen, and sold to the same company the rights to a number of properties, it was announced jointly last weekend by Mr. Selznick and William Goetz, vice-president in charge of Twentieth Century-Fox production.

The story properties include: rights to "Claudia," and other Rose Franken stories; "Keys of the Kingdom" and the shooting script of "Jane Eyre."

The amount of the deal was not disclosed. It was emphasized that Mr. Selznick will not retire. He will "devote all his time and talents to the production of war effort films," the statement said. A similar deal, which was not completed, was under discussion with Paramount recently, for a reported price at that time of $2,500,000.

The actresses loaned were Joan Fontaine, winner last year of the best actress award of the Academy of Motion Picture Arts and Sciences; Ingrid Bergman, who will play the role of Sister Marie-Veronica in "Keys of the Kingdom"; and Dorothy McGuire, who will play the title role in "Claudia," which she created in the stage version.

The actors were Gene Kelly, starred in the stage play, "Pal Joey," and Alan Marshall. Each will make one picture for Twentieth Century-Fox. The directors were Alfred Hitchcock, who will make two films; and Robert Stevenson, who will make one, "Jane Eyre," in which Miss Fontaine will be feminine lead.

The cameramen were George Barnes and Stanley Cortez. They will make several pictures, particularly those in which the Selznick players are featured.

The joint announcement added that W. L. Pereira will go to Twentieth Century-Fox to complete the production design of "Jane Eyre."

It was emphasized that Mr. Selznick retains his contracts with the players and technicians.

Of Mr. Selznick's intention to aid the war effort, it was added the deal would enable him to proceed with plans "for the making of a new type of film dealing with the war effort, to which he wishes to devote himself."

The 20th Century-Fox studio announced Tuesday the assignment of three producers to the stories acquired from Mr. Selznick. Nunnally Johnson will produce "Keys of the Kingdom" in which Ingrid Bergman will be starred; Kenneth MacGowan has been assigned to "Jane Eyre" with Joan Fontaine starred, and William Perlberg will produce "Claudia," starring Dorothy McGuire.

Helprin to Join OWI As Riskin's Aide

Morris Helprin, Eastern advertising and publicity representative for Samuel Goldwyn, will soon join the motion picture division of the overseas branch of Office of War Information, as assistant to Robert Riskin, head of the unit, it was reported in New York early this week. No official announcement of the appointment came from Mr. Riskin's office, however.

Mr. Helprin is a former publicity representative and assistant to Sir Alexander Korda, United Artists' producer. At one time he was publicity director of the latter company.

Morton Nathanson, formerly in a publicity post in United Artists' New York home office, has been named eastern representative for Samuel Goldwyn, succeeding Mr. Helprin.

OWI ENLISTS INDUSTRY AID FOR WAR IN NORTH AFRICA

Rushing Films to Invasion Territory, Says Riskin, Citing Value of Work

The job of the screen as a propaganda force is as vital to the successful prosecution of the war against the Axis as the military battles waged by the United States and her Allies, and this was proved during the American invasion of French Morocco and other cities in North Africa recently, Robert Riskin, former Hollywood screen writer, now chief of the motion picture division of the overseas branch of Office of War Information, said at his office in New York last Friday.

He reported that in addition to the special French language newsreel prepared and shipped by United Newsreel, the composite reel compiled by the film unit of OWI for distribution in Allied and neutral countries, fiction films, documentaries, Victory shorts and in fact "every type of motion picture that will show French-speaking people in Africa our way of life and will carry the message of the United Nations in the war against the Axis," is going into the territories. And more will follow.

"We have a big job to do right at the moment," Mr. Riskin said, and pointed out that currently, every major producing company in Hollywood is cooperating with OWI in making films available for shipment to Africa. The pictures, some en route, some already arrived at their destination and others in the process of leaving the U. S., are those which have French sound tracks or those for which special French titles are being prepared for the OWI by major companies. Distribution will be handled in North Africa by representatives of the American distributors in cooperation with OWI men stationed in the different cities. It was not disclosed, however, the number of entertainment films or their titles which were being shipped by OWI.

Replacing Nazi Product In Algerian Houses

Last month Vichy banned importation or exhibition of American films in Algiers, where approximately 260 theatres are in operation, which houses are now free to show U. S. product. OWI is rapidly replacing Nazi-made propaganda pictures with U. S. films in Algiers and every other American-held territory in North Africa. First reports from the territory were that audiences cheered the appearance of Hollywood films and the OWI's United Newsreel, which included footage showing President Roosevelt delivering his speech in French to the people of France and North Africa.

For "obvious reasons," Mr. Riskin asserted, he could not discuss the details of handling the newsreels, which followed closely on the heels of American troops in Africa. It was indicated, however, that preparations for the composite reel and its shipment were planned weeks in advance of the invasion. Although he refused to talk about the mechanics of his division's participation in the great offensive, Mr. Riskin offered the opinion that "it was the best guarded military secret in history," and pointed out that in addition to films, the Government, through OWI, had prepared special pamphlets and tracts written in the French language for the peoples in Africa.

He reported that while the first excitement of getting material ready for the invasion had passed, the film unit of OWI was working at top speed to send "as many pictures of different types to Africa without a moment's delay. Any picture that shows what we are doing in war production, or that presents a story of national unity in this country, or anything that sells our participation with the Allies in this war is going over," he said. United Newsreel will be continued weekly.

Short Subject Program To Be Expanded

Queried whether our propaganda pictures would offset those which the Nazis sent into neutral countries and into Africa, he replied, "There's no reason why we, with the greatest motion picture facilities and talent in the world, should not outdo what Hitler has done in the way of propaganda through the screen."

The OWI film unit chief also said that a long-range short subject program for theatrical and non-theatrical distribution has been in operation and will be expanded shortly, but that the division's primary job at the moment is to keep up a steady flow of newsreels and entertainment films for African theatres and picture houses in neutral countries. Great emphasis, he said, will be placed on 16mm. film which has "a very sharp propaganda value," and already has been sent to England, India, Egypt and other countries.

British Film Unit Aids OWI

Films will be available in from six to 12 different languages, in 16mm.

"We already have sent these pictures to places where people have never before seen a motion picture." They have been shipped "in sizeable amount," Mr. Riskin reported, but did not disclose the number or titles of subjects. "Films of every description have gone into India, covering a wide range of subjects from dental care and public health to engineering.

In many instances, the film unit of the OWI has worked in close cooperation with the British Ministry of Information's motion picture division and on some occasions, both in England and India, has used the mobile film units which MOI operates. Many 16mm. projectors have been shipped to OWI representatives in other countries. A survey detailing the number of showings, audience coverage in various countries and audience reaction will be made shortly, Mr. Riskin said.

16mm. in Wide Use Through England

He expressed the view that in England the people have been "educated more to the factual film than we have." During a trip to that country earlier this year, he reported, he had found 16mm. in use in factories, clubs, trade unions and other places to a greater degree than in the United States. "I think this war will develop a new type of film making," he said. "The factual kind of motion picture, made expertly, can have just as much interest as a fictional film and evidently, after the war, there will be a purpose behind a great many films made beyond that of pure entertainment."

Whether or not the U. S. Government contemplates continuance of the motion picture division of the overseas branch of OWI after the war, Mr. Riskin could not hazard a forecast, replying, "I can't say. I don't know what kind of Government we'll have then. Naturally, there is no precedent in the United States for this kind of informational service. What will develop from it after the war, however, cannot be determined now." Nevertheless, he indicated that such a service in peacetime could prove of inestimable value in continuing good will and promoting better understanding among nations.

NEWSREELS AWAIT FILM ON AFRICAN DRIVE

First newsreels of the African campaign were reported to be under inspection in Washington Monday by U. S. military censors and were said to be ready for release to American newsreel companies by Wednesday. Newsreel officials said on Tuesday, however, that to their knowledge the films would not be released this week.

Lowell Mellett, chief of the Motion Picture Bureau of the Office of War Information, in his address at the annual meeting of the National Board of Review last Thursday in New York, said that he hoped to have "good news" for the newsreel editors in the "very near future" in connection with the American invasion in North Africa. Mr. Mellett praised the U. S. newsreel companies which, he said, "are doing a better job for the Government than the Government is for them", referring to the recognized inability of the Army and Navy thus far to provide the newsreels with the type of action material on the war desired. "Heretofore, there just hasn't been the organization in existence to do the job," he said, and added: "I believe that starting with the African campaign it will be done for the first time."

New Eastern Dimout Rules Hit Theatres

Uniform Regulations More Stringent; Cover Parts of Three States

Exhibitors in eastern states, already complying with drastic dimout regulations, which have varied greatly according to community, this week studied uniform rules issued by the Army's Second Service Command, and applying to New York, New Jersey and Delaware. These rules generally increase the stringency of the East Coast dimout, designed primarily to eliminate horizon glow which silhouettes shipping and therefore makes it a target for enemy submarines.

Salient sections of the new rules, applicable, or of interest, to exhibitors, follow:

Hours of Darkness

For the duration of the war or until such time as rescinded or amended, these regulations shall be in full force and effect from one-half hour after sundown each night until one-half hour before sunrise the following morning between the dates of October 1st and April 30th, inclusive, and from one hour after sundown each night until one-half hour before sunrise the following morning between the dates of May 1st and September 30th.

Coastal Dimout Area

These regulations apply to a Coastal Dimout Area which includes specifically within each State the counties or portions thereof as set forth below: Where a boundary line specified below is a street, road or highway, both sides of such street, road or highway shall be included within the regulated area and the illumination on properties along both sides of such street, road or highway shall be subject to these regulations.

a. In the State of New York: Suffolk, Nassau, Queens, Kings, Richmond, New York, Bronx and that part of Westchester County lying south of Mount Pleasant Township, inclusive.

b. In the State of New Jersey: That portion of Bergen County lying generally south of New Jersey Route No. 4, but including the townships of Fort Lee, Teaneck, Englewood and Englewood Cliffs; that portion of Passaic County southeast of the Passaic River and the counties of Hudson, Essex, Union, Middlesex, Monmouth (except the Upper Freehold Township), Ocean County, the townships of Bass River, Washington and Woodland in Burlington County, and the counties of Atlantic, Cape May and Cumberland.

c. In the State of Delaware:

The counties of Kent and Sussex.

All Exterior Lights Must Be Shaded

Any light visible from out-of-doors that cannot be extinguished, completely obscured or reduced in intensity in accordance with Standard War Department Blackout Specifications within five minutes of the sounding of the signal for a blackout, shall be permanently extinguished.

All exterior lights used for protective purposes, such as illumination of fence lines, exits, sides of buildings or open areas, shall be shielded as is indicated above, and in no case shall the light as measured on the ground or other horizontal illuminated areas exceed one foot candle at any point.

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9 STATES BLACK OUT ON DECEMBER 14TH

The largest area yet to be covered by a blackout in the United States will be affected on December 14th. The time will be 9 P.M. Mountain War Time or 10 P.M. Central War Time. States affected are Colorado, Wyoming, Nebraska, North Dakota, South Dakota, Minnesota, Iowa, Missouri and Kansas. Rural as well as urban areas will be affected, with only railroads and vital war industries excepted. With Denver stores open from noon to 9 P.M. Mondays to accommodate war workers, the time of the blackout, more people than usual will be on downtown streets, and this is expected to fill theatres.

The area covered by the blackout is 712,000 square miles, with a population of about 15,000,000.

Interior lighting of buildings used for residential or commercial purposes, or both, industrial establishments engaged in production of war materials (whether federally owned or operated or privately owned or operated) shall be shaded or otherwise controlled either at the source of light or at the openings of such buildings in such a manner that the source of light, as defined in information above, shall not be directly visible from any point outside of said buildings.

Advertising Signs To Be Extinguished

All exterior lights used for illumination of open areas, parking lots, gasoline filling stations, play grounds, places of amusement or entertainment, sidewalk cafes, marquees, open-air gardens, terraces, for holiday decorations, and all other exterior lights not specifically covered by other regulations herein, shall be permanently shielded in such a manner that no source of light will be visible at an angle less than 45 degrees below the horizontal. Such lighting shall be further limited as follows:

a. In no case shall the lighting as measured on the open area exceed one foot candle at any point.

b. In no case shall the total wattage used exceed the following limits:

For incandescent bulbs—⅛th watt per square foot of lighted area.

For fluorescent tubes—1/16th watt per square foot of lighted area.

All exterior advertising signs, however illuminated, shall be extinguished.

Interior lighting of stores, show windows, restaurants, bars, commercial and industrial establishments (other than war production plants) and all other interior lights, not specifically covered by other regulations herein, shall be extinguished, or in lieu of such extinguishment shall be dimmed, shielded or otherwise controlled in such a manner as to prevent the source of light being visible from above the horizontal, and also so as to prevent the escape of light from such building in excess of two-foot candles, as measured by a photronic cell held at any point three feet from any window, door or other opening of such building or establishment.

(Note—For the purpose of these regulations, some suggestions for accomplishing compliance with the above regulations are:

a. Where show or display windows are lighted by incandescent bulbs and such bulbs are shielded in a manner to prevent them from being directly visible from the outside and such display window is separated from the main portion of the store or establishment by a partition or other baffle, it has been determined that the escape of light will not violate these regulations if no more than ten watts per linear foot of window space is employed.

b. Where fluorescent tubes are employed under conditions as outlined in paragraph a above, it has been determined that the use of five watts per linear foot of window space is permissible.

c. Where the interior of the main portion of stores, restaurants and other physically similar establishments are exposed to exterior view by large windows or openings, it has been found that the restriction of wattage to one-eighth watt per square foot of floor space is effective.

d. Where it is desired to increase the wattage stated in notes a, b, c above, the use of fine mesh fabric curtains at the windows, or filters or other methods or devices may be employed to limit the escape of light to that permissible as stated above.)

Penalties Are Heavy For Violations

Any person who violates any regulation contained herein is subject to the penalties provided by Title 18, Section 97a, United States Code (Note—This section provides a penalty of a fine not to exceed $5,000, or imprisonment for not more than one year, or both, for each offense), and to immediate exclusion from the Eastern Military Area. In addition, if two or more persons conspire to violate said Section 97a, United States Code, and one or more persons do any act to effect the object of such conspiracy, each of said parties will be subject to the penalties provided by Title 18, Section 88, United States Code. In the case of an alien enemy, such person will, in addition, be subject to immediate apprehension and internment.

State and local civil authorities within the States of New York, New Jersey and Delaware, with their consent, are designated as the principal agencies to assist in the enforcement of these regulations.

Effective Nov. 20, 1942, these regulations supersede all previous regulations issued by this headquarters concerning the control of artificial lighting within coastal dimout areas.

Critic Joins Army

John Hobart, well known dramatic critic of the San Francisco *Chronicle,* has resigned to join the Army. Dwight Whitney, who succeeded Paul Speegle as Mr. Hobart's assistant four months ago, has been elevated to the drama post. Mr. Speegle left to free lance in pictures as a writer.

Gaumont-British Shows Profit

Gaumont-British in London last week reported net profit of $1,341,852. Operating profit was $4,516,000. A dividend of six per cent on the common stock of the company also was reported.

MGM Buys Caldwell Novel

MGM has purchased "All Night Long," Erskine Caldwell's novel of Russian guerrillas, which will be published next month by Duell, Sloane and Pearce.

A.E.F. IN ACTION!
SECOND FRONT
YANKS FIGHT ON!
U.S. TROOPS BATTLE!
BACK THEM UP!

SAY IT WITH BONDS!

Everybody ready! Let's keep in there punching! The industry sweeps into action again! Here's our chance to say Thanks to our Yanks over there!

BOND DRIVE! WEEK OF DEC. 7-13

Our Battle Cry:
"Avenge December 7th—On to Victory!"

Make December 7th a great day in theatre history! Start off with the 11 A.M. traffic-stopping tribute (see W. A.C. special manual now on presses) . . . wind up day with "On To Victory" night in every theatre. Then come six more days and nights of intensive bond-selling. The folks back home are uplifted by America's marching men over there! They'll open up their hearts and pocketbooks to do their share over here. You backed up our boys in September! Fight for them again in December!

Accessories: Two one-sheets from Office of War Information mailed to all theatres. 22x28 cards (*Gratis*) available at National Screen Service Exchanges. Your new "Showmen At War Manual" will be mailed to you by W.A.C.

Sponsored by Theatres Division, War Activities Committee, 1501 Broadway, New York City.

First Cameramen At Studios Vote To Join IATSE

The International Alliance of Theatrical Stage Employees has won the studio's first cameramen. On Friday night, November 13th, the American Society of Cinematographers voted to join the IA's Studio Photographers' Local 659. It also abandoned its short-lived allegiance to the International Brotherhood of Electrical Workers.

The vote ends a long jurisdictional fight. The ASC had been independent. Asked to join the IATSE, it moved over to the IBEW. There were threats of walkouts and "pressure." IATSE officials repeatedly declared there could be only "one photographers' union." ASC members are expected to seek their own intramural unit. The ASC bargaining contract will be given Local 659, union officials announced.

Meanwhile, in New York, the dispute between the Screen Publicists Guild and the Paramount home office this week was being arbitrated. It hinges upon the company's discontinuance last May of the quarterly cost-of-living bonuses to employees of the advertising and publicity departments. Those employees were included in a contract signed with the Guild.

In Washington the National Labor Relations Board this week studied the request of the Screen Office and Professional Employees Guild that it be designated the collective bargaining agency for clerical workers in the New York exchanges of Twentieth Century-Fox, Loew's and United Artists.

It also considered the request of the IATSE that proceedings be reopened. Hearings had closed early last week. The IATSE had opposed the SOPEG's petition, declaring that representation of exchange clerical workers should be on a national basis, and submitting membership cards to show that in most key cities it already had secured such workers.

The Alliance also asked the Board to stay its election in San Francisco exchanges; but the Board this week denied the request. In that city, the Screen Office Employees union is seeking representation of exchange clerical workers.

Mary McCall was elected president of the Screen Writers Guild last week. Other new officers are Lester Cole, vice-president; Frank Partos, secretary; Francis Faragoh, treasurer. On the executive board are Harold Buchman, Hugo Butler, Marc Connelly, Paul Jarrico, Gordon Kahn, Harry Kurnitz, Gladys Lehman, Jane Murfin, Waldo Salt and Allan Scott.

In New York, the Screen Publicists Guild last week rejected a proposed increase in dues, from $3 per month to $3.50 for top salary-bracket members.

Local F41 exchange employees in New Haven has elected Philip Gravitz, president; Sidney Levine, vice-president; Herman Miller, treasurer; Lea Alderman, secretary.

The 25-30 Club—projectionists in New York, of 25 and more years' experience—will hold its annual dinner-dance at the Hotel Edison, that city, Sunday night. On the arrangements committee are Mike Berkowitz, Abe Kessler, and Jack Winnick.

Ruled Tax Exempt

The Treasury Department has ruled that the New York Theatre Authority, as a charitable organization, is exempt from filing income tax reports.

English Studio Damaged

The Twentieth Century-Fox studios at Wembley, in England, were damaged slightly by fire last week.

SENATE STUDIES ANTI-PETRILLO MOVES

Progress of the Senate-authorized investigation of James Caesar Petrillo, president of the American Federation of Musicians, and of his union was to be reviewed in Washington this week by the Senate Interstate Commerce Committee, a sub-committee of which is to conduct the inquiry. Also to be discussed was a bill by Senator D. Worth Clark, Idaho, chairman of the sub-committee, which would lift from the AFM the protection of anti-trust law interpretation—in the instance of the AFM's ban against manufacture of recordings by members. An anti-trust suit against the AFM by the Department of Justice in Chicago Federal Court collapsed early last month under a court ruling that it was solely a labor dispute, and that previous supreme court decisions under the anti-trust laws favored the defense.

One Company Formed, Two Dissolved

In Albany, Secretary of State Michael F. Walsh announced that the Windsor Leasing Company, Inc., has been incorporated to conduct a theatre enterprise with 100 shares of stock, no stated par value. Directors of record are Nathan Stieglitz and Sylvia Geller, 1501 Broadway, and Dan Schwartz, 110 West 94th Street, New York.

The 1236 Sixth Avenue Corporation, originally filed by J. Henry Walters, counsel for RKO, has been dissolved, according to Mr. Walsh. The Kissena Amusement Corp., Queens, originally filed in papers submitted by A. Robert Goldman, 331 Madison Avenue, New York, has been dissolved.

Movietonews, Inc., a New York corporation, formed with 61,000 shares, 60,000 preferred at $100 each and 1,000 common, no par value, has been reduced to 1,000 shares, no par value, in papers filed by Dwight, Harris, Koegel and Caskey, 100 Broadway, New York.

Korda, Lawrence, Asher in U. S.

Sir Alexander Korda, Laudy Lawrence and Irving Asher arrived in New York Monday from England. Mr. Korda is here for discussion of his status with United Artists and possibly his intended production plans in England.

Mr. Lawrence, who is foreign manager for Twentieth Century-Fox, returned from an extended stay in Britain. Mr. Asher, Metro-Goldwyn-Mayer producer, reportedly will wind up his affairs before joining the U. S. Army.

Honor James Squier At London Luncheon

Industry, press and Government representatives in London last week, numbering about 250, attended a farewell luncheon at the Savoy Hotel for James Squier, former MGM sales manager in London, who retired recently.

Cabled greetings from Nicholas M. Schenck, Arthur M. Loew and others were read at the luncheon. Thomas France was toastmaster. Addresses were made by Harold Smith, Sam Eckman, W. J. Speakman, Sidney Bernstein and others.

St. Louis Papers Cut Film Space

Two of the three St. Louis newspapers have reduced sharply the amount of space given to film news and prospects are that further reductions are to be made.

The St. Louis *Globe-Democrat,* only morning newspaper with circulation of more than 250,000 daily, has eliminated almost entirely still photographs of stars of coming attractions at local theatres. Occasionally a double-column cut may be used in the amusement section on Sunday, but that is rare. Up to three weeks ago the paper regularly carried a layout of stills covering every first run house each Friday, but this has been eliminated. The space around film ads now is devoted entirely to Hedda Hopper's column, but side features from Hollywood are out.

The amusement time table still is being carried. The *Globe-Democrat* has the largest circulation in outstate Missouri and Illinois of any of the three local papers. Local film news now is limited to brief advances for first run houses and brief reviews by Herbert L. Monk, motion picture and dramatic critic.

The *Post-Dispatch,* with circulation in excess of 260,000 daily, likewise has eliminated a great number of stills from its daily, but on Sunday uses occasional rotogravure pictures on celebrities. Harold Heffernan's column has been dropped from the daily and appears now and then in the Sunday edition. Colvin McPherson, film critic, has a column on the Sunday amusement page as a roundup of current films and he carries brief advances and brief reviews during the week. Hollywood features still are carried in the Sunday edition, also.

The St. Louis *Star-Times,* with circulation of about 170,000, has maintained its coverage of film news, using Jimmy Fidler's column daily, the same amount of art on the film page as before and almost daily a picture of a Hollywood actress on the picture page.

UA Will Distribute New Disney Feature

A deal for distribution by United Artists of Walt Disney's feature, "Victory Through Air Power" has been completed by the two companies. Edward C. Raftery, Gradwell L. Sears and Arthur W. Kelly acted for the distributor and Roy Disney and Gunther Lessing for the producer.

Roy Disney said that because of the timeliness of the picture its early release is desirable and "since United Artists, not a signatory to the consent decree, is in the most strategic position in the industry to arrange early playdates and to get behind a pre-selling campaign at once for immediate bookings, it is the logical company to release the film."

The film, based on the Alexander de Seversky book, combines the use of living actors with Mr. Disney's cartoon characters. The author also has a role in the film.

Mr. Disney has completed his feature commitments to RKO but still has 18 short subjects to deliver to that company.

Curfew Is Ordered In Wilkes-Barre

A new curfew of 9 P. M. for all juveniles not accompanied by adults was ordered by Chief of Police J. Russell Taylor of Wilkes-Barre, Pa. He announced the curfews would be stringently enforced.

He also reported a 7 P. M. curfew for shoeshine boys, newsboys and baggage hustlers. Youths found violating the curfew will be sent home and their parents notified. Second offenses will be punished by confiscation of shoe boxes or newspapers.

BRITISH, U. S. INFORMATION FILM UNITS COLLABORATE

Two Branches Work in Close Harmony to Aid Allied War Effort

by AUBREY FLANAGAN

in London

Just as not all the competent and contributory jobs done in wartime muster the greatest limelight, so it would seem that the blaze of publicity so far has been denied one sector of the war front where reciprocity and enthusiasm, mixed with not a little vision, are making material contributions to the cause of the United Nations. The sector is that wherein, collaboratively and to mutual good, work the Films Division of the British Ministry of Information and the American Office of War Information.

Recent goings and comings twixt London and Washington in some cases have not escaped the notice of the sleuths of Wardour Street. There are many others, advents and exits, operations and achievements, which as yet have passed unnoticed. Their sum total add up to the fact, a significant and considerable fact, that the two bureaus are working in notable and helpful harmony, with a definite team spirit enlivening the purpose of propaganda on behalf of the United Nations cause.

Since the crystallization, earlier this year, of the work carried on by Lowell Mellett and Sam Spewack, and the tangible results reached by the creation of a Film Attaché in the British Library of Information in Washington, much has been achieved and machinery set up with which a clearer and more generous and efficient expression of the United Nations case will be put on to the screens of Britain and the United States.

It is, of course, no news to American readers that British M. O. I. productions are receiving a showing in the U. S. greater than they receive in Great Britain. It probably will be news to them that American propaganda films are to receive as wide a showing as is commercially practicable in Great Britain. By the time this reaches print the first of the OWI productions, "America Moves Her Japs," will have been released with the blessing of the British MOI all over Great Britain.

Machinery Functions, Goodwill Complete

Others are to follow. It is likely that just as all those British MOI productions, which are not of exclusively British interest and appeal, are sent to the U. S., so all those made under the banner of the American OWI, which are not purely designed for U. S. audiences, will find their way to the picture houses of Britain. The machinery is now functioning and the goodwill is complete.

The machinery to enable this to be done, to facilitate exchange and distribution of British and American films throughout both countries, was recently set in motion, following a visit of a British MOI Films Division official to Washington, whither he again returns shortly. That George Archibald, successor to Sidney Bernstein, by his presence in the political capital of the U. S., will further oil the wheels of this machinery and perfect its functioning, is patent to all who knew the ex-United Artists chief, and erstwhile journalist and exhibitor, Mr. Archibald.

TO PRODUCE SIX BRITISH PROPAGANDA SHORTS

Two Cities Studios in London has been selected to produce six propaganda short subjects with the best available talent and technical personnel available. Two Cities also has acquired two features: "The Life of Mary Kingsley" and "White Ants". The same studio also plans to produce a semi-official feature concerning the British Army, to be made with Government collaboration.

The arrangement, at the moment, is an elastic one, and its development to a more stable and fixed condition will follow as the situation reveals itself, as the needs and potentialities of the two markets make themselves clear. Tremendous possibilities are envisaged and tremendous advantages.

Reciprocity a Factor Also in Production

The reciprocity, however, does not confine itself to distribution and exhibition. It manifests itself even more notably, certainly more intensely, in the production field. There is now complete understanding and collaboration between producers and the respective Government departments on both sides of the Atlantic.

The Crown Film Unit group, which went to the United States to obtain material for "The Argus Sails at Midnight," although they have been back some weeks, have not yet ceased to sing the praises of the OWI, and those motion picture executives and technicians who made their task an easy one. Three months were spent filming and assembling material, in factories and elsewhere, and it is on record that, thanks to the reciprocity and collaboration, not a day was wasted, not an unnecessary foot shot.

Similarly, too, Sam Spewack, of the OWI's film section, spent five or six weeks here recently, assembling and collecting footage for translation into propaganda films for showing to the American public. Mr. Spewack, who is as enthusiastic in praise of the MOI's Films Division and documentary units here, took back with him material for at least 10 shorts.

In each case, the Crown Film Unit mission to the United States and Mr. Spewack's visit here, the purpose was the same, to make the two peoples known to one another, to see that Britain gets a fair picture of United States conditions and institutions, and that the American audience gets to know the real Britain.

Films Re-Edited for Each Country

The mathematical advantage, however, will be with the British case, for the 14,000 theatres to which the OWI films go, under a recent arrangement, are hardly paralleled by the maximum 4,300 to which the United States is open in Britain. The 4,300 picture houses, however, do represent the sum total, do reach the vast majority of the public.

Just as British documentaries and propaganda films sent to the United States for distribution there are examined, overhauled and re-edited by expert cutters, who know not only the technique of the cutting room, but the interests and appeal of American audiences, so American pictures reaching here will be handled by the experts working with the British MOI's Films Division. In one instance a British documentary producer's two-reel subject cut down to one reel in New York and, with a new commentary, seemed to him a far better job than it had been originally.

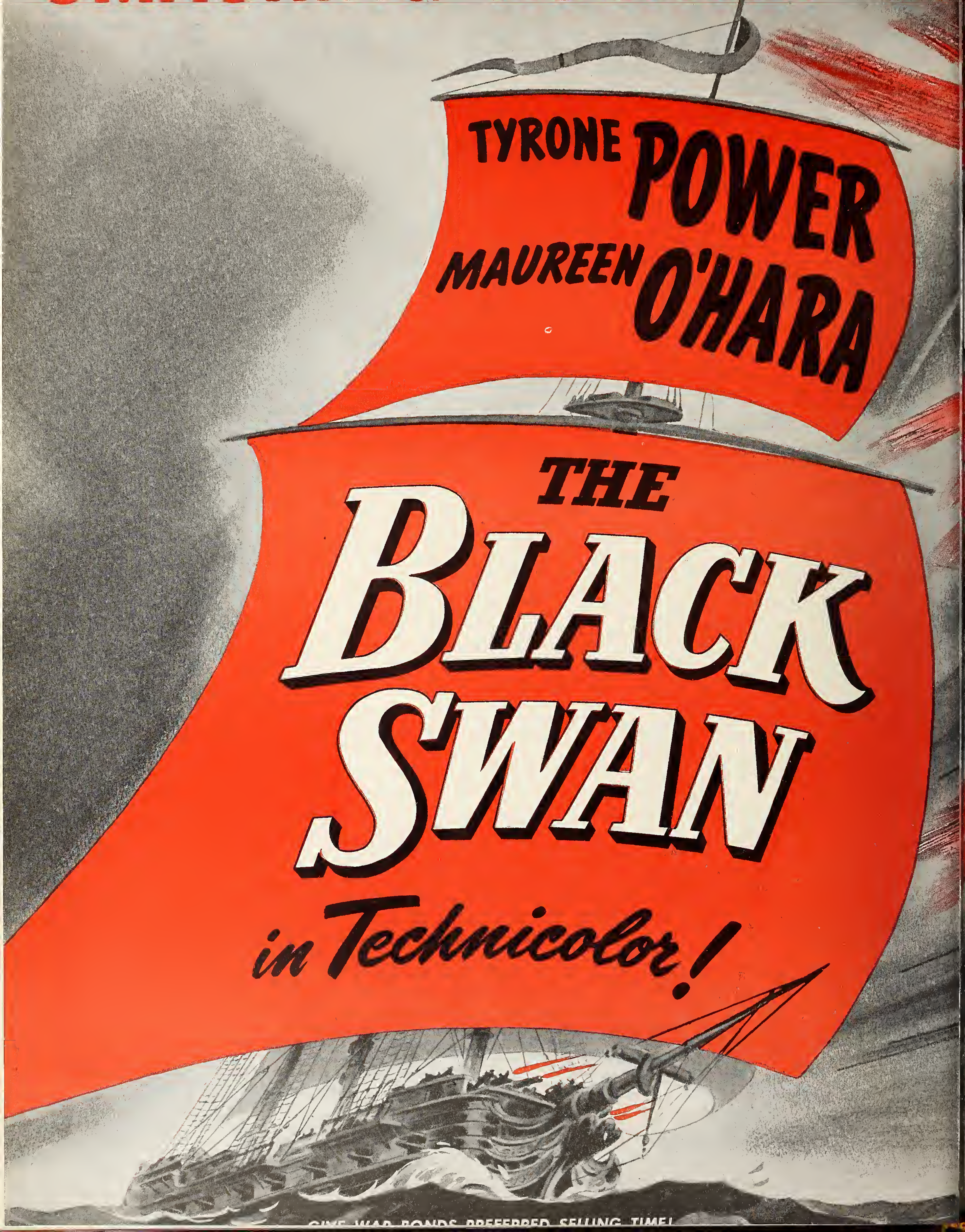
To British producers seeking material for documentaries to aid the war effort, it is recorded here, Hollywood has opened its libraries and offered its technical facilities with a generosity which is embarrassing—mainly because we cannot do the same thing in return, for we lack the same facilities.

The collaborative spirit which exists today is manifest notably in the case that one of Britain's leading documentary units, which was cabled through the MOI by Frank Capra for footage on the American forces in Britain. The day after the cable was received shooting was commenced. Two days later the film was processed and rushes seen. Next day it was U. S.-bound aboard an R. A. F. service plane.

Collaboration Spread Over Wide Field

Close and keen collaboration is spread over a wide field, not merely the political, but the academic and civic. There is, and has been, considerable Anglo-American team work over, for instance, the production by Paul Rotha's company of a new film, "Strategy of Food." Eric Knight wrote the script of the film, which is being made in a "living newspaper" form, with Mr. Knight and British commentator E. V. Emmett arguing the problems of food in terms of the Atlantic Charter's promise of "freedom from want." British experts have collaborated and include Lord Woolton, Lord Horder and Sir John Orr. So have American experts, and screen interviews are being arranged—thanks to United States collaboration—with Milo Perkins and Claude Wickard. The film when finished will have shots from United States documentaries and commentary by Robert St. John of NBC.

“SMASHING ASSAULT UP


TYRONE POWER
MAUREEN O'HARA
THE BLACK SWAN
in Technicolor!
GIVE WAR BONDS PREFERRED SELLING TIME!

ON RECORD GROSSES."

—The Hollywood Reporter

IN SAN FRANCISCO!
AT THE FOX THEATRE!
EVERY EXISTING MID-
WEEK OPENING RECORD...

S-M-A-S-H-E-D

IN LOS ANGELES!
AT THE CHINESE
AND STATE!
RECORDS ARE...

S-M-A-S-H-E-D

A 20th CENTURY-FOX PICTURE

NOW HEADING FOR A SMASHING ASSAULT ON THE RECORDS OF EVERY THEATRE IN AMERICA!

Shifts in Population Boom City Theatres

Rural, Small Town Houses Suffering as Industry Draws Farm Labor

Shifts in population as a result of the war economy in the nation, which have caused large industrial centers to gain in population, drawing from rural areas, has had the effect of improving theatre business in the metropolitan sections and hurting it rurally, according to a survey published by MOTION PICTURE HERALD.

Further reports from the field bear out the conclusions indicated. They are covered in the following information from HERALD correspondents.

Shift Booms Gross In Coast Area

by BOB HALL
in San Francisco

Tremendous wartime shift in population to the San Francisco Bay area, one of the nation's busiest war production centers, has had the most stimulating effect on theatres and other types of show business in the history of that section.

Chamber of Commerce statistics, based upon telephone and utility company figures, and information provided by sugar rationing boards, indicate a gain of more than 100,000 in San Francisco's population alone during the past year, with probably another 150,000 newcomers in the East Bay and North Bay sections, where ships are being launched almost daily.

These figures do not include the unannounced total of soldiers, sailors and other service men in nearby camps, at the Presidio, and on furloughs, all of whom spend much of their free time at downtown theatres.

Direct result of this great influx, and the extra pocket money made available by high-paying, overtime production jobs, has been an upsurge in downtown theatre attendance unlike anything in show history here. Every night of the week is far ahead of the same night a year ago, and standing lines on the sidewalk are not uncommon, especially on opening days.

Strangely, however, the district and neighborhood theatres are not doing as well as the downtown houses, as most of the workers and service seeking a good time gravitate to the downtown area.

Theatres in Capital Cannot Meet Demand

by ALLEN SAUNDERS
in Washington

The wartime boom in population in Washington has caused an overcrowding unparalleled in the history of the nation's capitol. From a city that, three years ago, was, according to most exhibitors, over-seated, there now is a metropolis that cannot find enough room for the amusement-hungry hordes clamoring for entertainment.

Normally populated at about 600,000, including visitors, Washington now has an estimated wartime population of about 1,250,000, with a transient population of thousands daily pouring in and out of the city. The Washington Board of Trade and other civic bodies have given up the task of keeping track of Washington's population while the Federal Government is endeavoring to find accommodations for the thousands who seek rest or living room in the city and nearby suburbs.

Because of the overcrowding and despite the hazards of transportation difficulties, Washington's theatres are booming. Recognizing the necessity of keeping wartime workers amused, restrictions on early Sunday openings have been lifted by District Commissioners, with all Washington theatres now opening at one o'clock Sunday, instead of at 2 p.m. Even this slight concession to the amusement-hungry still finds hordes of entertainment-seekers wandering around the streets, going to museums, visiting the libraries and attending concerts.

The one legitimate theatre, the National, has been doing a landoffice business for more than three years. The National Symphony Orchestra, which struggled along for years with only a faint nod from the musical intelligentsia, this year sells tickets only on a full subscription basis. Recently, the Ice Follies at the Riverside Stadium opened to SRO and stayed that way.

Oregon Population Shows Decrease

by F. K. HASKELL
in Portland

Business executives who recently have made a first hand check of the smaller farming centers of Oregon, Washington and Idaho, find that in some cases populations have decreased as much as 25 per cent, occasioned by an outflux to the coast centers.

Many of the dairy farmers are selling their stock because they receive a good price for it, and are unable to hire milkers. Crops are left in the fields to rot because of the shortage of farm labor.

In the cities merchants deplored the fact that they are unable to get replacements for their shelves, and hence are making plans to "pass out of the mercantile picture" and move from their communities.

Gain Not Large In Ohio Section

by E. H. MAYER
in Cincinnati

Although Metropolitan Cincinnati is rated as one of the largest war industry areas in the United States, drawing heavily on the employee personnel of contiguous territories, the increase in population has been less in proportion than the estimated total of migrant workers.

The area comprises all of Hamilton County and two counties in the extreme tip of northern Kentucky, immediately across the Ohio river, and considered an integral part of Cincinnati proper. The normal population, according to the latest available census statistics, is 750,000. However, according to a survey by the Chamber of Commerce, and verified from other authenticated sources, the population increase has not been more than an approximate 10 per cent, despite the thousands of office and factory workers who have migrated here, and the round-the-clock production schedules.

This is primarily due to the geographical location of Cincinnati, which is within easy driving or transportation distance of an unusually large number of smaller communities, thus being conducive to commuting. Some workers commute as much as 50 miles.

Cincinnati has just been designated as a defense rental area by the Government, the machinery therefor having been put into operation November 12th. A check shows that a critical housing shortage does not exist, although it is understood that plans are being considered to alleviate such a condition, should it subsequently arise through increased or expanded war work production.

Wages and salaries generally are in the high brackets. With the addition of overtime, they run into peak figures in numerous instances. This financial affluence, new to many, has resulted in increased theatre patronage to an appreciable extent as it has in other lines. The current creed of the buying public appears to be to spend "without limit or reserve." This accelerated buying tempo presumably is influenced by the fear of rising costs resulting from increased or additional taxation, shortages, further rationing and other Government-imposed conditions.

Sharp Increase in Missouri City

by AL WEISMAN
in St. Louis

Conservative estimates place the number of new residents in the Greater St. Louis area at 200,000—most of whom were lured here from rural areas by booming war industries and high wages.

Fred Wehrenberg, president of the MPTOA of Eastern Missouri and Southern Illinois, says the newcomers represent the bulk of patrons on Friday, Saturday and Sunday at the theatres—helping theatres to end the week in the black. Otherwise, Mr. Wehrenberg says, if houses had to depend on patronage on the other four nights of the week, they would be in the red.

But for rural exhibitors the trend to the urban areas is causing difficulty. Mr. Wehrenberg reports four houses in the territory have closed and a number of others are open three nights a week instead of seven.

Total grosses in St. Louis theatres are off as compared to a year ago, although the population has gone up 7.8 per cent over the 1940 census, according to sugar rationing cards.

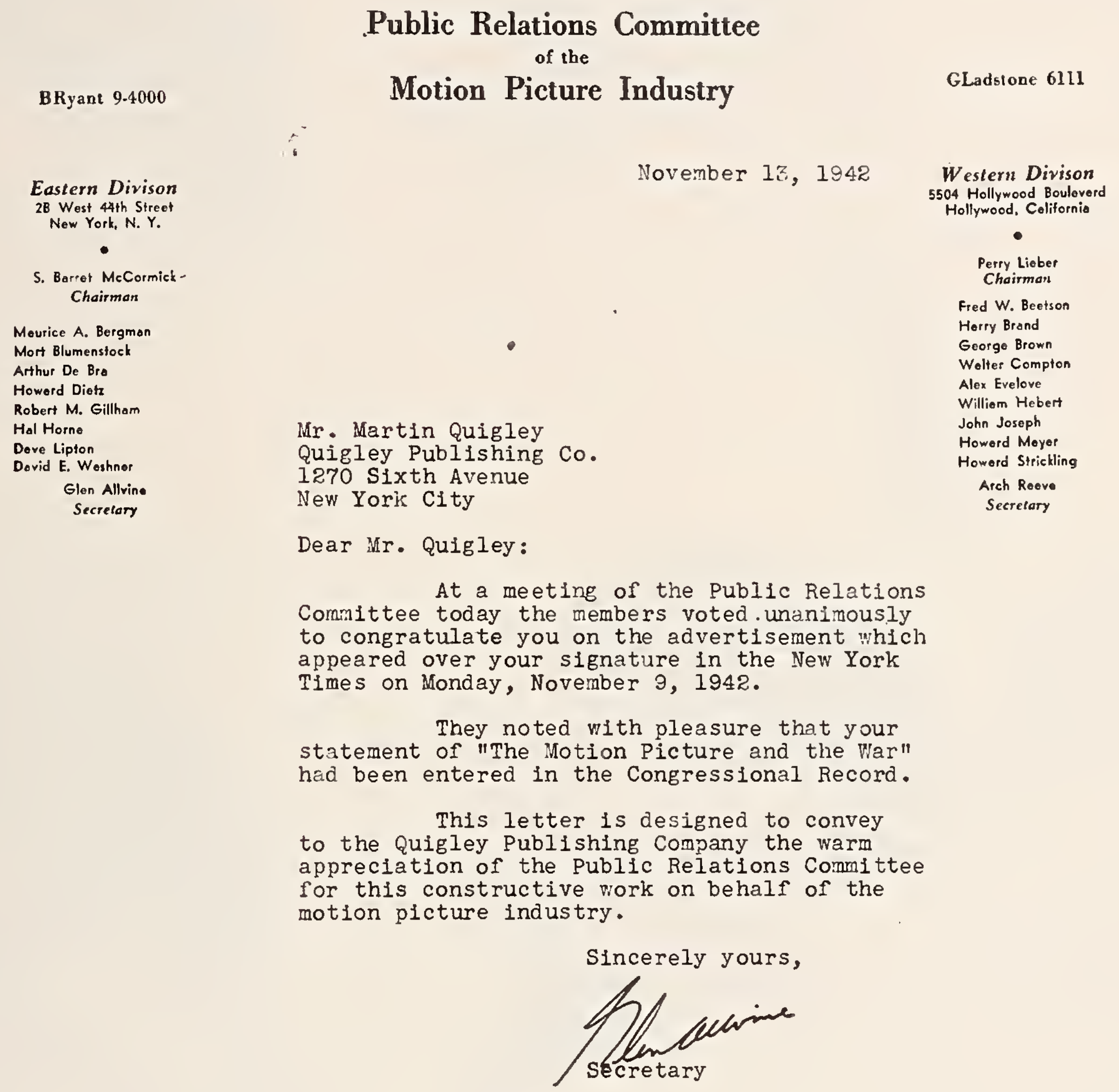
Exhibitors Concerned In Mountain Region

by JOHN ROSE
in Denver

Conditions arising from the moving of population from the smaller centers to larger places with war industries is causing grave concern among theatre men in the small towns and cities of the Rocky Mountain region.

Several cities in the Denver area, notably Denver, Colorado Springs, Pueblo and a number of smaller cities are enjoying a sharp increase in population. Places without war industries are suffering not only from loss of population in persons moving to work in such industries, but the draft is taking many of the younger element that were regular theatre goers. Then with gas rationing coming theatre men in the west have something else to worry about.

Transportation is not what it is in the east, and outside towns, with farms and ranches running into the hundreds and thousands of acres, the population is much more scattered.



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Motion Picture Industry

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Hollywood, California

●

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Alex Evelove
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Howard Meyer
Howard Strickling
Arch Reeve
Secretary

November 13, 1942

Mr. Martin Quigley
Quigley Publishing Co.
1270 Sixth Avenue
New York City

Dear Mr. Quigley:

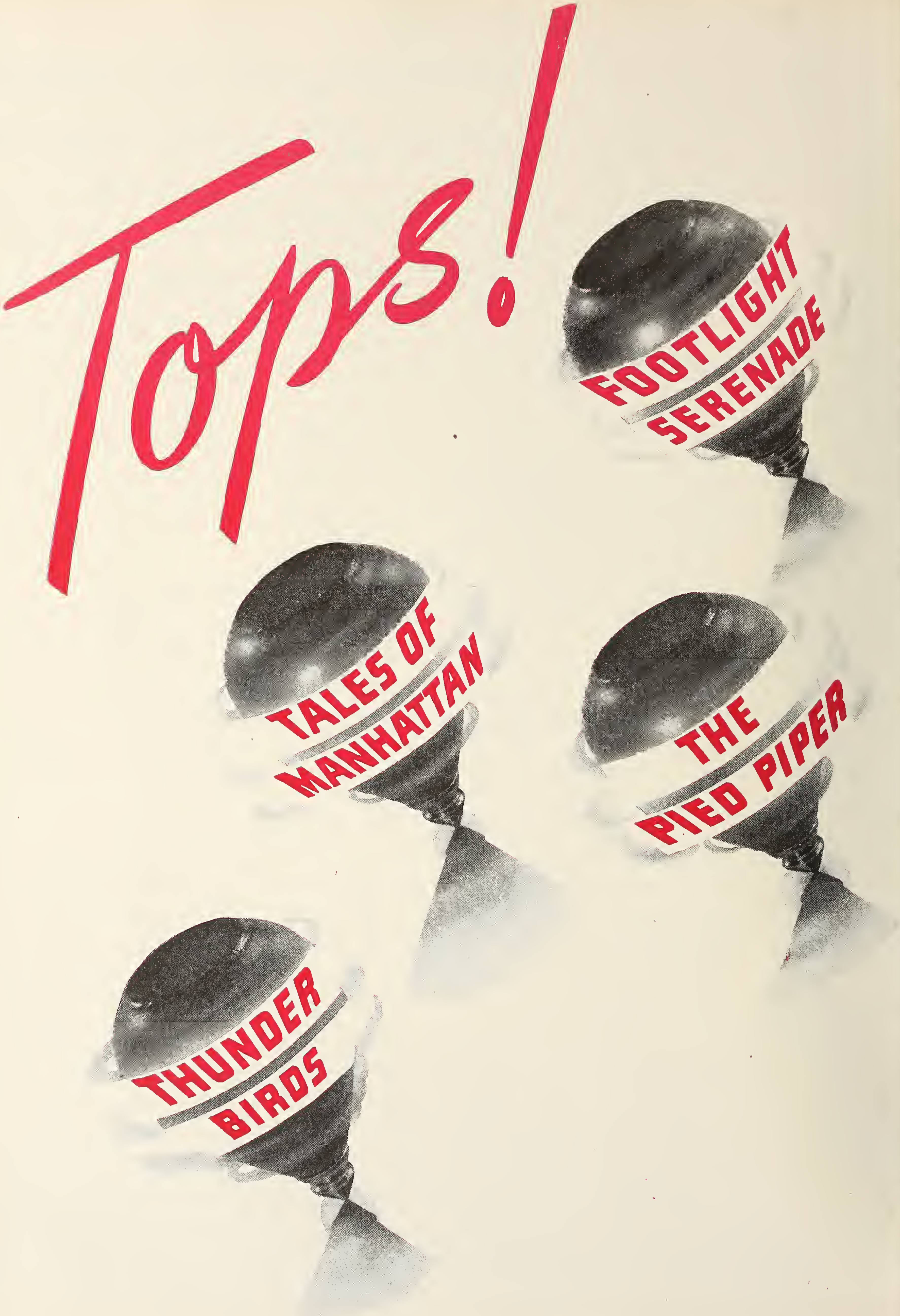
At a meeting of the Public Relations Committee today the members voted unanimously to congratulate you on the advertisement which appeared over your signature in the New York Times on Monday, November 9, 1942.

They noted with pleasure that your statement of "The Motion Picture and the War" had been entered in the Congressional Record.

This letter is designed to convey to the Quigley Publishing Company the warm appreciation of the Public Relations Committee for this constructive work on behalf of the motion picture industry.

Sincerely yours,

Glen Allvine
Secretary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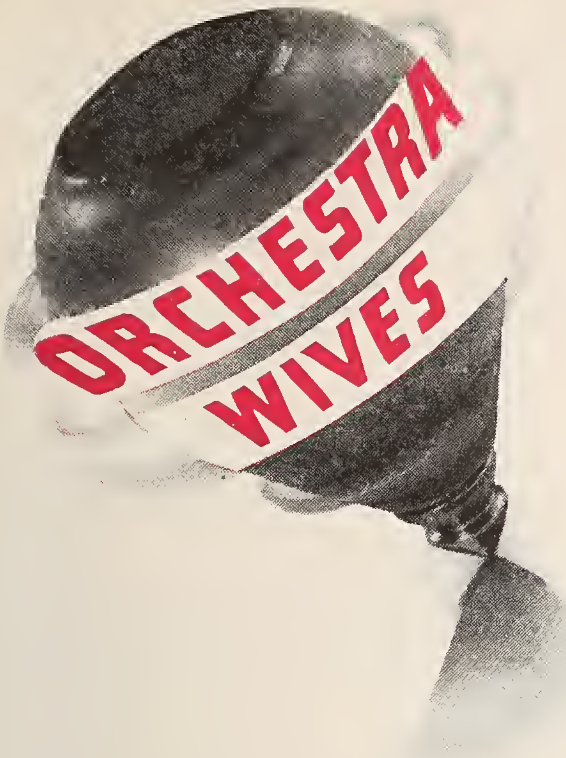
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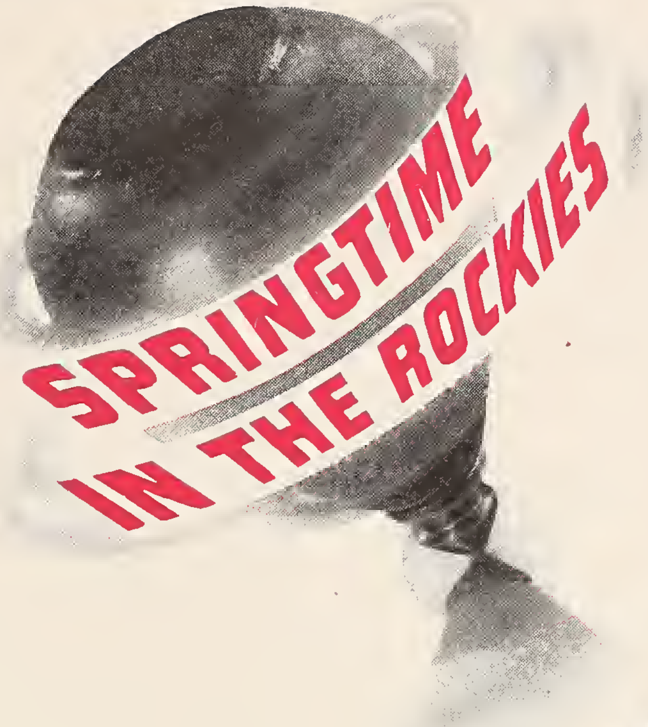
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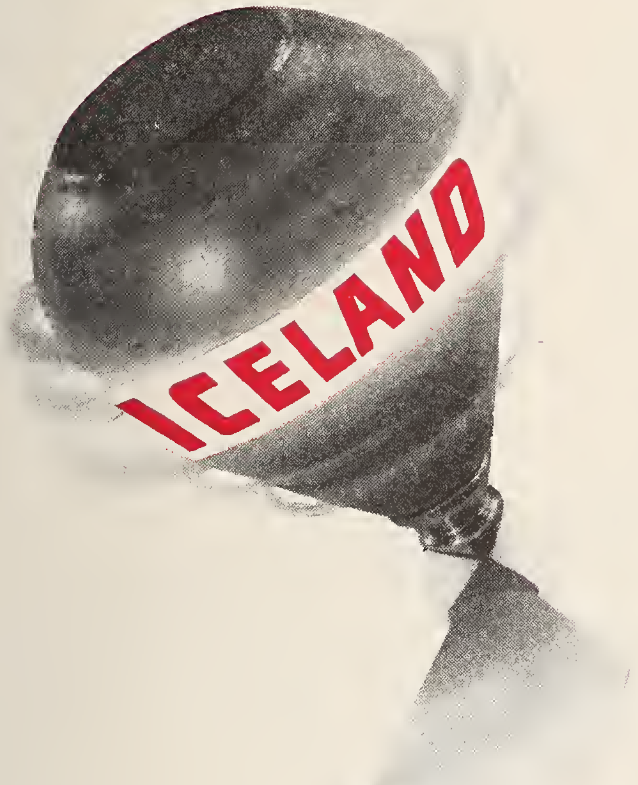
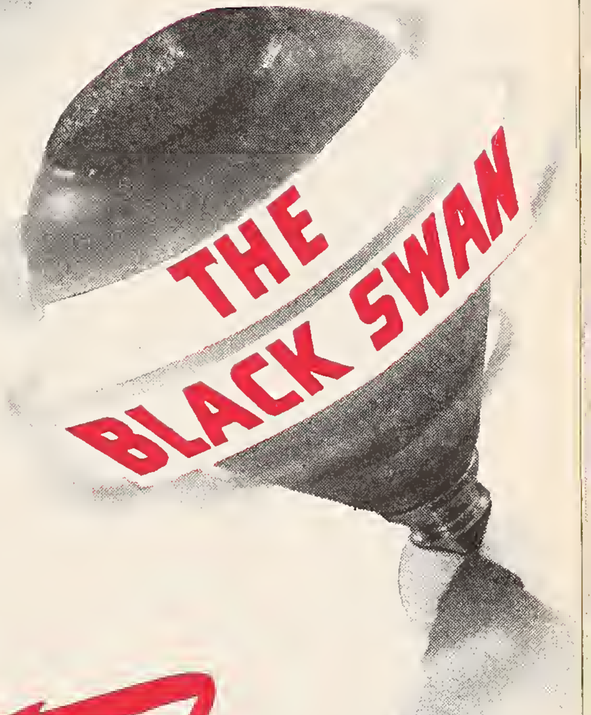



THE
BLACK SWAN

20th Century-Fox

WAR BONDS...LIKE PICTURES...HAVE TO BE SOLD DAY IN AND DAY OUT

Four Companies Plan Winter Sales Drives

Warner Campaign to Start Dec. 20th; Republic, 20th-Fox, Monogram Meet

Plans for a 20-week Drive of Champions, starting December 20th, with $35,000 in War Bonds in awards for the winners, were completed at the two-day sales meeting of Warner Bros. district managers and home office executives at the Blackstone Hotel in Chicago last Friday and Saturday. Ben Kalmenson, general sales manager, presided.

First speaker at the opening session of the meeting on Friday was Joseph Bernhard, vice-president and general manager, who discussed the importance of priorities as they affect both distribution and exhibition. He stressed maximum runs for pictures as one of the most effective methods of conservation.

Sales Force Urged to Push Victory Shorts

Mr. Bernhard on his return to New York Monday said that members of the company's sales force are being directed to intensify their cooperation with the Government's war effort by doing everything possible to aid in the conservation of essential materials, and also to obtain the maximum playing time for Government films.

Mr. Kalmenson outlined the unusual volume of strong box office product, both in current release and on the way, as a means of getting longer runs, and said that the number of holdovers currently was higher than at any time in Warner history.

Mort Blumenstock, in charge of advertising and publicity in the east, addressed the Friday afternoon session on the handling of "Air Force," which is to have an international premiere in New York, Washington, Seattle, Pearl Harbor, Wichita and possibly also in several other cities simultaneously.

Einfeld Discusses Newsreel Plans

Charles Einfeld, advertising and publicity head, arrived from Washington on Saturday and spoke on plans for the forthcoming "Newsreel With a Voice." After the meeting Mr. Einfeld continued on to the company studio on the coast.

Roy Haines, vice-president and eastern and Canadian sales manager; Arthur Sachson, vice-president and assistant to the general sales manager; A. W. Schwalberg, vice-president and supervisor of exchanges, and Norman H. Moray, short subjects sales manager, addressed the meeting on Saturday.

District managers who participated in the sessions included: Jules Lapidus, New York; Norman Ayers, Boston; Robert Smeltzer, Washington; Harry Seed, Pittsburgh; William S. Shartin, Chicago; Hall Walsh, St. Louis; Ralph L. McCoy, Atlanta; Henry Herbel, Los Angeles, and Wolfe Cohen Toronto.

20th-Fox Holds Coast Meeting

Distribution executives of Twentieth Century-Fox, division and district managers met for a three-day conference, starting Tuesday night, at the Beverly-Wilshire Hotel, Los Angeles.

Tom Connors, vice-president in charge of world distribution, presided. Participating in the meetings were Spyros Skouras, president; William Goetz, vice-president in charge of the studio, and Joseph M. Schenck.

Among New York executives attending were William J. Kupper, executive assistant to Mr. Connors; Andrew W. Smith, Jr., eastern sales manager; William C. Gehring, western sales manager, and Roger Ferri, editor of *New Dynamo.*

Representatives from the field at the conference included Herman Wobber, coast division manager; Harry Balance, southern division manager, and district managers Edgar Moss, Atlanta; E. X. Callahan, northeast; J. J. Grady, mideast; Paul S. Wilson, southeast; H. R. Beiersdorf, Great Lakes, George M. Ballentine, coast; Ward E. Scott, midwest; M. A. Levy, prairie, and J. P. O'Loghlin, Canadian.

Republic in Second Of Three Regionals

The second of three Republic regional sales meetings was held at the Drake Hotel in Chicago Tuesday and Wednesday with representatives of 14 midwest exchanges attending. The first regional was held at the New York Athletic Club, November 10-11th.

Herbert J. Yates presided at the Chicago meeting. James R. Grainger, president, and M. J. Siegel, production chief, attended.

Branch managers at the meeting included George H. Kirby, Cincinnati; Harry Lefholtz, Omaha; F. R. Moran, Des Moines; Nat E. Steinberg, St. Louis; Sam Seplowin, Detroit; Carl F. Reese, Minneapolis; Winfield Snelson, Memphis; Leo V. Seicshnaydre, New Orleans, Lloyd Rust, Dallas; Russell I. Brown, Jr., Oklahoma City; William Baker, Chicago; L. W. Marriott, Indianapolis; J. G. Frackman, Milwaukee, and Robert F. Withers, Kansas City franchise holder.

The last meeting of the series will be held at the Republic studios in North Hollywood November 23-24.

Monogram Atlanta Meeting Held

A meeting of Monogram sales representatives in John W. Mangham's district was held Saturday and Sunday in Atlanta, with Steve Broidy, vice-president in charge of distribution for Monogram, presiding. Exchanges represented were Charlotte, Atlanta, Memphis and New Orleans.

Set Philadelphia Charity Drive

Plans have been completed by the Philadelphiaphia Variety Club for the $10,000 charity drive to take the place of the annual dinner, which has been cancelled for the duration. All proceeds will go to the club's infantile paralysis fund. Jack Beresin is chairman and Lieut. Leon Levy will serve as treasurer.

On the committee are Ben Amsterdam, Harry Biben, James P. Clark, William J. Clark, Jay Emmanuel, Alfred J. Davis, Albert J. Fischer, Charles H. Goodwin, J. George Lipsius, William A. McAvoy, Jr., Edgar Moss, Ted Schlanger, Sam Stiefel, David Supowitz, Earle W. Sweigert and E. O. Wilschke.

Mr. Schlanger last week was elected commander of the American Legion Post of the club. He succeeds Henry Friedman, founder, who now becomes past commander and has been appointed radio chairman for the Philadelphia district.

Outgoing Chief Barker Joseph Hiller was honored at a testimonial dinner by the Pittsburgh Variety Club on Monday in the William Penn's Cardinal Room. The traditional testimonial to the retiring head, feature of the annual banquet, was in changed form this year. Incoming Chief Barker Brian McDonald was chairman of the Hiller dinner, heading a committee including Moe Silver, Pete Dana, Harry Feinstein, Mike Gallagher, Tony Stern, Sam Fineberg, Jim Alexander, Bill Finkel, Buck Stoner and Al Weiblinger.

The newly-elected board of canvassmen of the Philadelphia Variety Club includes Al Boyd, Ben Amsterdam, Sam Gross, Al Davis, James P. Clark, Clinton Weir, Henry Friedman, Irvin Scharlap, Charles Zagrans, William J. McAvoy, Jr., and Ted Schlanger.

Variety Tent Nine in Albany will open its new circus room at its Ten Eyck Hotel headquarters Saturday night with a Monte Carlo party. The club will hold its election of officers at a meeting to be held November 30th.

The Variety Club of New England, Tent 23, announced last week that the club is donating $2,000 to the Boston Milk Fund.

Mestanza Is Monogram Latin American Head

Monogram Pictures this week announced the appointment of H. Albán-Mestanza as Latin American supervisor. Mr. Albán-Mestanza, in addition to his new duties, will continue to act as the company's director of foreign publicity and advertising, which post he has held for the past two years.

Norton V. Ritchey, vice-president in charge of foreign distribution, at present on leave of absence, accepted a commission in the Navy last week, as Lieutenant, senior grade, and is continuing his activities at Monogram's foreign office, while awaiting orders from the Navy Department.

Connors Elected to Indiana Legislature

William Connors, Indiana theatre owner and operator, has been elected to the state legislature, representing Grant and Blackburn Counties. Mr. Connors owned theatres in Marion for many years, and currently is managing director of four owned by the Alliance Theatre Corporation.

Kilfeather Is Music Director

Eddie Kilfeather, composer and conductor, has been named musical director for Dave Fleischer's cartoon-producing unit at Columbia studio.

"On the Home Front"

Will Hays Speaks on the Spiritual Unity of America at War

Will H. Hays, president of the Motion Picture Producers and Distributors of America, praised the Army and Navy chaplains as commanders of the "spiritual front . . . the means of unity at home and of strength on the battlefield," at a dinner given Monday night at the Waldorf Astoria Hotel, New York, by the National Conference of Christians and Jews. Mr. Hays, one of the sponsors of the dinner, presided and was the principal speaker.

Citations awarded by the Conference were presented to Brigadier General William R. Arnold, commander of the Army chaplains, and to Captain Robert Dubois Workman, chief of the Navy chaplains, by Dr. Everett R. Clinchy, president of the Conference.

Among those from the motion picture industry who attended the dinner were: Joseph Bernhard, Jack Cohn, Charles Francis Coe, Richard E. Dwight, Emil Friedlander, E. W. Hammons, Francis S. Harmon, Arthur Israel, Jr., Austin C. Keough, Arthur W. Kelley, Carl E. Milliken, Arthur L. Mayer, W. C. Michel, W. F. Rodgers, Robert Rubin, George J. Schaefer, Major Leslie E. Thompson, Walter Wanger and Mortimer Wormser.

Mr. Hays' speech follows:

Fine and important, indeed, is the work in which these guests of honor are engaged. I hope we may express appreciation and pay tribute to them and their work in a manner as simple and as deeply sincere as their service is immeasurable. To them is entrusted the command of the Spiritual Front. For their success, we earnestly pray.

As Americans, we cling to certain fundamentals which the feet of time cannot wear away nor the hands of violent men destroy. These are the verities, and never were ideals of conduct, stoutness of heart, courage of soul more vital than now.

The brightest and most enduring of the lights of civilization is the spirit of religion. In war, it is the means of unity at home and of strength at the battlefront. As the Marine in the picture, "Wake Island", says: "There are no atheists in fox holes."

The mystic cords of religion bind us at home in enduring unity. They bind the home front to the battle front. Our prayers to the God of all, in whatever language, in whatever words, in whatever House of Worship, mingling in one vast message, echo to those who fight for us. Their prayers echo back to us a reminder of our communion with them. We are of them. They are of us. This relationship is an expression of that true spirit of unity in the vast enterprise of life which symbolizes and substantiates the brotherhood of man.

When soldiers, sailors and Marines face a common danger, they do not stop to think of race or creed. Each calls out to his comrade: "Come on, buddy; let's go!"

On the home front, we serve and sacrifice together. War Bonds and Stamps are not sectarian. There is no Protestant, or Catholic, or Jewish way of making a plane or a tank. Each says to his neighbor: "Come on, brother; let's go!"

This is not mere tolerance. Tolerance is not a word of unity. It is a word which keeps disunity alive. A self-righteous neighbor tolerates a neighbor whom he does not respect. Let us be done with this thin word, this frayed rope of unity. A man respects his neighbor and he respects his neighbor's creed. Above all, he respects his neighbor's right to have a creed.

To make certain that the rights of our citizens shall be and remain equally sacred and sacredly equal is the responsibility of the majority. In a democracy such as ours much is said of the powers of majorities. We would do well to think and speak more of the duties and responsibilities of majorities. It is significant to have power but it is a vital responsibility to use that power for right ends. A minority should not be compelled to assert its rights. It is the duty of the majority to assert and respect the rights of every minority. A majority must be worthy of its trust. It must know that whatever it denies a minority, it ultimately denies itself. It is the glory of America as the nation is **of all**, the majority is **for all**.

Our men tonight, on many battle fronts, are fighting for our common country. They are fighting for liberty and justice. They are fighting in order that government of the people, by the people and for the people shall not perish from the earth. They are fighting for a cleaner and more decent world. From that fight, many will return maimed and broken in body. The Chaplains are there on every front to help see that these men shall not be broken in spirit.

Tonight, we on the home front dedicate ourselves to the proposition that the spirit of these men which the Chaplains have so nobly sustained in battle shall not be broken when they return home. They have fought for a better world. We must see to it that they return to a better country. On that day of triumph, we will, of course, honor them but we shall not judge them. They will judge us. It is for us to dedicate ourselves to the further proposition that from this holocaust we will have moved forward toward that brotherhood which means understanding, common interest, mutual regard; toward the further cultivation of our American social conscience which goes beyond live and let live, to live and help live; certainly a fuller loyalty to our country, our neighbors and our friends; a further devotion to the right, because it is the right.

In his book, "The Road to Victory", Archbishop Spellman gives timely emphasis to this enduring guidance from George Washington:

"Of all the dispositions and habits which lead to political prosperity, religion and morality are their indispensable support."

This sentiment of our first President is the key of the highest statesmanship. His successors have well marked this example. In every crisis, every President has echoed it. For without God in public councils the long history of American advancement could not have been written. For "Where the spirit of the Lord is, there is liberty".

Increase Music Fees For Canadian Radio

The schedule of royalties of the Canadian Performing Rights Society, just published in a special edition of the *Canada Gazette*, provides for the collection of $129,879 from the Canadian radio industry for performing rights fees next year, as compared with $116,377 this year.

The increase is due to the licensing of a larger number of stations, the assessment being apportioned among them in proportion to their estimated audiences. Appeals against the Society's proposals may be made up to November 30th through Norman McClarty, Secretary of State, and will be heard by the Copyright Appeal Board.

Takes Philadelphia House

Leonard Hetelson has taken over the operation of the Booker theatre, newly-opened house in Philadelphia formerly owned by the Affiliated Theatres Circuit. It marks the third house for Mr. Hetelson, who heads the interests now operating the Colonial theatre, Philadelphia, and the Roxy, Chester, Pa.

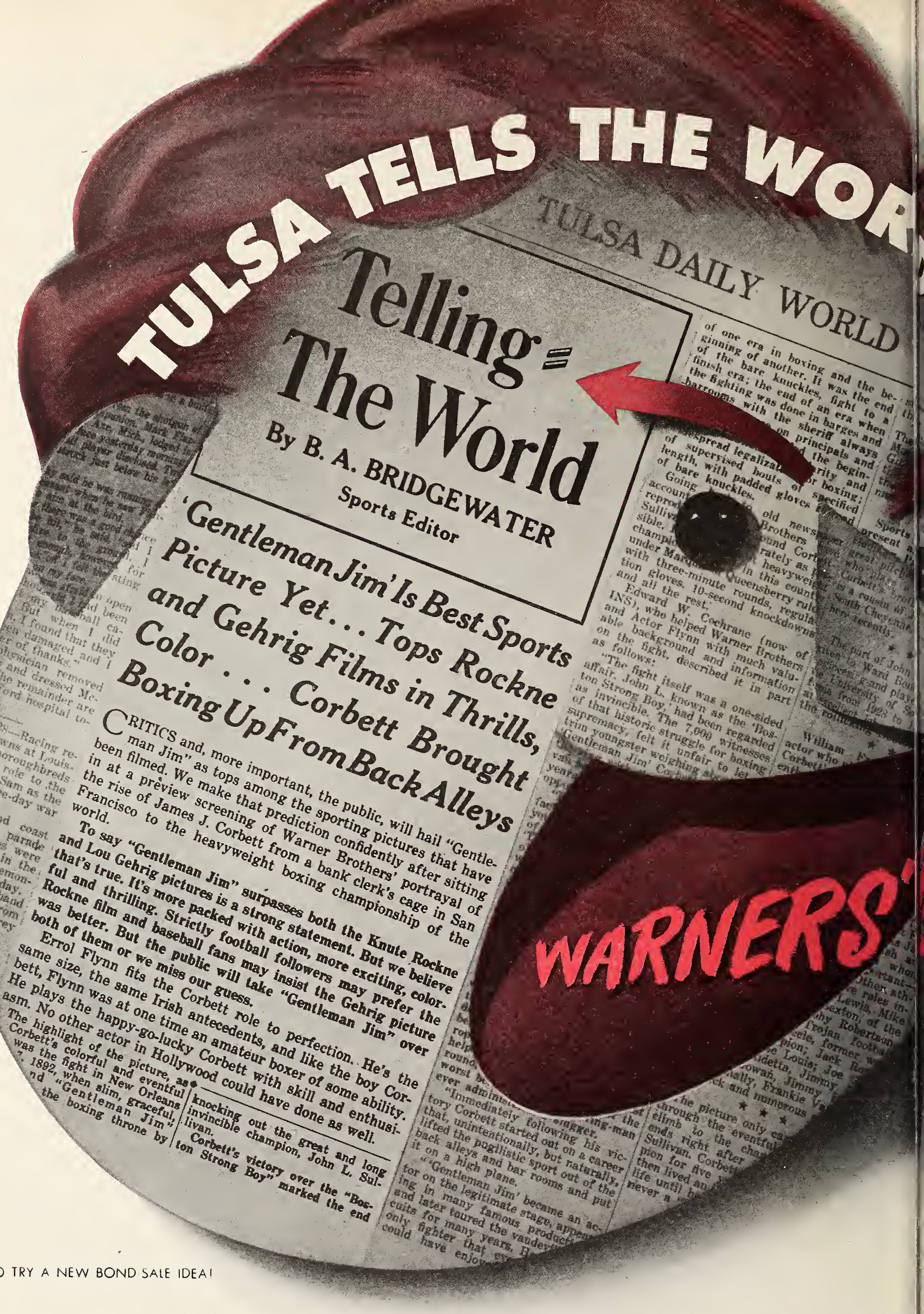
Joins Paramount Staff

Andrew J. Niedenthal, Columbia salesman in Cincinnati, has joined the Paramount sales staff there, replacing Vincent Kramer, who has joined the Navy. He has been succeeded by Donald Galvin, formerly RKO salesman in Cincinnati.

Evening Grosses Boom In Downtown Milwaukee

Night activity in downtown Milwaukee has reached its highest point in years. One of the reasons is that more stores are remaining open at night. Currently 50 downtown stores, including one department store, are open Monday night, while 10 stores are open Friday night. These shop openings have proved a boon to downtown show business, which ordinarily has been dull on Monday and Friday.

Downtown theatres, as well as restaurants and night clubs, are feeling the result of this increased activity in the heart of the city, with reports of increased grosses ranging from 10 to 25 per cent.



TULSA DAILY WORLD

Telling The World

By B. A. BRIDGEWATER
Sports Editor

'Gentleman Jim' Is Best Sports Picture Yet . . . Tops Rockne and Gehrig Films in Thrills, Color . . . Corbett Brought Boxing Up From Back Alleys

CRITICS and, more important, the public, will hail "Gentleman Jim" as tops among the sporting pictures that have been filmed. We make that prediction confidently after sitting in at a preview screening of Warner Brothers' portrayal of the rise of James J. Corbett from a bank clerk's cage in San Francisco to the heavyweight boxing championship of the world.

To say "Gentleman Jim" surpasses both the Knute Rockne and Lou Gehrig pictures is a strong statement. But we believe that's true. It's more packed with action, more exciting, colorful and thrilling. Strictly football followers may prefer the Rockne film and baseball fans may insist the Gehrig picture was better. But the public will take "Gentleman Jim" over both of them or we miss our guess.

Errol Flynn fits the Corbett role to perfection. He's the same size, the same Irish antecedents, and like the boy Corbett, Flynn was at one time an amateur boxer of some ability. He plays the happy-go-lucky Corbett with skill and enthusiasm. No other actor in Hollywood could have done as well.

The highlight of the picture, as Corbett's colorful and eventful was the fight in New Orleans [illegible], 1892, when slim, graceful, [illegible] "Gentleman Jim" [illegible] the boxing throne by knocking out the great and long invincible champion, John L. Sullivan.

Corbett's victory over the "Boston Strong Boy" marked the end of one era in boxing and the beginning of another. It was the end of the bare knuckles, fight to a finish era; the end of an era when the fighting was done in barges and barrooms with the sheriff always [illegible] on principals and [illegible] the beginning [illegible] spread legalization [illegible] rity and [illegible] of supervised bouts for boxing; length, with padded gloves of specified [illegible] of bare knuckles.

Going [illegible] account [illegible] old newspaper [illegible] Brothers [illegible] Sullivan [illegible] Corbett [illegible] sible. [illegible] rately as [illegible] champion [illegible] heavyweight [illegible] under Marquis [illegible] in this country [illegible] with three-minute Queensberry rule [illegible] tion gloves, 10-second rounds, regulation knockdowns and all the rest.

Edward W. Cochrane (now of INS), who helped Warner Brothers and Actor Flynn with much valuable background and information on the fight, described it in part as follows:

"The fight itself was a one-sided affair. John L., known as the 'Boston Strong Boy,' had been regarded as invincible. The 7,000 witnesses of that historic struggle for boxing supremacy, felt it unfair to let [illegible] trim youngster weighing [illegible]

[illegible] worst [illegible] ever administ[illegible] slugger [illegible] ing-man [illegible] the

"Immediately following his victory Corbett started out on a career that, unintentionally, but naturally, lifted the pugilistic sport out of the back alleys and bar rooms and put it on a high plane.

"'Gentleman Jim' became an actor on the legitimate stage, appearing in many famous productions and later toured the vaudeville circuits for many years. H[illegible] only fighter that ev[illegible] could have enjoy[illegible]

IT'S TIME TO TRY A NEW BOND SALE IDEA!

ERROL FLYNN · ALEXIS SMITH in "GENTLEMAN JIM

D ABOUT
GENTLEMAN JIM

. . . as Warners show the world another hit right in the groove with ACROSS THE PACIFIC DESPERATE JOURNEY · NOW, VOYAGER GEORGE WASHINGTON SLEPT HERE plus YANKEE DOODLE DANDY! *('Casablanca' next!)*

Jack Carson · Alan Hale · Directed by RAOUL WALSH

Screen Play by Vincent Lawrence and Horace McCoy
Based Upon the Life of James J. Corbett
A Warner Bros.-First National Picture

Leaders Map Plans For Bond Campaign

Exhibitors Asked to Urge Public to Use Stamps, Bonds as Xmas Gifts

Following immediately on the announcement that the theatres of the country again will stage an intensive Bond selling campaign—the week of December 7th, with the slogan "Avenge December 7th—On to Victory"—exhibitor leaders in the New York metropolitan territory met Tuesday to plan their conduct of the drive.

Co-chairman Sam Rinzler and Fred Schwartz, calling the meeting, said: "The theatre men have committed themselves to making a yeoman effort to increase Bond and Stamp sales for the week of December 7th, and for the days surrounding the Christmas holiday. These two dates—December 7th, just one year old, and December 26th, 1,942 years old—are excellent pegs for showmen to hang their drives on."

Meanwhile, the nation's exhibitors are being asked to perform an additional task during the Christmas season, urging their patrons to give Bonds and Stamps as Christmas gifts. This plea will be through lobby displays, special rallies and newspaper advertising. The Treasury has prepared special material available to theatres. It includes an envelope in which a gift Bond may be inserted, and two posters, in one-sheet and 40 x 60 size.

Bearing in mind that the selling of Bonds and Stamps is for the "duration," exhibitors throughout the country continue to achieve records.

Receives Citation For Bond Sales

Russell A. Bovim, manager of the Loew's Ohio theatre in Columbus has been presented with a Certificate of Award for Bond selling by Deputy State Administrator Harry F. Corriveau. Mr. Bovim's citation labels him "War Bond champion for Franklin County," and was based on his showing in the September drive. His total was $376,000. The Ohio exhibitor is the first manager of the state to be so honored.

The Loew circuit reported that October Bond sales totaled $1,456,352, and that Stamp sales that month reach $425,506. Since August 1st, the circuit has sold approximately $15,000,000 in both denominations.

In Mount Vernon, N. Y., the Loew's Theatre ranked next to the four local banks and the post office in the October selling. The theatre sold $14,275 in Bonds, of the city's total of $456,356.

Workers in film studios have bought $8,250,000 in Bonds in the drive's first 30 weeks, the Motion Picture Committee for Hollywood War Savings and the Treasury War Savings Staff have announced. The two agencies have asked for an $11,000,000 total by January 1st.

Hollywood studios now have more than 18,000 subscribers to the payroll savings plan.

G. Ralph Branton, business manager of the Tri-States Theatre Corporation, Des Moines, ordered managers of all Tri-States theatres to turn the theatres over to the women's division of the War Savings staff, Saturday, and hold a morning matinee for children, the admission to be the purchase of a 25-cent War Stamp.

Fox Wisconsin Plans Three-Point Drive

The Fox Wisconsin Theatres, under H. J. Fitzgerald, will observe the anniversary of Pearl Harbor for one week with an all-out, three-point patriotic campaign. The three points, outlined in a 10-page manual sent to all theatres, are: 1. To expand the payroll allotment plan; 2. to stimulate the sale of War Bonds and Stamps; 3. to aid in increasing the number of enlistees in all branches of the service.

The slogan under which the campaign will be rallied is: "The Day That Will Live in Infamy."

Everything possible will be done to imprint the number "7," signifying December 7th, on the minds of the public. The design of all theatre advertising will be in the form of the numeral "7," inside of which the theatre manager will incorporate his theatrical copy for the day or the week.

The Warner Club's New York Thanksgiving Party Friday night was to have Bonds and Stamps as door prizes.

Warner New England theatre sales of War Bonds for the week ending November 7th totaled $17,200. Of these the Connecticut houses issued $10,175, Massachusetts $5,050, and the zone office in New Haven, $1,975. All theatres are continuing their efforts to sell Stamps and Bonds.

Lease Two Theatres in Bowling Green, Ohio

Jack Armstrong, manager, and Carl Schwyn, associated in the ownership of the Cla-Zel and Lyric theatres in Bowling Green, Ohio, have acquired the leases on the State and World theatres at Napoleon, Ohio.

Earl Edwards continues to manage the theatres in Napoleon, while Howard Smallwood is assistant at the Bowling Green houses.

House Operates All Night

Philadelphia has its fifth all-night film house, Warners' Palace theatre in the central city district. At the start, the Palace will operate all night on weekends only. Warners' Family, Savoy and Center theatres and William Goldman's News theatre operate on a 24-hour policy every day. Increased all-night activity in the downtown district, especially on weekends, made it expedient for the Warner circuit to open its fourth all-night house.

Brenner Sells Regent

Commonwealth Amusement Corporation, headed by C. A. Schultz and O. K. Mason, have purchased the Regent theatre, downtown subsequent run house in Kansas City, including equipment and a 99 years lease. The Regent was owned by Toby Brenner.

Film Theatres In Argentina Pay High Tax

by NATALIO BRUSKI
in Buenos Aires

Municipal authorities of the City of Buenos Aires have made public the amounts raised from the collection of the five per cent tax on admission tickets to film theatres. From the beginning of January to the end of June of this year more than 500,000 pesos (about $120,000) have been collected. During the same period, film managers have paid an equal amount to the municipal authorities for different taxes and rates.

Last year's total municipal tax collection amounted to 1,200,000 pesos, or approximately $300,000. From these figures it may be observed that during the first six months of 1942 cinema owners in Buenos Aires have paid nearly as much as the total amount of municipal taxes paid during the previous year.

Each day brings fresh news and complaints of the critical situation of the motion picture business in the Argentine provinces. The buying power of the population has been reduced, and there is a general tendency to cut down unnecessary expenses in order to face other more urgent contingencies. On the other hand, the cost of film production has increased considerably and exhibition costs are higher in proportion. There is a shortage of lamp charcoals and electric power and much equipment is now difficult to obtain.

Miguel Cané's novel, "Juvenilia," adapted to the screen with the same title, is being directed by Vatteone, who is giving it the finishing touches. Argentina Cono Film announces the production of "Claro de Luna," the cast including Miguel Gómez Bao, Roberto Airaldi, Twins Legrand and Maurice Jouvet. Pamap Film has signed Pepita Serrador for two new films, and has given the direction of "Los Volatineros" to Adelqui Millar. José Olarra has also been signed by the same producer. Libertad Lamarque will star in a new film under Director Saslavsky at the San Miguel Studios. The Alvear Palace Hotel was crowded at a dinner given in honor of Angel Días, director of "Sucesos Argentinos." "Incertidumbre" has had a two-week run and still was going strong, while "Malambo" of E. F. A. will be released next season. Filmadora Independiente Argentina will produce "La Luna en el Pozo," presenting Floren Delbene, Aída Alberti and Vicente Padula.

Salesmen Form Club

About two dozen film salesmen at the Des Moines exchanges, who have been meeting on Saturday afternoons semi-monthly this autumn, have organized the Iowa Film Salesmen's Social Club. Officers are: William Bremmer, president; W. F. DeFrenn, secretary, and George Beaumeister, treasurer.

Using Name Bands

Starting with Tommy Dorsey and his band, name bands will be an added feature at the Paramount, Evergreen house in Portland, Ore.

Average Gross In Pittsburgh Increases

Average grosses for theatres in Pittsburgh have risen during the current year, although during the past few weeks, all houses have recorded a slight decrease from the receipts of previous months. Causes attributed by amusement operators include longer working hours for more men and women, decreased desire to attend shows because of the feeling that spending money for entertainment might be considered unpatriotic, increasing numbers of men and women leaving for the armed forces, and lowered quality of product.

The only house where the gross has risen very little over a year ago is the Stanley, the city's lone vaudeville-film theatre. In 1941 the average week varied between $17,500 and $18,500. During the first 10 months this year, the average was slightly above $18,500.

The Loew's Penn average has increased from $13,000 to $14,000; J. P. Harris from $8,500 to $10,000; Warner from $5,000 to $6,000; Senator, varied, from $3,500 to $4,500 for holdovers of Harris films, from $2,500 to $3,000 for dual bills. The Ritz is unchanged at $2,500.

Industrial and war occupational payrolls are at an all-time peak, despite a faster turnover in personnel. Monthly production records are being set at war production plants. More people than ever are working for higher wages.

SEC Reports Lull In Stock Trading

Marking one of the quietest months in a long period, the Securities and Exchange Commission reported from Philadelphia on Friday that transactions by officers, directors and principal stockholders in the securities of their own companies occurred in only two motion picture corporations in September.

Activities in one of the companies, however, were rather extensive, consisting of the purchase by the American Company, Jersey City, of 8,900 shares of Radio-Keith-Orpheum common stock and 130 shares of preferred. At the close of the month, the company held 315,330 shares of the common and 130 shares of the preferred stock.

The other company involved was Loew's Boston Theatres, with Loew's, Inc., picking up 16 shares of common stock for a total of 119,414 shares.

A report on the holdings of persons becoming officers or directors of registered corporations showed that Frank N. Stanton held 10 shares of Columbia Broadcasting System Class A and 125 shares of Class B stock when he became an officer in CBS September 2nd, but that Paul Hollister held no securities when he became an officer October 7th.

Research Council Trains 184 for Signal Corps

The Research Council of the Academy of Motion Picture Arts and Sciences revealed in Hollywood this week that it had trained, at no expense to the armed forces, 94 cinematographers and 90 still photographers for the Army Signal Corps, and that 142 more are now in training.

The council bears all training costs with technicians serving as instructors and studios providing facilities.

Farrell in Oregon Post

Robert S. Farrell, Jr., for some years owner-operator of the Rivoli theatre, in Portland, Ore., has been elected Secretary of State.

LATE REVIEW

WOMEN AT ARMS (RKO)

This Is America (33,102)

The second issue of RKO's survey of America presents the opportunities for service of the nation's women. The principal story told is that of Mary Brown, whose husband fought at Corregidor until he was taken prisoner. Her decision to speed the output of bombers has a deep personal significance, one which this release purposes to supply for the millions of women still wondering vaguely what they can do. While greatest emphasis is placed on the new industrial fields for women workers, the other jobs that release a man for military service are not neglected, nor are the daily, unaltered chores which represent women's most valuable service in the home and on the farm. Frederic Ullman, Jr., has produced the short with realism and sympathy. Direction by Edward Montague is rewarded by sincerity in every performance. The voice of Margo, speaking the fine narration of Phil Reisman, Jr., is notable for its rich quality and unaffected charm.—E. A. C.

Release date, November 20, 1942. 18 *mins.*

Peru Imports U. S. Films

The United States supplied more than three-fourths of the feature motion picture films released in Peru in the 12 month period from April, 1941, through March, 1942, according to the Motion Picture Bureau of the Department of Commerce.

Total imports were 455 films—354 from the United States, 42 from Argentina, 24 from Mexico, 21 from France, five from England, two each from Chile and Germany, three from Spain, and one each from Cuba and Australia.

There are approximately 247 motion picture theatres in Peru and about 75 per cent of their projection equipment is said to have been manufactured in the United States. The average age of the equipment is estimated to be seven years.

Gould of Republic Returns to U. S.

David Gould, formerly manager of the Trinidad branch of Republic, has returned to the United States. Mr. Gould established the new Republic office in Port of Spain to serve Trinidad and the British West Indies. He has been assigned duties at the home office.

He reports that business in the territory is excellent, with most theatres playing to capacity crowds, and that musicals, action melodramas and the better serial releases are most popular. He said that "Jungle Girl," a Republic serial, broke all house records at the Royal theatre, first run house in Port of Spain.

Prior to his departure from Trinidad, Mr. Gould booked "Flying Tigers," Republic's tribute to the A. V. G., for its first showing outside of the United States. The film opened November 11th at the Royal.

Frederick Ganzmiller Killed

Frederick Ganzmiller, 88, Cincinnati exhibitor, was killed Monday night at Sanfordtown, Ky., when his automobile crashed into a house after he lost control. Mr. Ganzmiller was operator of the Lincoln theatre. His widow survives.

Associated Adds Houses

Associated Theatres of New Jersey is now booking the Atlantic theatre, Atlantic Highlands, N. J., bringing to 20 the number of theatres now handled by Associated, it was announced.

Canadians Draw On Library of French Films

by PAT DONOVAN

in Montreal

The library of French motion picture films which exists in Montreal is being drawn upon heavily by French-Canadian exhibitors who, in order to remain in business are obliged to replay pre-war product. Some have turned to a program comprising English and French language films, while others, like the Roxy and the St. Denis theatre, have given up films entirely. The Cinema de Paris, former popular St. Catherine Street French film house, now is operated as a newsreel theatre, the only one in Montreal.

The St. Denis theatre, one of this metropolitan city's largest houses, has been engaged principally in the presentation of opera since the war caused a definite stoppage of new French product, and as a contribution to the war effort recently performed what has been termed a "Beau Geste."

With the continuation of their business as exhibitors of French films dependent on a quick victory for the United Nations, the executives of France Film Company, operators of the St. Denis, pledged themselves to a substantial investment in Canada Victory Bonds of the Third Victory Loan, the minimum quota of which has been handsomely passed. Total subscription of this comparatively small organizatoins was $200,000—the proceeds of opera, sale of programs and individual voluntary subscriptions. This gesture is but one example of how the local management of motion picture enterprises has registered solidly behind the Third Victory Loan.

Hollywood personalities again, as in the past, assisted in the sale of Victory Bonds. Madeleine Carroll, Spencer Tracy and others traveled to Ottawa, Toronto, Montreal and west coast cities to make appeals on behalf of the War Finance Committee.

The motion picture itself was used to advantage in Victory Loan appeals to film audiences throughout the Dominion. Special short subjects and trailers, prepared by Associated Screen News Studios in Montreal, and distributed to theatres throughout Canada, helped swing the total loan figure well above the $750,000,000 quota.

Crystal To Distribute "Ravaged Earth"

"Ravaged Earth," a Mark L. Moody production, will be distributed by Crystal Pictures, Inc., New York City, in the following Eastern territories: New York, New Jersey, New England, Pennsylvania, Virginia West Virginia, Delaware, Maryland and District of Columbia.

The deal was closed by J. C. Cook associate of Mr. Moody, and Melvin Hirsh, president of Crystal Pictures. The film deals with Jap atrocities in the Far East.

Chertok Resigns from MGM After 18 Years

Jack Chertok has resigned as an MGM producer. He had been at the studio 18 years. The resignation was reported to have resulted from differences over production. He said on Tuesday he had no specific plans.

Air Express Issues Folder

The Air Express Division of the Railway Express Agency has issued a folder explaining its "super-speed" service. Title of the folder is "Commissioned to Keep 'Em Moving."

Collections of Scrap Total 167,000 Tons

Theatres Across Country Continue to Push Drive to Gather Salvage

The nation's theatres, up to the end of last week, had collected 167,000 tons of scrap metal, as their continuing contribution to the national salvage campaign. This was the unofficial tally indicated Tuesday at the War Activities Committee headquarters in New York, coordinating point of the theatres' participation in the drive.

The collection was in cooperation with, and now is independent of the newspapers of the country, which began their aid to the War Production Board's scrap campaign before the theatres. However, all of the tonnage was collected at the theatres.

Meanwhile, from all sectors, reports this week continued flowing into the WAC, on individual and city-wide collections.

San Francisco exhibitors are estimated to have gathered 25 tons of scrap metal. Milwaukee theatre men reported the collection of 30 tons.

Six theatres, one in Iowa and five in Nebraska gave special scrap matinees which netted 20 tons. The houses are the Bonham, Fairbury, Neb; Rivoli, Falls City, Neb.; Capitol, Grand Island, Neb.; Rivoli, Hastings, Neb.; Orpheum, Omaha, Neb.; and Capitol, Sioux Sity, Iowa.

Saturday, Chicago exhibitors were to cooperate with the city's newspapers in a "Parade of Jaloppies," in which 250 automobiles were to wind through main streets to a scrap heap. The single stunt was expected to yield 250 tons.

46 Tons Collected by Nebraska Houses

Headed by the Moon theatre, Neligh, five Nebraska theatres held scrap shows resulting in 46 tons of salvage. The Neligh, which held its show in collaboration with the schools, hit 35 tons. The other theatres, whose aggregate totaled the remaining 11 tons, were: Granada, Norfolk; Rex, Albion; Columbus, Columbus; and the Empress, Fremont.

In Utica, Ohio, the Mystic and Rialto theatres, foregoing the "scrap matinee," put on special "scrap nights." Three tons were collected, which were sold for $25.

Fifteen Brandt theatres in Westchester County and New Jersey held scrap matineees during October, resulting in 61 tons. Eight thousand eight hundred and twelve free admissions were given.

The Inglewood theatre, Inglewood, Cal., held a scrap matinee on the basis of one free admission for 170 pounds of scrap and gathered 133 tons, said to be the largest result recorded for a single theatre. The house operated in conjunction with the local schools operating as collection depots, and played host to 1,565 youngsters. The same theatre also conducted a key show, which brought in approximately 20,000 keys.

Philadelphia theatres were to stage after-school matinees Friday to facilitate the collection of tin cans in a tieup with the Philadelphia *Inquirer*. The newspaper had organized a group of 30,000 Junior Commandos for the recent scrap metal collection and for the special matinee. The admission fee for every child wearing an *Inquirer* Junior Commando arm-band was five flattened tin cans. David E. Milgram, head of the Affiliated Theatres Circuit, fostered the collection and the newspaper printed and mailed to each of the Junior Commandos a four-page folder stressing the importance of tin collection. The folder also listed the names and addresses of the cooperating independent theatres and the newspaper gave space to the event.

Scrap Show Aids Air Raid Wardens

Henry Friedman, operator of the Lawndale theatre, Philadelphia, staged a special scrap metal matinee last week with the air raid wardens in the neighborhood getting the money. A ton and a half of scrap was collected.

In Monticello, Iowa, F. Lambert, operator of the Monte theatre, held as the first of a series of scrap matinees a "key day," with admission set at five keys. Admittance to the Saturday matinee was five pounds of rubber; to the matinee this Saturday five pounds of iron, and on November 28th, five pounds of rubber or iron.

Lastfogel Heads USO Camp Shows

Abe Lastfogel, executive of the William Morris Agency, is the new president of USO-Camp Shows, Inc. He succeeds Eddie Dowling, theatrical producer, who served as president through the first year of the organization's operation.

Mr. Lastfogel was elected president at the annual meeting of the board of directors last week according to announcement by Walter Hoving, chairman of the board.

The announcement said that "Mr. Lastfogel, one of the outstanding figures in the amusement world, will serve as president of USO-Camp shows without compensation, as did Mr. Dowling. The new president has donated his services on a full time basis for the past year and has been responsible for bringing the full support of all branches of the entertainment world to USO-Camp Shows' activities."

More than 5,000,000 service men, in the United States and abroad, have been entertained by the organization with the cooperation of the film, stage and radio industries, since the program was inaugurated a year ago.

It was also announced that a Hollywood unit, including Martha Raye, Kay Francis, Carole Landis and Mitzi Mayfair had arrived in England to entertain U. S. troops there. They are scheduled to remain two months.

$203,000 for Army Show

Irving Berlin's all-soldier show, "This Is the Army," grossed $203,000, paid by 80,000 persons, in its two-week run at Warners' Mastbaum theatre in Philadelphia. It was the largest two-week gross since the show opened in New York and the engagement was a sell-out at each performance. The show moved on to Baltimore for a week at the Ford, where the entire $50,000 in tickets was sold out two weeks ago in eight hours.

20th-Fox Has 80 Under Contract

Twentieth Century-Fox's contract list is now at the high for the year with 80 contract players and 42 stock players under contract, the company has announced.

The balance of power lies with the males in the contract player group, the score being 50 to 30, although this is subject to change in the near future as a great many of the males now under contract are expected soon to be in the armed services.

Contract players are: Sara Allgood, Don Ameche, Mary Anderson, Dana Andrews, Lois Andrews, Heather Angel, John Archer, Anne Baxter, Lynn Bari, Joan Bennett, Jack Benny, Milton Berle, Vivian Blaine, Matt Briggs, Ralph Byrd, Laird Cregar, Linda Darnell, Richard Darr, James Ellison, William Eythe, Fred Elliott, Alice Faye, Ronda Fleming, Henry Fonda, Preston Foster, Jean Gabin, Reginald Gardiner, Virginia Gilmore, James Gleason, Betty Grable, Oliver Hardy, June Haver.

Sonja Henie, George Holmes, John Howard, Mary Beth Hughes, Allyn Joslyn, Brenda Joyce, Carole Landis, Stan Laurel, Ida Lupino, Trudy Marshall, Aubrey Mather, Roddy McDowall, Victor McLaglen, Dorris Merrick, Carmen Miranda, Thomas Mitchell, George Montgomery, Henry Morgan, Lloyd Nolan, Ted North, Nicholas Brothers, Jack Oakie, Maureen O'Hara, Frank Orth, John Payne, Beatrice Pearson, William Post, Tyrone Power, Otto Preminger, Anthony Quinn, Helene Reynolds, Lynne Roberts, Cesar Romero, Ann Rutherford, Sheila Ryan, Gale Robbins, George Sanders, Randolph Scott, Phil Silvers, John Shepperd, John Sutton, Charles Tannen, Kent Taylor, Gene Tierney, Marjorie Weaver, Cornel Wilde, Monty Woolley and Cobina Wright, Jr.

Players under stock contract are: Monica Bannister, Bonnie Bannon, Wilma Beal, Ruth Brady, Harry Carter, Julie Carter, Anne Corcoran, Helene Costello, Jack Costello, Dorothy Dearing, Forrest Dillon, Eileen Fenwick, Jean Gale, Pauline Garon, Mildred Gaye, Douglas Gerard, Frances Gladwin, Edith Haller, Marcorreta Hellman, Clara Horton, Marjorie Jackson, Claire James, Barbara Lynn, Edna Mae Jones, Mae Marsh, Virginia Maples, Vivian Mason, George Melford, Julia Mooney, Roseanne Murray, Gerrie Noonan, Jean O'Donnell, Karen Palmer, Sunnie Pitts, Lillian Porter, Marion Rosamond, Mary Scott, Mike Seibert, Valerie Traxler, Virginia Wilson, Margo Woode and Sally Yarnell.

Set "Canteen" Roles

Alfred Lunt and Lynn Fontanne have been signed for roles in "Stage Door Canteen," Sol Lesser's forthcoming production for United Artists. This will be the first time the Lunts have appeared in a motion picture since they co-starred in "The Guardsman" for Metro-Goldwyn-Mayer in 1934. Among those signed to appear in the picture are Katharine Cornell, Helen Hayes, Katherine Hepburn, Gertrude Lawrence, Gypsy Rose Lee, Tallulah Bankhead, Gracie Fields, Ed Wynn, Edgar Bergan and Charlie McCarthy Selena Royle, Elsa Maxwell, Ray Bolger, Brock Pemberton and several leading orchestras.

Barreca Leaves Loew's

The resignation of Dominic Barreca, for many years district manager for one of the Brooklyn zones of the Loew circuit, was announced this week by C. C. Markowitz.

Gets Sales Post

Wayne Stephenson, booker in the Paramount Omaha exchange, has been assigned to the sales department.

ASIDES and INTERLUDES

By **JAMES P. CUNNINGHAM**

Broadway's Leonard Lyons tells the story of the Hollywood producer who was negotiating with a talent manager for the services of a lady star, last week, before the $25,000 ceiling on salaries was eased for the balance of the year.

The star's earnings had been frozen by the government edict, because they already had reached her 1941 gross income. The producer pleaded with her agent to do the picture. "I've tried," the agent explained, "but I'm finding it tough convincing her that it would be advantageous for her to get up at 5 a. m. every day for six weeks, go to a studio which is 10 miles farther than she can go with her A-card allotment, and work for nothing playing a part she hates to do in the first place.

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Neal O'Hara discloses that the cost alone of running the elevators in the buildings here at Rockefeller Center runs to $10,000 a week. But, then, the RCA Building takes in some $80,000 a year alone from admissions paid by the public to ride RCA's elevators for a view from its 60-odd-story tower.

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An audit of war bond and stamp sales recorded in the Harris Theatres, of Pittsburgh, brings an interesting fact to light. For June, July and August the sale of this official "merchandise" averaged $3,100 a month, purchase value. During September, when the industry was sparking that nationwide bond selling effort, the Harris theatres sold $243,000 worth of bonds and stamps, actual value—an increase of some 8,000 per cent.

▽

Some Confusion Department, in a press release from the Capitol Theatre, New York.

When MGM started to film "SEVEN SISTERS," the exciting musical comedy now on the Capitol Theatre screen, scoffers in the studio thought it highly improbable that one family could boast of seven talented beauties. So Director Frank Borzage asked the Hollywood press correspondents to request such families to write to him. In a few weeks he got almost 15,000 letters. New York City alone produced 70 families which claimed possession of seven daughters. Twenty-two families had ten daughters in that category, and two families had twelve girls. Peoria, Illinois, came up with fourteen, winning the championship. Kathryn Grayson, Marsha Hunt, Isobel Elsom, Peggy Moran, Diana Lewis, Celia Parker, Van Heflin and S. Z. Sakall have the principal roles in "SEVEN SWEETHEARTS."

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Hollywood actor Eugene Pallette is burning over some local Oregon rumours that he's been building a big ranch up in the raw Wallowla (Oregon) County country to serve as a dude ranch, or, perhaps, as a nude ranch, or a place where one might hide out if a revolution flares, or even to serve as the site of a big raw-whiskey distillery. It's not to be a dude ranch, or a nude ranch, or a hide out, he says, and, besides, those empty whiskey barrels which he drove onto the place are for pickles.

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Republic Pictures is no company not to recognize that Democracy is on the March!

After heading up the first 14 titles of its serial, "G-Men vs. the Black Dragon," with such captions as "The Yellow Peril," "Japanese Inquisition," "Celestial Murder," "The Beast of Tokyo," "The Dragon Strikes," and other such Japanese-y items, Republic comes down the home stretch with none other than "Democracy in Action," for episode 15, the finale.

There is great resentment in these publishing parts over the insinuation, nay, outright accusation, that we have been thieving teacups and spoons from that wealthy Museum of Modern Art, which also has a film library, and is subsidized in part by such money bigwigs as the Rockefellers and Uncle Sam.

Therefore, we hesitate no bit to bring their charges to the open without any doubt but that we will be completely vindicated from that which the Museum mentioned in this little document, received by postal courier, last Monday morning, under a Museum of Modern Art letterhead:

> "Dear Friends:
>
> "Last year, if you will remember, a notice was sent around saying that because it was no longer possible to pick up tea cups and spoons from the offices, the staff was asked to take them back to the 6th floor themselves. For awhile, last spring, everyone was wonderfully cooperative but now, everyone seems to have forgotten about it, and there are tea cups and spoons in almost every office. A combination of poverty with priority makes it impossible for us to get any more tea cups or spoons. It therefore regretfully becomes necessary to ask the staff not to bring tea cups and spoons away from the 6th floor. On Wednesday, the 11th, because there were so many tea cups and spoons around the offices, there were not enough for the guests on the 6th floor."

Lo and behold if we find out that they're using more than one spoonful of sugar in their tea.

▽

One thing some of our American soldiers are enjoying in Africa is the natives' indifference to money and their high regard for American cigarettes.

A note from Cy Hanley, stationed, at last writing, "somewhere in Eritrea," tells how one pack of ciggies per week gets a soldier the full time services of a houseboy to do his laundry, shine his shoes, take care of his clothes and utensils and other things.

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Some British authorities don't trust ladies in the dark. The Hull, England, Watch Committee has voted down a proposal to employ a woman manager at a local cinema, on the grounds that blackout conditions made it necessary that a man be in control.

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Hollywood producer Walter Wanger, writing in last Sunday's New York *Herald-Tribune*, gives high praise to Hollywood producers for their war effort in saving materials, citing, for example, how, before the war, a star's single sports costume would cost as much as $300, and how now, in "Once Upon a Honeymoon," glorious and glamorous Ginger Rogers wears "a stunning sports costume" which cost the studio only six bucks.

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Arthur Boulanger, head usher at the Warner Uptown Theatre in Washington, D. C., received his summons to the Army last Friday—Friday the Thirteenth.

Playing the theatre that day was the Paramount picture "Tombstone."

"But I'm not scared," whistled Boulanger, fingers crossed over a rabbit's foot.

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Correspondent F. K. Haskell, Portland, Oregon, explains that THIS is the name of the group of American engineers who put through that 1,660-mile-long highway to Alaska, and that the road is called Alcan.

War developments in the Mediterranean came as a surprise to most people but not to that peer of all seers, old Nostradamus, who foretold these momentous events some four hundred years ago.

According to the M-G-M short subject, "Further Prophecies of Nostradamus," released last April, the amazing old prophet who predicted World War I and the rise of Hitlerism, also anticipated the present dilemma of the French Navy. In the short, narrator Carey Wilson translates the seer's cryptic writings as follows:

> "French fleet. do not come unto Corsica
> Much less to Sardinia, thou shall repent of it."

Nostradamus' predictions in the M-G-M film went on to warn the French fleet not to sail under the Axis banner because of a naval disaster to come which would be even more catastrophic than that which happened to its earlier cohorts at Oran.

As for a second front in Europe through Italy, the same one-reeler quotes Nostradamus:

> "People of Italy, without a head,
> Hunger and fear shall seize upon them
> And they shall be in great despair.
>
> "A new Sect of Philosophers shall rise,
> They shall be near the Mountains of Germany,
> They shall have abundance of others to support and follow them."

Does this mean a liberated Italy will renounce the Fascist creed and lead an attack upon Germany through the Alps, that Avenue Winston Churchill calls the soft underpart of the dragon's belly?

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The local motion picture industry had been using one of those little "cottage" booths in the midtown of Springfield, Mass., for War Bond selling. But the booth is now serving as a playhouse for little Ronald Goldstein, youngster of Samuel Goldstein, vice-president of Western Massachusetts Theatres. Samuel Goldstein bought $25,000 worth of War Bonds to get it for little Ronald.

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And now Metro-Goldwyn-Mayer press agents insist that the company's "Mrs. Miniver" not only works miracles for exhibitors' box offices, but also works them otherwise. They cite what purports to be an account in the Bognor (England) Observer which tells how a crippled old lady arrived at the Theatre Royal, Bognor, in a wheelchair, to which she had been grounded for years and after seeing "Mrs. Miniver," she skipped out like a fairy princess to the lilt of a light fantastic, with only a cane to aid her. Some "Miniver."

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American troops hadn't been in Africa any more than a few hours, the other day, when Paramount rushed out with the announcement of production of a motion picture entitled "Advance Agents to Africa." Maybe they had the same inside dope as Roosevelt, Churchill and Joe Stalin.

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If any movie bigwigs of production, distribution or exhibition think they're having trying experiences under Government war-and-materials-and priority orders, let them consider the plight of the poor second-hand bed dealers who have been ordered by the Office of Price Information to put a price ceiling on used beds.

RKO Reports 39-Week Loss Of $389,853

Radio-Keith-Orpheum Corporation and subsidiaries this week reported net loss of $389,853 for the 39 weeks ended October 3, 1942, compared with net profit of $644,774 for the 39 weeks ended October 4, 1941.

Gross profit from operations for the 1942 period totaled $2,302,210, compared with $1,971,201 for the 1941 period. During the 1942 period, $633,804 was deducted for "extraordinary studio writeoffs and reserves." Provision for income taxes this year was figured at $1,050,356, compared with $289,266 during the 1941 period.

Following is the complete financial statement for RKO:

	39 Weeks Ended Oct. 3, 1942	39 Weeks Ended Oct. 4, 1941
Profit from operations, before items listed below....	$2,302,210.91	$7,971,201.25
Extraordinary studio writeoffs and reserves	633,804.92	....
	$1,668,405.99	$1,971,201.25
Depreciation	968,513.39	997,658.82
	$699,892.60	$973,542.43
Provision for income taxes..	1,050,356.93	289,266.56
	($350,464.33)	$684,275.87
Dividends declared during the period to date on common and 7% preferred stock of a subsidiary company in the hands of of the public	39,388.75	39,501.00
Net profit or (loss) after all charges	($389,853.08)	$644,774.87

Keith-Albee-Orpheum Corporation and other subsidiary companies this week reported net profit after all charges of $1,074,258 for the 39 weeks ended October 3rd, last. This compares with net profit of $368,418 for the equivalent 39 weeks ended October 4, 1941.

In the 1942 period, profit before provision for depreciation and income taxes was $2,188,472, depreciation was put at $483,045, and provision for incomes taxes at $831,168. During the 1941 period, gross profit was $1,021,245, depreciation $490,962, and provision for income taxes $161,865.

The K-A-O statement indicated that the provision for Federal income taxes this year was based on a 40 per cent rate as compared to 31 per cent in 1941. No provision was made for Federal excess profit taxes.

	39 Weeks Ended Oct. 3, 1942	39 Weeks Ended Oct. 4, 1941
Profit before provision for depreciation and income taxes..	$2,188,472	$1,021,245
Depreciation	483,045	490,962
	$1,705,427	$530,283
Provision for income taxes......	631,168	161,865
Net profit after all charges.....	$1,074,258	$368,418

Warner Brothers announced last week that it had called for redemption by lot $4,000,000 principal amount of its six per cent debentures, due in 1948, for payment December 18th at 100½ and accrued interest. The company now owns $3,534,000 principal amount of debentures, it was said, of which $872,500 principal amount was called for redemption. Upon completion of the redemption there will be outstanding in the hands of the public $10,138,500 in debentures.

Net earnings of Consolidated Film Industries for the three months ended September 30th are $197,075, the company reported this week. After deduction of $92,625 as estimated Federal normal tax and surtax, based upon pending tax legislation, the balance, $104,450, is computed at 26 cents per share on the 400,000 shares of $2 preferred stock outstanding. The company added that it does not appear now that it will be subject to the excess profits tax.

APPROVE SUNDAY FILMS FOR SOLDIERS IN CANADA

Theatres in larger Canadian cities have approved Sunday film shows for members of the armed forces without admission charge, provided the Dominion Government waives the Lord's Day Act. Indication that theatres would give free shows and that distributors probably would supply films for the shows followed the annual meeting last week of the Motion Picture Section of the Toronto Board of Trade.

Louis Rosenfeld was elected president of the Section, with W. R. Bolstad as vice-president. J. J. Fitzgibbons, H. Freedman and L. M. Devaney were elected to the executive committee.

Pioneers Hold Annual Dinner

The Picture Pioneers gathered at the Starlight Roof of the Waldorf-Astoria Hotel in New York Thursday night for their Annual Harvest Dinner. In tune with the times the dinner had a military motif.

Brigadier General Frederick H. Osborne, chief of the Special Services Branch of the War Department; Major General A. D. Surles, chief of the War Department Bureau of Public Relations; Colonel W. M. Wright, chief of the Photographic Division of the Bureau, and Lieut.-Comdr. Lewis Parks, recently returned from the South Pacific, were among the honor guests at the dinner.

Now stationed at the U. S. Submarine Base at New London, Conn., Lieut-Comdr. Parks was in command of a submarine flotilla which saw intensive action.

Al Jolson, Madeleine Carroll and Gracie Fields represented the stars of screen, stage and radio who are entertaining troops in this country and abroad and were honored by the Pioneers. Also among the guests was George Austin Santino, a hero of the U. S. Merchant Marine recently decorated by President Roosevelt.

Jack Cohn, vice-president of Columbia Pictures, is house manager for the Picture Pioneers.

40 Applicants Seek To Join Pioneers

Forty applications for membership, the largest number ever to be presented for the consideration of the executive committee of the Picture Pioneers, were passed upon at a luncheon meeting held at Toots Shor's Restaurant last week.

Florida, Michigan, California, Massachusetts, Tennessee, Alabama, Georgia and Washington were among the states represented by the applicants. To Frederick Mercy, of First National Theatres, Yakima, Wash., went the distinction of becoming the Picture Pioneer located at the greatest distance from New York.

Heads Enlistment Committee

Harry J. Schad, owner of the Astor and Strand theatres, Reading, Pa,. has been named chairman of the Navy Committee of Berks County, organized to aid in the enlistment of men for the Navy. Headquarters for the committee were set up in the Astor theatre.

Warners to Use Editorial Board For Newsreel

An editorial board of experts in various fields will be introduced in the forthcoming newsreel of Warner Bros., it was reported in New York this week. The board will include specialists in military affairs, foreign relations, economics, sports, women's world and other categories, it was said.

The Government has no special interest in the company's newsreel project and Warner Bros. is free to do as it pleases within the limitations of the film restriction order set by the War Production Board, it was indicated last Friday at the Office of War Information in Washington, following a conference there with OWI officials and Harry M. Warner, president of the company.

Mr. Warner met with Lowell Mellett, chief of the Motion Picture Bureau of OWI and others. Following the conference, which he described as "very successful," the Warner head left the capital on Saturday for Cleveland, from which point he was to go to Chicago, Kansas City and then back to Hollywood, where he was expected to arrive at the end of this week. Accompanying him was Col. Nathan Levinson, who has charge of assembling technicians and cameramen and organizing the technical end of the newsreel.

Last Thursday in New York, Mr. Mellett told reporters that he was not familiar with detailed plans for the Warner newsreel. "Most of my information concerning it," he said, "has been derived from reading the trade papers." He added that he would learn more about it at the conference with Mr. Warner in Washington the following day.

A definite name for the newsreel has not yet been decided upon by Warner officials. It was announced on Monday in New York, however, that following studio conferences on the west coast Mr. Warner would return to Washington and that actual work on the first issue of the newsreel is expected to begin about that time. Technicolor will be employed by the company periodically, it was said, specifically where the use of color will add value to the subject or enhance the effectiveness of an important message.

Fleischer Plans Character For Treasury Unit

At the request of the Treasury Department, Dave Fleischer, head of Columbia's cartoon unit, has created a new cartoon character for a possible series under Government contract. Edmund Seward, who adapted "Sullivan's Travels" to the screen, has been added to Mr. Fleischer's story department to devote his full time to story ideas for the contemplated cartoons.

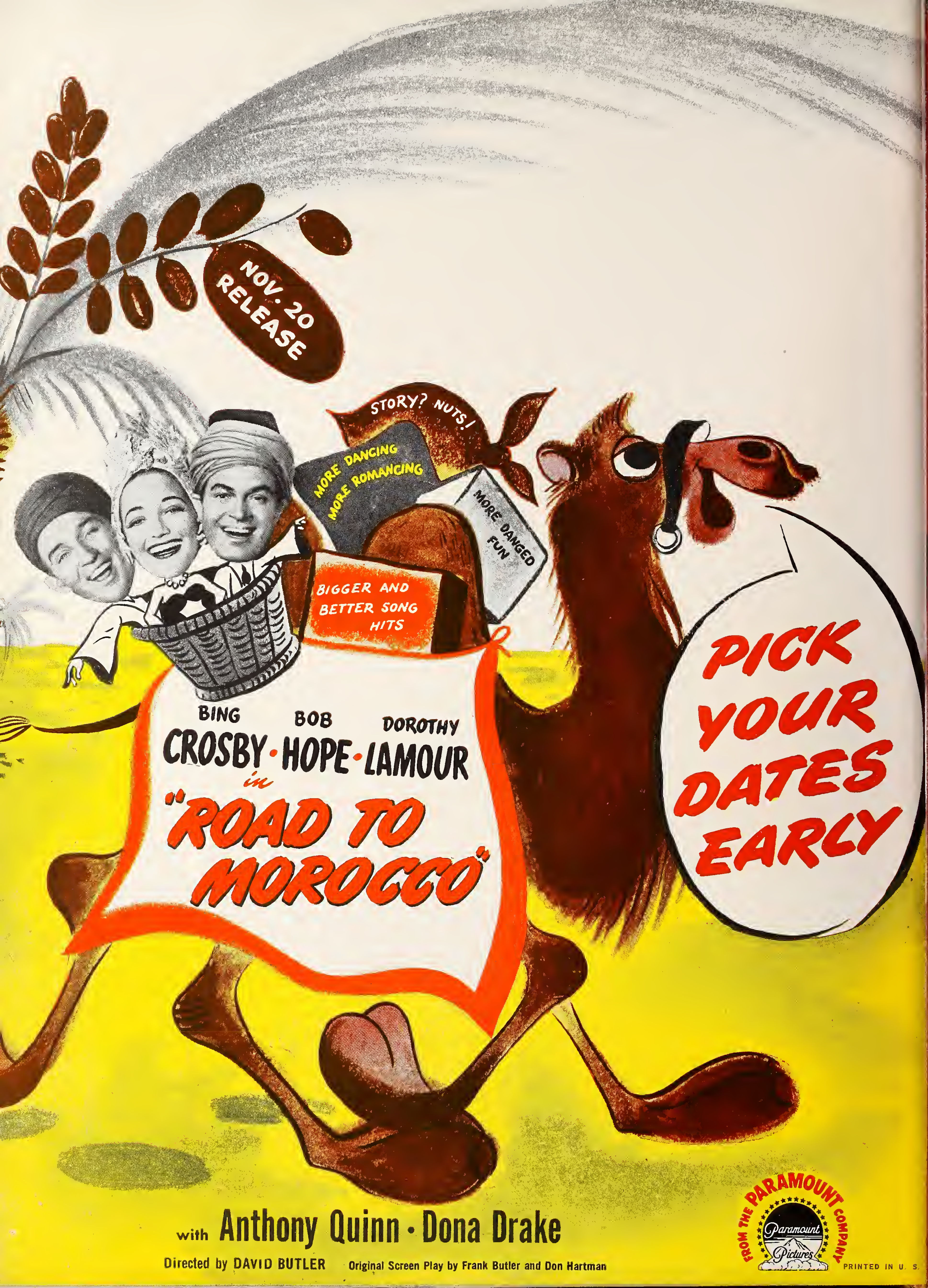
Processing of Films Exempted by OPA

Processing of all motion picture film—professional and amateur—is exempted from price control, the Office of Price Administration ruled in Washington last week, following its earlier order exempting theatrical film. Services excepted are developing, printing, exposing, reversing, editing, splinting, titling and toning.

Reopen Warner House

Warner Bros. has reopened the Globe Theatres, Clinton, Mass., as a three-day operation, showing first run product on Friday, Saturday and Sunday. Warners also operate the Strand there.

They'll* RUN a Mile for THIS ONE!
*and we mean customers!



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PRINTED IN U. S.

SOCKO MOROCCO

"Road to Morocco" sets 17 year record gross for first day; first weekend; first week; at the N. Y. Paramount! Tops "Holiday Inn" by ten per cent!

FROM THE **PARAMOUNT** COMPANY

Paramount Pictures

THE *HOLLYWOOD SCENE*

From HOLLYWOOD BUREAU

Warners in Production Spurt

Warner Brothers started three upper-bracket pictures in a week during which the studios commenced shooting on 10 pictures and completed 9, bringing the production level to 38.

Warners' three are "Mission to Moscow" with Walter Huston, Ann Harding and George Tobias, "Old Acquaintance" with Bette Davis, Miriam Hopkins and John Loder (this being the enterprise from which Franchot Tone withdrew for reasons of salary-freezing before the Treasury Department unfroze the matter) and "Devotion" with Olivia de Havilland, Ida Lupino, Nancy Coleman and Paul Henreid.

Metro-Goldwyn-Mayer started "Private Miss Jones" with Kathryn Grayson, Mary Astor and John Boles and "Above Suspicion" with Joan Crawford and Fred MacMurray.

Paramount got "Salute for Three" under way with Betty Rhodes, Macdonald Carey and Dona Drake heading the cast; Universal started "Hi, Buddy" (Dick Foran, Robert Paige, Marjorie Lord) and "Bad Company" (Evelyn Ankers, Elyse Knox, Dead End Kids); Monogram began shooting "Adventures of Cosmo Jones" and Producers Releasing Corporation launched "The Rangers Take Over".

The tabulations by studio, title and stage of production:

COMPLETED

Columbia
Wyoming Hurricane

MGM
DuBarry Was a Lady
Assignment in Brittany
Human Comedy

Monogram
Ridin' Double

Paramount
True to Life

20th-Fox
Immortal Sergeant

Universal
Frankenstein Meets the Wolf Man
It Ain't Hay

STARTED

MGM
Private Miss Jones
Above Suspicion

Monogram
Adventures of Cosmo Jones

Paramount
Salute for Three

P.R.C.
Rangers Take Over

Universal
Hi, Buddie
Bad Company

Warners
Mission to Moscow
Old Acquaintance
Devotion

SHOOTING

Columbia
Merry-Go-Round

MGM
Half Pint Kid
Youngest Profession
Gentle Annie
Nothing Ventured
Salute to the Marines

Monogram
Silent Witness

Paramount
Dixie
China
Miracle of Morgan's Creek
Aerial Gunner

RKO Radio
I Walked with a Zombie
From Here to Victory
Bombardier
This Land Is Mine

Republic
Hit Parade of 1943

20th-Fox
Secret Mission
Coney Island
Hello, Frisco, Hello

Pressburger
Never Surrender

Universal
Corvettes In Action
Forever Yours
White Savage

Warners
Action in North Atlantic
Edge of Darkness
Background to Danger
Thank Your Lucky Stars

George R. Batcheller, former production chief of Producers Releasing Corporation, is to be given charge of Army theatres in the Camp Roberts area following completion of his basic training at that place. . . . Macdonald Carey, who played the romantic role opposite Gertrude Lawrence in the stage play, "Lady in the Dark," has been assigned a role, but not the same one, in Paramount's Technicolor version of the production. . . . Russell Birdwell's new book, "Women in Battle Dress," is on the newsstands. The press agent-author spent three months in England gathering the material for it.

Jennifer Holt, daughter of Jack, having appeared in seven Universal outdoor melodramas, is playing her first straight dramatic role in that studio's "Hi Buddie." . . . Paramount has arranged with Harry Sherman, who lately left that trademark to join United Artists, for the sharing of the Sherman contract with George Reeves, who will be seen in two Paramount pictures annually, starting with producer-director Mark Sandrich's "So Proudly We Hail," starring Claudette Colbert. . . . Gregory Ratoff has reported to MGM for preparation of "Russia," described in studio literature as an epic, which he will direct for Joseph Pasternak, producer. . . . Frederick Kohner has reported at Columbia to write "Concertina."

Hank Mann of the pie-throwing era is to return to the screen in Warners' "Thank Your Lucky Stars" and will resume his pitching of the custard pastry. . . . Ed Wynn, Xavier Cugat, plus orchestra, and Gypsy Rose Lee, plus or minus this and that, are announced as additions to the personnel of "Stage Door Canteen," Sol Lesser production for United Artists distribution. . . . Willis Goldbeck, who directed MGM's "Dr. Gillespie's New Assistant," has been named to direct the next film in the series also.

Ginny Simms has been assigned the feminine lead in the next Abbott and Costello comedy for Universal, "Oh Doctor," which will get under way in about a fortnight. . . . Ned Sparks has emerged from retirement to accept picture work, from which he withdrew about three years ago. . . . Montagu Love has joined the cast of Warners' "Devotion." . . . Danny Dare has been engaged to create dance and showgirl routines for Hunt Stromberg's United Artists' enterprise, "G-String Murders."

George Raft Buys Up Warner Contract

Gloria DeHaven, daughter of the comedian whose short comedies were a highlight of entertainment in the 'teens, has been given an important role in MGM's "Best Foot Forward," Arthur Freed musical. . . . Paramount has assigned associate producer Michel Kraike to production of "Henry Aldrich Plays Second Fiddle." . . . George Raft has bought up his contract from Warner Brothers and left the lot at the weekend on completion of his role in "Background to Danger."

Producer Edward A. Golden has postponed his exchange tour with "Hitler's Children," recently completed for RKO Radio, in order to put it back in work and add scenes to bring it abreast of recent developments. . . . Julie Bishop, up from a start in Warners' minor product to a lead in "Action in the North Atlantic," has received a renewal of her contract. . . . Gail Patrick has been given a top role in Republic's "Hit Parade of 1943."

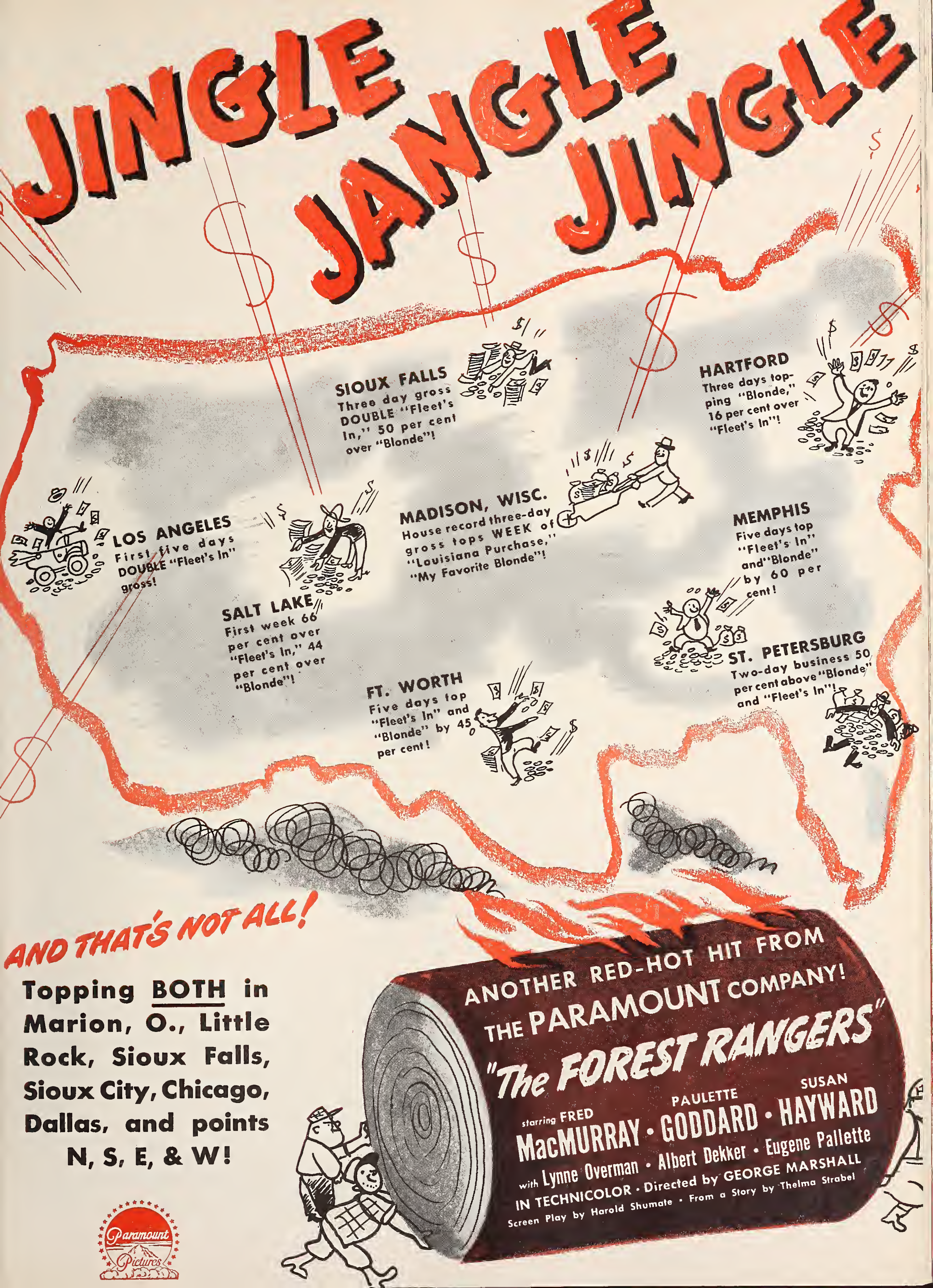
Hunt Stromberg has signed a term contract with Eddie O'Shea, stage actor. . . . Pat O'Brien continues his portrayal of military characters in the name role of RKO Radio's "The Iron Major," which is the story of Major Frank Cavanaugh, football coach who became a hero of World War I. . . . Jerry Wald has been named producer of Warners' "The Liberator," which is described as the story of a bomber from blueprint to war. . . . Something in the nature of a record title switch is the Twentieth Century-Fox change of "Police Gazette Girl" to "Sweet Rosie O'Grady."

Leon Fromkess, Producers Releasing Corporation production head, has announced scheduling of 42 pictures for release during 1942-43, equalling last season's mark. . . . Harry Davenport has been added to the cast of "We've Never Been Licked," Walter Wanger production for Universal, co-starring Anne Gwynne and Richard Quine.

The weekend brought to a close 13 years of service in behalf of the organized industry by Mrs. Thomas G. Winter, director of the Department of Studio and Public Service of the Motion Picture Producers and Distributors of America, who announced her retirement.

She is to be succeeded by Alice Evans Field, who has been her associate-director for the past year and has worked closely with the department since 1930.

Mrs. Winter's department was founded in 1929 when a group of industry leaders, intent upon bettering the motion picture and its relationships, invited educators, clergymen, psychologists and the representatives of 11 national women's organizations into conference on the problems then pertaining to their several interests. From that point until her retirement Mrs. Winter has served as liaison executive between the producers of motion pictures and women's organizations, on the one hand urging production of better pictures and on the other urging support of them in terms of attendance. She was president of the General Federation of Women's Clubs from 1920 to 1924 and is author of two volumes, "The Business of Being a Clubwoman" and "The Heritage of Women," regarded as standard works on organizational methods.



JINGLE JANGLE JINGLE

SIOUX FALLS
Three day gross DOUBLE "Fleet's In," 50 per cent over "Blonde"!

HARTFORD
Three days topping "Blonde," 16 per cent over "Fleet's In"!

LOS ANGELES
First five days DOUBLE "Fleet's In" gross!

MADISON, WISC.
House record three-day gross tops WEEK of "Louisiana Purchase," "My Favorite Blonde"!

MEMPHIS
Five days top "Fleet's In" and "Blonde" by 60 per cent!

SALT LAKE
First week 66 per cent over "Fleet's In," 44 per cent over "Blonde"!

ST. PETERSBURG
Two-day business 50 per cent above "Blonde" and "Fleet's In"!

FT. WORTH
Five days top "Fleet's In" and "Blonde" by 45 per cent!

AND THAT'S NOT ALL!

Topping BOTH in Marion, O., Little Rock, Sioux Falls, Sioux City, Chicago, Dallas, and points N, S, E, & W!

Paramount Pictures

ANOTHER RED-HOT HIT FROM THE PARAMOUNT COMPANY!

"The FOREST RANGERS"

starring FRED MacMURRAY · PAULETTE GODDARD · SUSAN HAYWARD

with Lynne Overman · Albert Dekker · Eugene Pallette

IN TECHNICOLOR · Directed by GEORGE MARSHALL

Screen Play by Harold Shumate · From a Story by Thelma Strabel

Appeal Board Reverses West Coast Ruling

The Appeal Board on Monday reversed a decision by Murray Draper, arbitrator of the fifth San Francisco case, and dismissed the clearance action of the El Cerrito theatre, against MGM, Paramount and 20th Century-Fox. It was the 46th appeal opinion. Costs were divided.

The board found in effect that the arbitrator had exceeded his authority under the decree in an attempt to restore to the El Cerrito the competitive advantage of the playing position which it had formerly held ahead of Fox West Coast's State theatre in Richmond. It found that competition between the two theatres was slight.

Of 25 pictures released from January to May, 1942, the board found 14 were available first to the Cerrito and nine in the State. It found no apparent damage to the Cerrito in the fact that the State played some pictures first. The arbitrator's provision for adjusting availabilities of Richmond, Berkeley and Albany theatres after Oakland first run was also declared beyond the scope of the decree, unreasonable clearance not having been established.

A clearance cut of three days was awarded Victor Thein, operator of the Palm theatre in St. Louis, by Thomas C. Hennings, arbitrator, in the 11th St. Louis case on November 12th.

He found that the seven-day margin now granted the suburban Will Rogers theatre by Loew's was unreasonable and fixed the maximum at four days. The Union Southern Company operates the Will Rogers. Both houses are suburban neighborhood theatres with the Rogers on fourth and the Palm on sixth run. Costs were assessed against MGM.

The award was Mr. Thein's second arbitration victory.

New Orleans

The some run action of the Lakeview theatre, New Orleans, which was remanded by the Appeal Board for examination by the arbitrator of terms offered by Paramount, Warners and RKO was heard last week by Philip E. James. He reserved decision and indicated that he would inspect the theatres involved. Mr. James replaced T. W. Bethea as the arbitrator.

Albany

Smalley Theatres, Inc., of Cooperstown, N. Y., on Saturday appealed for their Delhi, N. Y., theatre an award in the tribunal's fifth case by Harold Slingerland cutting the clearances of two Schine theatres in Oneonta from 30 to 14 days.

Cincinnati

Louis Wiethe and Willis Vance, suburban independent operators in Cincinnati, on November 10th agreed to withdraw their clearance actions against the five consenting distributors, the AAA reported this week. The cases, Numbers 5 and 6, had been filed by Mr. Vance for the Ohio and Eden theatres, Cincinnati and the State in Newport, Ky., and by Mr. Wiethe for the Bond and Westwood in Cincinnati and the Derby, Latonia, Ky. Named as interested parties were 79 theatres on third Cincinnati availability.

They had not come to hearing when Robert Adair Black, arbitrator, accepted general stipulations from all parties agreeing to a consent dismissal.

The Crest theatre, Philadelphia, and Paramount, RKO and 20th-Fox settled the 21st case on November 4th. The award by Harold B. Beitler, Wednesday, dismissed the action against MGM and Warner Bros. and set a seven-day clearance and 42-day availability after second run Wilmington.

HERALD READER IN WAR PRISON WANTS MAIL

A postcard from Normand Teece, an Australian who is now interned in an Italian prison camp, received this week at the offices of Motion Picture Herald in New York, requested correspondence with persons in the industry. The card, officially passed by the Italian censors, was sent air mail through the Canadian Prisoners Air Service, from Italy to Lisbon and then to America.

Mr. Teece wrote as follows: "I hope you will not mind my writing you. Before the war I was a regular reader of your excellent publication—both of them, in fact—which I procured through Swains, Sydney. Being interested in the industry, I always found them helpful and enjoyable. I would be most grateful if you could ask some of your readers to write to me. I am an Australian and have been here for 15 months. I am looking forward to the time when I will be able to see the Herald again."

Mr. Teece's address, until the United States and the Allies change it, is as follows: Cpl. Normand Teece, R.C., Nx532, No. F8—Posta Militaire 3300, Italy.

McClintock Is Named Mutual President

Miller McClintock has been named president and chief executive of the Mutual Broadcasting System, following the unanimous approval of the stockholders. W. E. Macfarlane, business manager of the Chicago *Tribune,* and one of the founders of Mutual, remains as chairman of the executive committee, while Alfred J. McCosker continues as chairman of the board, and Fred Weber as general manager.

Mr. McClintock has served as exective director of the Advertising Council, chief executive of the Traffic Audit Bureau, technical director of the Advertising Research Foundation, and market research adviser to the can manufacturing industry. He formerly was director of engineering administrative research at Harvard and Yale Universities.

William H. Davis Receives Arbitration Citation

The American Arbitration Association will present its 1942 medal for distinguished service in industrial relations to William H. Davis, chairman of the National War Labor Board at a "unity for victory" dinner at the Hotel Astor, New York, on Monday, November 23rd. Lucius R. Eastman, chairman of the board of the AAA, will make the presentation. Representatives of the CIO, AFL and management will pay tribute to the wartime cooperation of management and labor.

A number of motion picture companies, including MGM, RKO, Twentieth Century-Fox, Warner Brothers and Paramount have taken tables at the dinner, for their executives and legal staff members.

Named Iowa Representative

Carroll Lane of Carroll, Ia., head of the Lane Theatre Circuit, was elected Iowa state representative for Carroll County on the Republican ticket at the recent election.

Majors Study Participation In Air Show

Although several producing companies have signified their willingness to participate financially and otherwise in "Show Time," the institutional weekly radio program conducted by the Interstate Circuit of Texas, action has been deferred pending further study by individual company representatives who met with R. J. O'Donnell, vice-president and general manager of the circuit, last Friday at the weekly luncheon of the Eastern Public Relations Committee in New York.

Mr. O'Donnell and Raymond Willi, who is associated with him in the radio venture, submitted several recordings of typical "Show Time" broadcasts to the advertising and publicity directors present. This presentation followed that of the previous week when the Interstate officials played recordings of the show for home office executives. Distributors at that time were asked by Mr. O'Donnell to participate in and bear a proportionate share of the cost of the program, which has been broadcast on Texas stations for the past 15 months. Details of the plan and the history of the program were described in MOTION PICTURE HERALD of November 14th.

Before leaving for Texas, the circuit head said Monday that the plan "looks promising" and that following further study on the part of major producers' advertising and publicity heads, he probably "would have more to say on the subject." He indicated, however, that one company representative suggested at the EPRC meeting that in addition to the music and variety type of entertainment which Interstate presents weekly, the radio half-hour include an abbreviated dramatization of a current picture or at least a dramatization of an outstanding scene from a film.

Mr. O'Donnell said "this would have to be worked out, along with other suggestions," but added that he felt certain the producing companies and Interstate would agree on the mechanics of program participation as long as the mutual benefits of the show had been recognized.

Others who spoke at the EPRC gathering were Charles Francis Coe, vice-president and general counsel of Motion Picture Producers and Distributors of America, and Oscar A. Doob of the War Activities Committee of the industry. Mr. Coe reported on current developments and wartime problems confronting Hollywood, such as conservation measures, manpower shortages, effects of the salary freezing law and restrictions on materials. Plans for forthcoming campaigns to be conducted by the WAC theatres division, including the one-week War Bond drive beginning December 7th, the first anniversary of Pearl Harbor; the United Nations drive in January and the Red Cross appeal next spring, were reported by Mr. Doob.

WAC Sets Releases

A change in the schedule of Victory Films to allow for inclusion of "Dover" and "Night Shift," produced by the British Ministry of Information, has been announced by the War Activities Committee. Paramount exchange will distribute the films. "Dover," with commentary by Edward R. Murrow, will be released November 26th and "Night Shift," a record of one night in the working lives of 2,000 Englishwomen, December 10th.

Directs Goldman Publicity

Richard Mayer, former manager of the Studio theatre, Philadelphia, has joined the William Goldman circuit there as director of advertising and publicity. He succeeds Hy Gardner, now in the armed forces.

M-G-M TRADE SHOWINGS

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING	
			RANDOM HARVEST	
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 12/7	2:30 P.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	MON. 12/7	2:30 P.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 12/7	2:30 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 12/7	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 12/7	2:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 12/7	2:30 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 12/7	2:30 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue,	MON. 12/7	2:30 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 12/7	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 12/7	2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 12/7	2:30 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 12/7	2:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 12/7	2:30 P.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 12/7	2:30 P.M.
LOS ANGELES	Ambassador Theatre	Ambassador Hotel	TUES. 11/24	2:45 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 12/7	2:30 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 12/7	2:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 12/7	2:30 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 12/7	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 12/7	2:30 P.M.
NEW YORK NEW JERSEY	Normandie Theatre	53d St. at Park Ave.	TUES. 11/24	2:45 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 12/7	2:30 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 12/7	2:30 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 12/7	2:30 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	MON. 12/7	2:30 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 12/7	2:30 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	MON. 12/7	2:30 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 12/7	2:30 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 12/7	2:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 12/7	2:30 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 12/7	2:30 P.M.

"Random Harvest"—*Ronald Colman, Greer Garson*

Premiere Trade Showings of

"RANDOM HARVEST"

IN NEW YORK

at the Normandie Theatre
53rd St. & Park Ave.
TUES., NOV. 24th
at 2:45 P.M.

IN LOS ANGELES

at the Ambassador Theatre
Ambassador Hotel
TUES., NOV. 24th
at 2:45 P.M.

NOTICE!

Title change of the Andy Hardy picture which has already been announced for trade showing Dec. 1st. (Memphis, Dec. 5th).

NEW TITLE

"ANDY HARDY'S DOUBLE LIFE"

(formerly "Andy Hardy Steps Out")

'Ox-Bow' Opens, Date Set for Coward Film

Only one film made its debut this week, although a number of premiere dates were set for forthcoming releases. "Ox-Bow Incident" opened Thursday night at the Paramount theatre, Denver. This Twentieth Century-Fox film, starring Henry Fonda, will have another pre-release showing on December 4th, at the Fox theatre, St. Louis.

United Artists announced this week in New York that the Noel Coward picture, "In Which We Serve," which was acclaimed in England and which was written, produced, directed and acted by Mr. Coward, is scheduled to have its American premiere at the Capitol, New York, December 23rd. The film, which has been shown in Washington at the White House and to officials of both the U. S. and British Governments at another private screening, will have an extensive exploitation campaign. Bernard Sobel has been engaged as special publicity representative for the opening, which will be followed by an indefinite run. The Capitol will raise its admission price for the picture.

Thanksgiving Day will see the opening of "Casablanca," the Warner Bros. production which has its locale in the French Moroccan city currently in the news, at the Hollywood theatre, New York. The film will follow "Now, Voyager," the Bette Davis picture now at that house.

Under the patronage of Crown Princess Martha of Norway, the world premiere of the British film, "The Avengers," screen dramatization of Norway's fight against Hitler and the "Quislings," which is being released in America by Paramount, will be held November 24th at the Rivoli, New York. The opening is being sponsored by the American Friends of Norway. Mrs. Howard Dietz, wife of MGM's director of advertising and publicity, is chairman of the benefit committee.

Members of the diplomatic corps in Washington and Army and Navy officials were guests last Sunday night of Viscount Halifax, British Ambassador to the United States, and Lady Halifax, at a private showing of the English film, "One of Our Aircraft Is Missing," released in the U. S. by United Artists and currently playing at the Globe theatre, New York.

"Wake Island," the Paramount production, was given a premiere last Tuesday for the U. S. Marine Corps in the Army base at Trinidad, B.W.I., at the Globe theatre, Port-of-Spain.

Pallos To Head Korda British Organization

Stephen Pallos, head of Alexander Korda Films in this country for the past several years and associated with Mr. Korda in England for a number of years previously, will return to London in the near future to head the Korda business there, it was reported this week. Mr. Pallos will be succeeded here by Daniel Frankel, formerly with Pathe Film Corporation.

Mr. Frankel, who was engaged in exhibition and production in France at one time, subsequently was foreign and then domestic sales head of Pathe. He also was identified with independent production financing.

Takes Houses for Duration

J. Glenn Caldwell, operating the Princess and the Caldwell theatres in Aurora, Mo., is about to join the armed forces, and negotiations have been closed with C. A. Schultz, president of Commonwealth Theatres, whereby these two Aurora houses will be operated by Commonwealth "for the duration."

MEXICAN PRODUCTION AT RECORD PACE

Mexican production currently is experiencing the greatest activity in its history. At the moment there are seven features in work in the three studios of Mexico City, while another dozen or more are in the cutting room or otherwise receiving finishing touches prior to release. It is expected that the Mexican producers will reach a record feature output for any year at the end of the current 12-month period.

Equity Calls for Play Juries

A call to legitimate play producers to eliminate possibilities of censorship of stage productions was sounded in an editorial in the monthly publication of Actors Equity, issued this week. The editorial urged that the theatre, city officials and churches agree to submit complaints against plays to panels selected by the American Arbitration Association.

Basing its warning of possible censorship on the recent action by New York City License Commissioner Paul Moss against "Wine, Woman and Song," the editorial emphasized that it held no brief for any particular play, but it felt that any punishment should be inflicted only by due process of the law and after a fair and open trial.

In asking for panels to be named by the American Arbitration Association, the Equity editorial said that the actors' group has a clause in its contracts stating that if a decision by any such jury is adverse to the continuance of the play, the Equity members will withdraw from it at once. This rule, the editorial said, will be enforced in the future as in the past.

Negotiations between the League of New York Theatres and Actors Equity on a plan, proposed by Equity, to train actors in stock companies, were instituted this week at a meeting of officials of both organizations. Optimism on the progress of the plan was voiced by Alfred Harding of Equity, and Marcus Heiman, League president, said that the managers will cooperate with Equity in the project.

Pollock Resigns as AMPA President

Lou Pollock, former eastern advertising and publicity manager for Universal, has resigned as president of the AMPA. He left with his family last weekend for the coast, planning to stop in Chicago and Denver en route west. His future plans have not been disclosed.

David Weshner of United Artists, vice-president of AMPA, is expected to head the organization until the annual election next spring. Meanwhile, the AMPA board is expected to name a new vice-president to succeed Mr. Weshner.

"Shuttle" Films to Houses

Uncertainty in transportation was reflected in Mansfield, Ohio, last week, when films for Warner's Ohio and Majestic arrived hours late, necessitating a "shuttle sytem" of film between these two theatres and the Madison, the other Warner house there, to permit opening on time.

Hedwig Gets Commission

Gordon W. Hedwig, president of Nu-Art Films., Inc., has received his commission as a first lieutenant in the Army Signal Corps, stationed at Fort Monmouth, N. J.

Many Holdovers Are Reported

Numerous holdovers were reported for the week by the major distributing companies. They include the following:

"George Washington Slept Here," Warner Bros., third week at the Strand, New York; "Now Voyager," Warner Bros., fourth week at the Hollywood, New York; second week in Stamford, Philadelphia, Lincoln, Tulsa, Louisville, Minneapolis and Tampa; "Gentleman Jim," Warner Bros., third week in Hartford, Reading, second week in Syracuse, Cleveland, Hollywood, Los Angeles, Memphis; "Desperate Journey," Warner Bros., third week in Pittsburgh, Philadelphia, Washington, second week in Toledo, New Bedford, Madison, Trenton, Denver, San Francisco, Atlanta and Nashville.

Columbia Pictures reported that "My Sister Eileen" continues to "mount in holdovers and carryovers in all sections of the country." The film is in its fifth week at the Liberty, Seattle; third week at the Hillstreet and Pantages, Los Angeles; second week at the State, Spokane. The company also said that "You Were Never Lovelier," has broken house records on the opening days of its first four pre-release engagements in Buffalo, Springfield, Mass., Portland, Me., and Lawrence, Mass.

On Thursday, RKO's film, "Once Upon a Honeymoon," began its second week at the Radio City Music Hall, New York. Other Broadway holdovers were: Paramount's "Road to Morocco," Paramount theatre, second week; RKO's "The Navy Comes Through," second week, Criterion; "Springtime in the Rockies," 20th-Fox, second week at the Roxy; "The Moon and Sixpence," United Artists, in its fourth week, Rivoli, and "For Me and My Gal," MGM, four weeks, Astor. "Seven Days' Leave," RKO, is being held over a second week at the Golden Gate, San Francisco and Ambassador, Raleigh, N. C.

Heads WAC Publicity Unit

Ed Fisher, Loew publicity director in Cleveland, has been appointed War Activities Committee publicity chairman covering all of northern Ohio. In that capacity he has named as members of his committee: Ralph Lawler, manager of the Paramount, Toledo; Wallace Elliott, Warner city manager in Lima; George Plank, manager Palace theatre, Marion; Grattan Johnson, manager Ohio theatre, Mansfield; Jack Hynes, manager Park theatre, Youngstown; Frank Hansen, Loew manager, Akron; Walter Kessler, Loew manager, Canton, and J. Knox Strachan, publicity director for Warner Theatres, Cleveland. William N. Skirball, head of the Skirball circuit, is WAC chairman in northern Ohio.

Name Shorts Committee

Louis Notarius, Frederick C. Quimby and Jules White have been named to the executive committee of the short subjects branch, Academy of Motion Picture Arts and Sciences, by Gordon Hollingshead, newly elected branch chairman. Mr. Hollingshead also named a preview committee consisting of Pete Smith, chairman; Mr. White, Mr. Notarius, Bert Gilroy, Jack Cutting, Walter Temple, Will Cowan, Arnold Albert, John LeRoy Johnston, Arch Reeve and Donald Gledhill.

Arthur on City Board

Harry C. Arthur, Jr., general manager of Fanchon and Marco, St. Louis, has been elected to represent amusements on the board of the Better Business Bureau of St. Louis.

Perlman in Des Moines

Reuben Perlman, formerly of New York City, has joined the Des Moines Columbia office as salesman.

CANADIAN THEATRES SEEK WOMEN TO FILL STAFFS

Designation of Industry as Nonessential Makes Problem More Acute

The Canadian Government's recent designation of the film industry as nonessential and the continued drafting of men in the exhibition field to military service or to war industry has focused the attention of Canada's exhibitors upon the urgency of filling vacated posts with women.

Thus far there has been no large-scale move toward hiring women for management positions, but recently, according to reports, independent operators and at least one large circuit, the Odeon, have begun to train women for these jobs, recognizing that the manpower shortage will become more acute as the war continues.

Throughout Canada's nine provinces, the distaff side during the war years has been entering the exhibition field to a small degree, mainly as usherettes. Recent reports indicate, however, that the march of women into theatre posts is becoming more pronounced, with many wives commanding posts formerly held by their husbands, and other women moving towards greater responsibility in theatre operation.

From Toronto the report has come that the Dominion Government had recommended the training of women as projectionists, subject to the approval of Federal theatre inspection branches, and possible shortening of the required training period for male apprentices, in an effort to relieve the shortage of these key employees. The proposals resulted from conferences between Goldwin Smith of the National Selective Service board and W. P. Covert, Canadian vice-president of the International Alliance, on the subject of special classification for theatre projectionists under the manpower provisions of Canada's Selective Service regulations.

Woman Replaces Husband Now in Armed Forces

One Canadian woman whose experience and training in theatre operation prior to the war led her to learn the mechanics of projection booth maintenance, is Mrs. J. Allan Peters, wife of Captain J. A. Peters of the Royal Canadian Artillery, who formerly owned and managed the Dodsland theatre in Dodsland, Saskatchewan, since 1928, assisted by his wife. When war between England and Germany broke out, Captain Peters, who had seen service in World War I, volunteered for Army duty and Mrs. Peters took over complete operation of their film house, the only one in the town. She has had her license as second class projectionist for over a year and in addition to running the booth has the added responsibilies of buying pictures, supervising her small staff and generally making it possible for the Dodsland residents to find relaxation and recreation in their one film theatre.

In addition to her job, Mrs. Peters, who is the mother of a 22-year-old daughter, is a leader of Canadian Girls in Training, a member of the local Red Cross and the Literary Guild, secretary of a patriotic society and president of the Hospital Guild. In her spare time, she teaches a class of teen age girls in Sunday school. She describes her many-sided job in the theatre as "stimulating," and says she looks "forward to the day when my husband returns and we share the work together again."

Many Women Carry Exhibition Burden

Another wife of a Canadian exhibitor who assumed her husband's management duties recently is Mrs. Owen Lightstone, the former Beverlee Schnitzer, daughter of Edward M. Schnitzer, Eastern district manager for United Artists. Mrs. Lightstone has taken over management of Variety Amusements, Ltd., and the Orpheum theatre in Montreal. Her husband is the son of the late J. Lightstone, prominent theatrical man, and is expected to be attached to the General Headquarters staff at Montreal.

In St. John, N. B., at the Mayfair theatre, Mary Hogan, who had served as cashier for the past eight years, is now assistant manager. She helped to fill the gap created by the enlistment of Mitchell Franklin, manager, who is in the Royal Canadian Air Force. Seven of the 13 permanent employees of the house are now women.

Other Canadian women who are carrying on the traditions of theatre exhibition include Mrs. J. V. McLaughlin, Opera House, Newcastle, N. B.; Mrs. G. Savor, Savoy, Cardinal, Ont.; Mrs. D'Hondt, Imperial, Delhi, Ont.; Mrs. M. Martman, Tivoli, Arborfield, Sask.; Mrs. J. L. George, Jubilee, Deloraine; Mrs. D. Oliver, Rivoli, Gladstone; Mrs. S. A. Mowat, Gaiety, Glenboro; Mrs. A. White, Melita, Melita; Mrs. Peebles, Gay and Dauphin theatres, Dauphin, all of Manitoba, and Mrs. T. Reetz, Princess, Radville, Sask.

Additions to Staffs In U. S. Theatres

In the United States, meanwhile, more and more women are coming into the theatre to replace men leaving for the armed forces and going to war industry jobs. Technicolor, Inc., recently adopted a policy of permitting wives of its employees who join the services to hold down jobs for their men. The women are being given six weeks' preliminary training to qualify them for the work and then paid the salaries their husbands had been receiving. More than 150 Technicolor employees already have been called to the colors, but due to the military nature of some of the work being done at the Hollywood laboratory, no figures are available on the number of wives who are pinch-hitting for them. The policy will be continued for the duration, according to company officials.

Recent additions to the theatre field from the distaff side include: Rosalind Hoffman and Ruth Sporr of Warner Bros., assistant bookers in the Cleveland exchange; Mrs. Florence Barbour, for the past 10 years head cashier at Hamrick's Roxy in Tacoma, now house manager at the Blue Mouse theatre; Virginia Habel, formerly cashier at the Parthenon, Hammond, Ind., Warner house, is assistant manager of the Paramount there; Marie Zinn, first woman manager for Balaban & Katz, at the Park, LaGrange, Ill.; Ann Conley, assistant manager, United Artists theatre, San Francisco; Carrie Carimi, manager, Capitol, of the Malco circuit, Memphis; Lucy Potter, secretary and bookkeeper for Kingsul Theatres in Kingsport, Tenn., became the first woman manager for the Wilby-Kincey circuit recently when she was placed in charge of the Rialto in Kingsport.

Wives of Owners Operate Houses

Others are: Mae Finlayson, booker, Monogram exchange, Philadelphia; Celia Estill, booker, Twentieth Century-Fox exchange, Seattle; Mrs. Zula Wherm, booker, RKO exchange, Memphis; Alice Peterson, student assistant manager, Loew's-Poli, New Haven; Lillian Saxe, manager, Granada, of the Sterling circuit, Seattle; Genevieve Adams, manager, People, Seattle; Madeleine Denardo, manager, Bandbox, of the William Goldman circuit, Philadelphia; Mrs. J. Knuth, operating the Victory, Seattle, while her husband is in service with the U. S. Coast Guard; Madeline Woods, publicity director for Essaness circuit, Chicago, and Helen Horwitz, assistant manager, ad sales department, Warners Cleveland exchange; Mrs. Joseph Cole, manager, Cresco, of the Central States circuit, Cresco, Iowa.

At least two wives of theatre owners in the Denver territory are operating film houses while their husbands are in the armed forces. Mrs. Betty Menagh is holding the fort for her husband, Eldon Menagh, now in the Army, at the Star, Ft. Lupton, Colo. ,and Mrs. Lucille Wood is operating El Cine at Espanola, N. M., while her husband is working as a civil engineer on the U. S.-Canadian Alaska highway.

M. & P. Shifts Personnel

The following changes have taken place at Mullin and Pinanski circuit houses in Connecticut: Harold Thomas, formerly assistant manager at the Capitol, New London, has been made manager of the Crown, New London. He succeeds Stanley Redmond, who has returned to the Allyn, Hartford, as assistant manager. Russell Newton has been appointed assistant manager at the Captol, New London.

Willard Brown in Navy

Willard Brown, widely known lighting expert at General Electric's Nela Park Division, in East Cleveland, and past president of the Illuminating Engineering Society, has joined the Navy, as a commander in the Supply Corps, U. S. Naval Reserve. W. G. Darley has been appointed to act in his stead at Nela Park.

Joins Consular Service

Philip Brown, manager of the Cleveland office of the William Morris agency, has resigned to join the consular service in Puerto Rico. Pat Lombard has succeeded him.

(and RKO

THE NAVY ^ CO

THESE ARE GREAT DAYS AT RKO!

..."The Navy Comes Through" is blasting the box-office with tons and tons of money for showmen every where!...It's the kind of a rousing, shouting, cheering, romantic show that's split-second timed to give fans what they want most right now!

SEVEN DAYS' LEAVE

is just opening in key runs Coast to Coast, and first reports make it look as if it's going to top even "Navy"—which will be something! . . . This is the ARMY musical that makes it a service team of champions for RKO (and soon you'll get that great Air Force picture, "Bombardier")

YES, INDEED, THESE A

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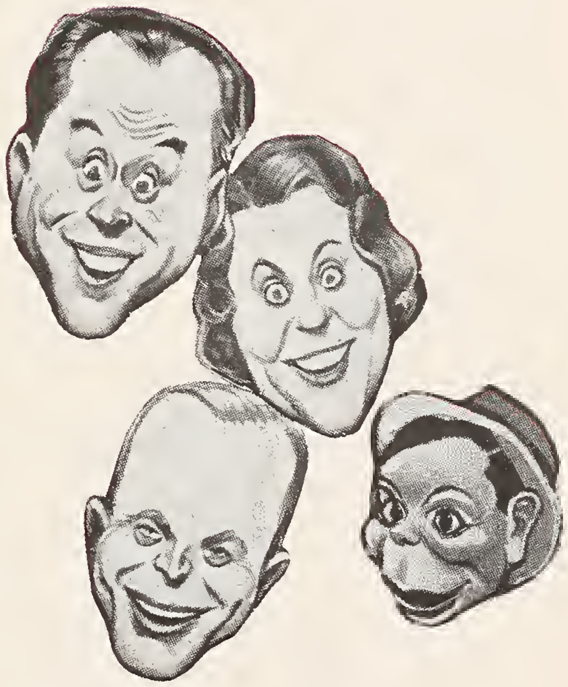
MES THROUGH

HERE WE GO AGAIN



is the terrific laugh special that's getting the big money all over the map! . . . In every engagement it's breaking the records set by the first "Edgar Bergen & Charlie McCarthy – Fibber McGee & Molly" show.

ONCE UPON A HONEYMOON

the climax to all of this year of great pictures, is the current capacity attraction at Radio City Music Hall—and the show destined to lift theatre business everywhere to new high levels for this high season!

GREAT DAYS AT RKO!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ELLERY QUEEN AND THE PERFECT CRIME: Ralph Bellamy, Margaret Lindsay—Most satisfactory detective series that does satisfactory business.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Exceptionally good airplane picture that did nice weekend business. Should do well in any situation.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

MY SISTER EILEEN: Rosalind Russell, Janet Blair, Brian Aherne—Picture well liked. Will suffice for preferred playing time. A good show, not a great one.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

MY SISTER EILEEN: Rosalind Russell, Janet Blair, Brian Aherne—Wow! Did Columbia hit the jack-pot with this one. Weekend business was terrific and how the week days kept building. Miss Russell, as usual, is great. Janet Blair is a perfect Eileen. The LaConga scene had the audience in stitches. Laugh? I thought I'd shed tears, and did. Be prepared to hold "Eileen" for extra playing time! Played Saturday-Thursday, October 31-November 5.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

ROYAL MOUNTED PATROL: Charles Starrett—A mild effort to entertain. No draw. Played Friday, Saturday, October 30, 31.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—Very good comedy drama. Business okay. Played Wednesday, Thursday, October 28, 29.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TRAMP, TRAMP, TRAMP: Florence Rice, Bruce Bennett—One of Hal Roach's streamlined comedies that should do well in any action house.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

WIFE TAKES A FLYER: Joan Bennett, Franchot Tone—A really good picture that everybody thoroughly enjoyed. Nice midweek business.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

Metro-Goldwyn-Mayer

AFFAIRS OF MARTHA: Marsha Hunt, Richard Carlson—A good program comedy which was well liked by a crowd which came to see "Wake Island." Played Sunday, Monday, October 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BUGLE SOUNDS, THE: Marjorie Main, Wallace Beery—I believe MGM made a comedy here without knowing it. The toy train stopping at the blown up bridge drew loud laughs and it was supposed to be a dramatic scene. Poorest bit of fake photography ever from this company and it hurt the picture. Played Monday, Tuesday, October 26, 27.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

CALLING DR. GILLESPIE: Lionel Barrymore, Phillip Dorn—Well produced drama of the familiar series. This drew about 70 per cent of normal Friday-Saturday business coupled with "Men of Texas" from Universal. This number has more action than usual for the Kildare series and was thoroughly enjoyed. Played November 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CALLING DR. GILLESPIE: Lionel Barrymore, Phillip Dorn—Very good melodrama. Retains enough of the Kildare atmosphere to sustain the original interest. Naturally one can't help miss Lew Ayres and it is to be hoped he can return to the series when the war is over. Lionel Barrymore is great. Played Friday, Saturday, November 6, 7.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney—Not the best of the Hardy series but a good family picture. Not enough music, plenty of dialogue and some comedy. Could recommend this one.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

I MARRIED AN ANGEL: Jeanette MacDonald, Nelson Eddy—Very bad business. Very silly story. Very great waste of two great stars. All the young folks in town went down to the newly opened roller skating rink in town, and after seeing this we couldn't blame them. Too bad! Played Wednesday, Thursday, November 4, 5.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—Nice program subject, but some of Red's comedy is pretty terrible Played Friday, Saturday, October 23, 24.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—A wonderful picture, sincerely and beautifully produced. Miss Garson and Pidgeon played very well together. But we did not do the business promised us by the exchange. The third day upset our weekly schedule and lost us money. Played Sunday-Tuesday, November 1-3.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—The Gable-Turner combination still packs 'em in. Here's a picture loaded with action and laughs with plenty of the Turner glamour. Held the picture over in our other house for an additional four days. Now it's farewell to Clark for the duration and the best of luck to him. I'll probably catch up with him soon somewhere in the service. Played Sunday-Tuesday, October 10-13.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

SUNDAY PUNCH: Dan Dailey, Jr., William Lundigan—Average business on a Cash Night. A prize fight story with plenty of action, comedy, etc., and thoroughly enjoyed here. Played Thursday, October 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr. John Garfield—Played on Sunday-Monday, which was not so good. Usually have compliments on Tracy's acting. but patrons did not like his role in this.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

WOMAN OF THE YEAR: Katharine Hepburn, Spencer Tracy—Very fine production that pleased but didn't draw. Played Friday, Saturday, October 30, 31.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

Monogram

KLONDIKE FURY: Edmund Lowe—Fair program picture which depended on dialogue to carry the action. This didn't look well on our screen. Many dark scenes and below average lighting. Played it with "Sunday Punch" from MGM to an average Cash Night crowd, and it suffered by comparison with the other feature. Played Thursday, October 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—One of the best comedy trios to hit the screen in years is in this film, which as the title suggests, is the story of how "jazz" came into the public's eyes, or should we say ears? Bing Crosby, Mary Martin and Brian Donlevy combine to give us the best musical history on the subject. Without a doubt, the ever-popular Bing harmonizing with lovely Mary Martin is an attraction in itself. Brian Donlevy as a "red hot" trumpet player takes off on several numbers, much to the satisfaction of our audience. Even little "aunt" Carolyn Lee turns in a swell performance, particularly in a scene which gives Bing an opportunity to croon the ballad, "Melancholy Baby." known and loved by all. The entire picture should bring back many memories to the older folks, as the picture contains the old and tried tunes. Several noted supporting players add much to the picture, among them Jack Teagarden, J. Carrol Naish, the menace; and comedian Warren Hymer. As usual Rochester's humor was well enjoyed. Don't fail to play this feature. Played Saturday, October 24.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

HOLIDAY INN: Bing Crosby, Fred Astaire—Business very big. Irving Berlin's songs, Crosby to sing 'em, Astaire to dance to 'em! What more do they want? Also a very big hand to Virginia Dale and Marjorie Reynolds, both dancing fools with plenty of charm. Walter Abel deserves much better parts. Played Sunday-Thursday, October 18-22.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

NIGHT IN NEW ORLEANS: Preston Foster, Patricia Morison—The picture is a nice mystery and very well acted with suspenseful action, plus a lot of laughs. Whether Paramount knows it or not, Preston Foster is a valuable piece of property. Always popular with the customers and goes through his scenes with the ease of a Gable. Has that same disarming smile, too. Yes, sir! Give him a story and watch him zoom! Played Wednesday-Saturday, October 14-17.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

NIGHT IN NEW ORLEANS: Preston Foster, Patricia Morison—Very bad business on this, and only fair entertainment of the comedy mystery variety. Played Tuesday, October 27.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

REAP THE WILD WIND: Paulette Goddard, Ray Milland—Grand Technicolor show with many thrills, but advanced prices cut down our business. Played Tuesday-Thursday, October 6-8.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

TAKE A LETTER, DARLING: Rosalind Russell, Frederic MacMurray—La Russell comes through again with another top flight comedy. MacMurray is at his best and takes the comedy in his stride, but I still hear complaints about his pouting scenes. Seems the girls don't like him to pout. If he keeps it up, he'll have a lower lip like Chevalier or the wrestler they call "The Angel." Maybe he's practicing to be the head Uhangi. Played Wednesday-Saturday, October 14-17.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

TORPEDO BOAT: Richard Arlen, Jean Parker—Nice action picture and most timely.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—Hot stuff for the screen and the box office. Well liked here by a large crowd. Business 20 per cent over average for this season of the year. Played Sunday, Monday, October 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—Timely. A little bloody. Good grosser. Some very unusual scenes that will make the ladies hide their eyes, but they'll go see it anyway.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

Republic

CODE OF THE OUTLAW: Three Mesquiteers—This trio is popular in our town and shows gratifying results.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

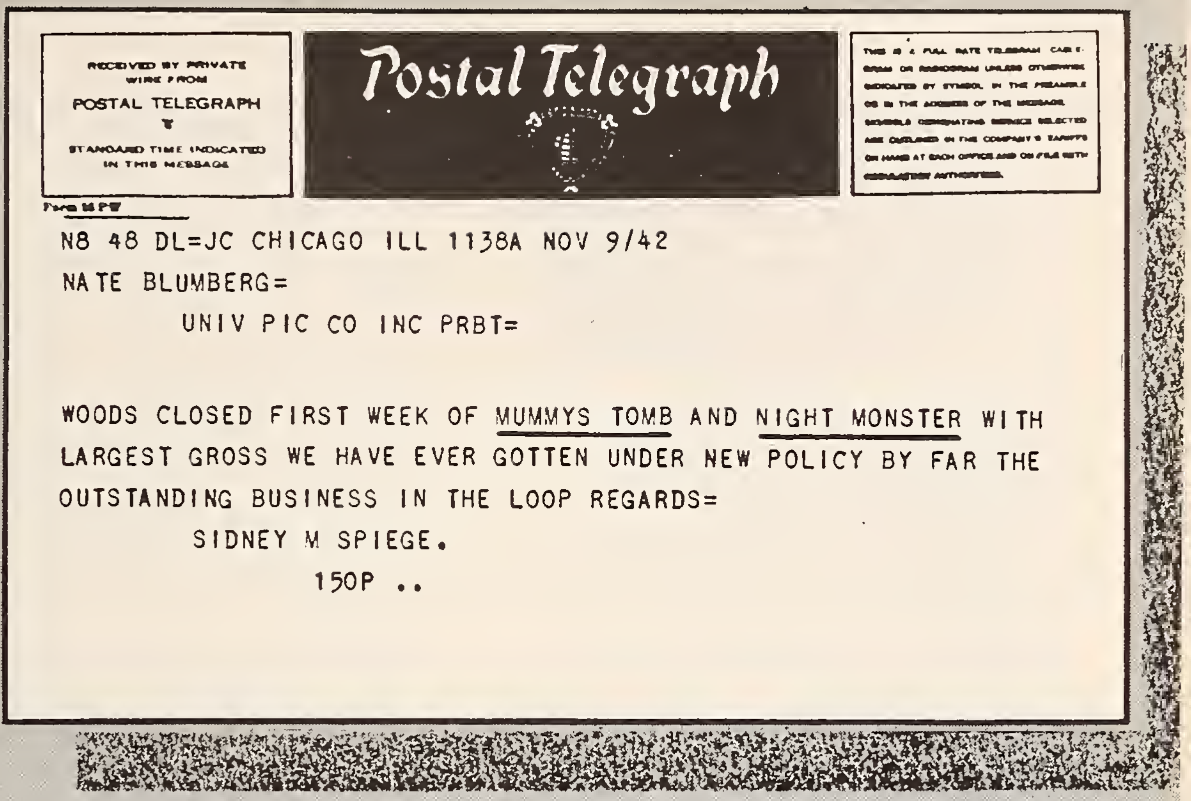
CYCLONE KID: Don "Red" Barry—Satisfactory western picture. Not the drawing power that Autry or Cassidy has.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

LADY FOR A NIGHT: Joan Blondell, John Wayne

(*Continued on page* 48)

HORROR on the screen!
BEAUTIES at the box office!

REGISTERS 205 IN BOXOFFICE'S BAROMETER!



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SIDNEY M SPIEGE.
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EXTRA PLAYING TIME EVERYWHERE!
4 SOLID WEEKS—*RIALTO, NEW YORK!
3 RECORD WEEKS—WOOD'S, CHICAGO!
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3 RECORD WEEKS—*TOWER, SAN DIEGO!

*** PLAYED "MUMMY'S TOMB" AS SINGLE FEATURE**

LON CHANEY IN **THE MUMMY'S TOMB**

with **DICK FORAN**
JOHN HUBBARD • ELYSE KNOX
GEORGE ZUCCO • WALLACE FORD
and . . .
The Man of Mystery! **TURHAN BEY**
Screen Play, Griffin Jay • Henry Sucher • Original Story
Neil P. Varnick • Directed by HAROLD YOUNG
Associate Producer, BEN PIVAR

Whether you play them together or single — they deliver!

NIGHT MONSTER

BELA LUGOSI with **LIONEL ATWILL**
LEIF ERIKSON and **IRENE HERVEY**
RALPH MORGAN • DON PORTER
NILS ASTHER • FRANK REICHER
Original Screen Play, CLARENCE UPSON YOUNG
Produced and Directed by FORD BEEBE
Associate Producer, DONALD H. BROWN

UNIVERSAL PICTURES

(*Continued from page 46*)

—'Tis a very long time since we have had Joan Blondell on our screen. She used to be a popular star with Dick Powell in Warner Brothers' musical productions. Although I was afraid of this one for a spot like mine, it turned out to be excellent entertainment and the comments from my patrons were good in all cases. There is good comedy and old time musical numbers and I can recommend this feature. Played Thursday, November 5.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

TUXEDO JUNCTION: Weaver Brothers and Elviry—A Cash Night crowd found this very entertaining and enjoyable. Plenty of songs and comedy. Played Thursday, October 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

BALL OF FIRE: Barbara Stanwyck, Gary Cooper—Did fair business with this picture. Not a particularly popular picture for a small town.—H. Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

MAGNIFICENT AMBERSONS, THE: Joseph Cotton, Dolores Costello—Well produced and directed, this seemed like a disappointment to the majority who came to see it. Business about 30 per cent less than average. Aside to Mr. Welles: greater care in selection of material will mean more reward on the screen. Most audiences want entertainment first, art second. Played Sunday, Monday, November 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PRIDE OF THE YANKEES, THE: Cary Cooper, Teresa Wright—What a honey of a picture. Business terrific every day. Could not hold over due to booking a name band on tour. Cooper was Lou Gehrig all the way through and Teresa Wright is one of our top flight actresses. Played Sunday-Thursday, October 4-8.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

WINGS AND THE WOMAN: Anna Neagle, Robert Newton—This is one English-made picture which you can understand. Business was only average but I had no complaints or walkouts. Played Wednesday, Thursday, November 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey. Okla. Small town patronage.

Twentieth Century-Fox

A-HAUNTING WE WILL GO: Laurel and Hardy—Good comedy and good business. Played Friday, Saturday, November 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAREFUL, SOFT SHOULDERS: James Ellison, Virginia Bruce—Routine stuff which got by on Bargain Night. Played Tuesday, November 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTLIGHT SERENADE: Betty Grable, John Payne, Victor Mature—This is good entertainment. We opened with a good house Sunday, only to die on Monday. Average therefore wasn't good. Played Sunday, Monday, October 25, 26.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

FOOTLIGHT SERENADE: Betty Grable, John Payne—Good picture and good business. Many favorable comments from all. Played Sunday, Monday, November 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ICELAND: Sonja Henie, John Payne—One of the best made Sonja Henie pictures, but not the biggest grosser by any means. Should be played on preferred time. Don't overlook stressing Sammy Kaye's orchestra in this one.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

MOONTIDE: Ida Lupino, Jean Gabin—One of the finest entertainments we have played, which went straight to the hearts of all. Jean Gabin's acting marvelous, and this Lupino girl can act rings around many other stars. They're still talking about "Moontide" here, and asking when we will have another like it. Played Friday, Saturday, September 18, 19.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—This picture is a natural for the younger set. Glenn Miller's orchestra will mean a lot on your marquee. Without it there wouldn't be any draw, but will do only fair at the box office.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—When an audience such as ours, composed entirely of men, enjoys a love story, it must be good. In this picture we progressed through a teaching career in a small town school with the lovely Claudette Colbert. The plot deals with the destiny of some of her young pupils; a love affair with another teacher, John Payne who, incidentally, plays the part to perfection; right up to the proud moment of seeing one of her pupils as a Presidential candidate. The younger element, Ann Todd and Douglas Croft, almost steal the show. Our audience has definitely marked them as coming stars. The picture has its comedy, the Colbert style, its drama and many heart-warming characterizations. Be sure to play it and see an excellent show. Played Saturday, October 31.—J. A. Reynolds, Director Education and Recreation, New Jersey State Prison, Trenton, N. J.

Enclosed please find a money order for my Motion Picture Almanac, which I received with great delight.

I wouldn't part with this wonderful book for money of any amount, size, shape or color. From now on, I'll be buying one every year.

Now, I have three of the Quigley Publishing Company's publications. I have the Projectionists' Bluebook, Motion Picture Sound Engineering and the Almanac. There are two others that I'm thinking of buying, also.

And, of course, I take the Herald, which I find invaluable with my work here at the theatre, especially the Better Theatres part.

STAFF SERGT. DAVID M. LEARY,
War Department Theatre No. 2,
Scott Field, Illinois.

YANK IN THE R.A.F.: Tyrone Power, Betty Grable—Very good picture that pleased all patrons. Played Thursday, Friday, October 22, 23.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

Universal

GET HEP TO LOVE: Gloria Jean, Robert Paige—Here's a very pleasing picture loaded with so many laughs you have to boost the sound so the people can get all the cracks. Donald O'Connor is such a hit in this one that the high school kids have been asking his address. Robert Paige always turns in a great performance and deserves better parts. Use that same bunch of kids in the same type of picture and Universal will have a high school following second to none! Played Saturday-Thursday, October 24-29.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

LADY IN A JAM: Irene Dunne, Patric Knowles—A nonsensical comedy which wastes utterly the talents of Irene Dunne and Ralph Bellamy. Incidentally, we wasted a good playdate and the rental fee. No business, which maybe was just as well. It saved us from apologizing for the lack of entertainment. Played Friday, Saturday, October 30, 31.—Arthur K. Dame, Palace Theatre, Penacook, N. Y. General patronage.

RIDE 'EM, COWBOY: Abbott and Costello—Just another Abbott and Costello picture, good for some laughs. But the boys are slipping. Title drew Western fans, but no raves about the picture. Played Tuesday, Wednesday, October 6, 7.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

TOUGH AS THEY COME: Dead End Kids—A good number for our audience on Cash Night and well enjoyed by a good crowd. Plenty of comedy hi-jinks for those who like rough and tumble action, dialogue and situations. Played Thursday, November 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Warner Brothers

ATLANTIC FURY: Michael Redgrave, Valerie Hobson—An historical picture with divided opinions.—H. Rankin, Centre Theatre, Chatham, Ontario. Small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—We were disappointed at the box office on this one. Reports had it as a winner but our business was just about average on a Friday and Saturday playdate. No fault of the picture, however, as it is a big-time cops and robbers story with Nazis and airmen substituting for the cops and robbers. Lots of action, some comedy, but all entertainment. Played October 30, 31.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan, Raymond Massey—This one nearly smashed our all time high for Saturday and Sunday. Plenty of action with Ronald Reagan, Alan Hale and Raymond Massey taking top honors. Played Saturday-Thursday, October 24-29.—Stanley Lambert, Venetian Theatre, Racine, Wis. General patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—A best-seller as a book and as good on the screen. Women who came enjoyed it thoroughly. Business just average for this season of the year. Played Sunday, Monday, October 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Business was about 20 per cent off for these days. Those who came enjoyed the picture, which is a mixture of drama, comedy and patriotism. Played Friday, Saturday, October 23, 24.—Thomas di Lorenzo, New Jaltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

CHANGED IDENTITY: Miniature—Another excellent Miniature.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

COME BACK, MISS PIPPS: Our Gang Comedies—Ordinary Our Gang that pleased the kids.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

DOING THEIR BIT: Our Gang Comedies—One of the best of this series.—A. L. Dove, Bengough Theatre, Bengough, Sask.

FOR THE COMMON DEFENSE: Crime Doesn't Pay—A typical subject with the action spreading to South America where the G-Men catch their quarry. It held the interest of our audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HUNGRY WOLF, THE: Technicolor Cartoons—Good color cartoon.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

MAIN STREET ON THE MARCH: Two-Reel Specials—Ran this at airport. Boys were loud in praise. One of the best two-reel subjects. Play it.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask.

MINNESOTA, LAND OF PLENTY: FitzPatrick Traveltalks—A Technicolor treat for the screen which our audience thoroughly enjoyed.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

VICTORY QUIZ: Pete Smith—This is a good one from Pete Smith and makes an interesting subject on a comedy program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

IN SOUTH AMERICA: Speaking of Animals—More good comedy with the talking animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IN THE CIRCUS: Speaking of Animals—Funny burlesque on animals.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

ELECTRIC EARTHQUAKE: Superman—The kids certainly go for Superman here and his cartoons are in the box office class for us. This one is as good as the others in the series and excellently produced.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LITTLE BROADCAST, THE: Madcap Models—Another Puppetoon comedy, but not up to the standard set by the others.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LURE OF THE SURF: Sportlight—Okay, but nothing new.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

MAGNETIC TELESCOPE: Superman—Seemed to satisfy. Jerky animation works against the effectiveness of these cartoons.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

PERSONALITY PLUS: Sportlight—Another good subject from a good series. Plenty of variety in this one, which covers the entire field of sports.—Thomas di Lorenze, New Paltz Theatre, New Paltz, N. Y.

WE REFUSE TO DIE: Victory Short—Very good short about the rape of Lidice by Hitler. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

EVERGREEN PLAYLAND: Sports Reviews—Something that only an ardent fisherman can fully enjoy is the thrill of landing an eight-pound trout, but our audience certainly enjoyed the struggle on the screen. Perhaps it could have been the beautiful background that enhanced the scenes, for this was one of the best Technicolor films we have ever introduced

(*Continued on following page*)

(*Continued from opposite page*)

to our audience, ranging from snow-covered mountains to the inevitable bathing beauties. We are inclined to say that it was the picture as a whole that was enjoyable. It's so hard to make a choice from the many beautiful scenes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

F. B. I. FRONT, THE: March of Time—Entertaining two-reel subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NECK AND NECK: Terrytoons—Mediocre cartoon in Technicolor.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SNOW TRAILS: Sports Reviews—Good outdoor short—Arthur K. Kane, Palace Theatre, Penacook, N. H.

Universal

ACE IN THE HOLE: Color Cartune—An okay cartoon in color.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

JUKE BOX JAMBOREE: Color Cartune—This is a comical little color cartoon.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

PUSSY CAT CAFE: Stranger Than Fiction—Ten minutes of interesting material which men and women alike enjoyed on a program featuring a return date on "How Green Was My Valley."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RAINBOW RHYTHM: Musicals—A pleasing musical short which adequately filled its spot on an action program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WINGS OF FREEDOM: Variety News—Didn't want this one. Got it just the same. It's okay enough, but just all those war shorts being made for the Government.—Arthur K. Dane, Palace Theatre, Penacook, N. H.

Vitaphone

HARE BRAINED HYPNOTIST, THE: Marrie Melodies—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SIX HITS AND A MISS: Melody Masters—Very good music and dancing reel. Should please anywhere. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SNIFFER SOLDIERS: The Sports Parade—Good reel in color telling about the dogs in the Army. It pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RODEO ROUNDUP: Sports Parade—The glamor and life of the west are filmed in this outstanding short. Although they call it play, the feat of throwing and roping a steer, riding "saddled" lightning, and tempting fate in general does not appeal to us as a form of enjoyment. Filmed in color, the attraction gives a perfect idea of the action and carnival spirit found only at a rodeo. From the cowgirls even down to the remaining Indians, no short could give so much action. Play it.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Columbia To Make Three Victory Shorts

Three Victory shorts of one reel each will be produced by Columbia and supplied to exhibitors at a flat rate of $1 per day, it was announced today.

"Wings for the Fledgling," first completed subject in the Victory series, is set for release December 31st. Release dates for the second and third productions, "Weapons from Waste" and "Mr. Smug," will be set later by the War Activities Committee of the Motion Picture Industry.

Hold Cohan Memorial Service

A memorial service for George M. Cohan was held in Chicago last week at the Erlanger theatre. The Rev. Edward V. Daily of the Holy Name Cathedral and chaplain of the Catholic Actors Guild of Chicago read the invocation. A selection of spirituals were sung by a choir from the cast of "Porgy and Bess."

Shows for War Workers

The Ware theatre in Ware, Mass., in response to requests from war workers, is starting special shows, to be held at 9:30 A. M. Tuesdays, it was announced by Bernard Satz, manager.

SHORT PRODUCT PLAYING BROADWAY

Week of November 16th

ASTOR

Picturesque Massachusetts	MGM
Japanese Relocation	Paramount
Feature: For Me and My Gal	MGM

CAPITOL

Japanese Relocation	Paramount
Wild Honey	MGM
The Good Job	MGM
Feature: Seven Sweethearts	MGM

CRITERION

Andy Panda's Victory Garden	Universal
Japanese Relocation	Paramount
Feature: The Navy Comes Through	RKO Radio

RIALTO

Beyond the Line of Duty	Columbia
At the Circus	Paramount
Feature: Mummy's Tomb	Universal

RIVOLI

Symphony Hour	RKO-Disney
Feature: The Moon and Sixpence	United Artists

ROXY

Night Life in the Army	20th Cent.-Fox
Royal Araby	20th Cent.-Fox
Neptune's Daughters	20th Cent.-Fox
Everybody's War	20th Cent.-Fox
Feature: Springtime in the Rockies	20th Cent.-Fox

STRAND

Sheepish Wolf	Vitaphone
South American Sports	Vitaphone
Beyond the Line of Duty	Vitaphone
Japanese Relocation	Paramount
Feature: George Washington Slept Here	Warner Bros.

National Screen Sued By Two Employees

National Screen Service Corporation was named defendant last week in two suits filed in Federal court by Louis and Al Semels, former employees, for a total of $941,320 damages. Plaintiffs charged the breach of a contract by their alleged wrongful discharge.

According to the complaints, the plaintiffs were hired as director and assistant director of the animation and art titling department in 1930 upon the sale by them to National Screen of their own business of creating animated cartoons. Their employment was to last as long as that of Herman Robbins and Toby Gruen, president and vice-president of the company, it was claimed.

On October 16, 1942, the plaintiffs were "wrongfully discharged," the suit maintains. Other causes of action seek damages for salary cuts during their employment which were allegedly in violation of the contractual provision of $500 weekly for each of the plaintiffs.

Carr to London

Teddy Carr, United Artists managing director in Great Britain, left New York for London Monday after a visit of seven weeks. Mr. Carr was given a farewell luncheon a week ago Friday by Arthur W. Kelly, UA vice-president, with a number of company officials present.

Show Gas Attack Film

Daily showings of "What to Do in a Gas Attack," a civilian defense subject, are in progress at the Museum of Science and Industry in Rockefeller Center, New York.

ANOTHER REPUBLIC FAN MAGAZINE AD

It's a BIG PICTURE

BIG NEWS
America's Favorite Singing Western Star is coming in the MIGHTIEST MUSICAL WESTERN YOU EVER SAW!
LOOK, IT'S

ROY ROGERS
KING OF THE COWBOYS
RIDING! SINGING! SHOOTING! GALLIVANTING!
and Smiley BURNETTE • with George "Gabby" HAYES
in
HEART OF THE GOLDEN WEST
with THE GREATEST CAST EVER ASSEMBLED IN A WESTERN PICTURE!
BOB NOLAN and the SONS OF THE PIONEERS
RUTH TERRY
WALTER CATLETT
PAUL HARVEY
EDMUND McDONALD
LEIGH WHIPPER
WILLIAM HAADE
and THE HALL JOHNSON CHOIR
Choral Arrangements by Hall Johnson
BUY WAR BONDS AND STAMPS

It's a REPUBLIC PICTURE

Aid Australian Bond Drive

The American motion picture industry has contributed 10 three-minute trailers and as many electrical transcriptions for radio to Australia for the Commonwealth's current bond and "Austerity" campaigns. The pictures were made in Hollywood and were shipped by air this week.

Nine major studios made trailers featuring stars popular in Australia. The list includes:

Universal, Deanna Durbin in a film, and Abbott and Costello on an electrical transcription; Paramount, Bob Hope and Bing Crosby, and a disc with Hedy Lamarr; MGM, Lewis Stone and Greer Garson, disc; Twentieth Century-Fox, Bette Grable, Don Ameche, disc; United Artists, Paulette Goddard; Warner Brothers, Bette Davis, Ann Sheridan, disc; Columbia, Jean Arthur, Fred Astaire, disc; Republic, John Wayne; RKO, Gary Cooper.

Cecil B. De Mille also has produced a special trailer for the campaign.

The trailers were arranged by the International Publicity Managers committee. Albert Deane of Paramount headed the special subcommittee.

Balaban Visiting Studio

Barney Balaban, president of Paramount Pictures, Inc., left last week for Hollywood on his customary seasonal trip to the studio. He will confer with Y. Frank Freeman, vice-president in charge of production, other studio executives and Neil Agnew, the company's general sales manager, who had arrived ahead of him.

NLRB Examiner Finds Against Disney

C. W. Whittemore, trial examiner for the National Labor Relations Board, this week in Los Angeles recommended reinstatement of Arthur Babbitt, former Walt Disney chief animator, with back pay from the time he was discharged, in filing an intermediate report on the hearing of charges that Mr. Disney discharged him for union activities. Back pay would amount to approximately $10,000.

The report also ordered Mr. Disney to post notices that the company would not discriminate against any employee because of membership in a union of his own choosing and that it would cease interfering with, restraining or coercing employees in exercise of the right of self organization.

The discharge of Mr. Babbitt and other employees in May, 1941, led to a long strike at the studio which ended with the signing of the Screen Cartoonist Guild contract. However, Mr. Babbitt was discharged again in November, 1941. He filed charges of Wagner Act violation against the cartoon producer, which led to the hearing.

National Decency Legion Classifies Nine Films

Of nine pictures classified by the National Legion of Decency in its listing for the current week, four were approved for general patronage, three were listed as unobjectionable for adults and two were cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Fighting Frontier," "Jacare," "Laugh Your Blues Away," "West of the Law." Class A2, Unobjectionable for Adults: "Dead Men Walk," "Nightmare," "Silver Queen." Class B, Objectionable in Part: "My Heart Belongs to Daddy," "Once Upon a Honeymoon."

Film Producers Financing New Stage Plays

Active interest on the part of Hollywood in the Broadway legitimate stage this season continues in play financing, as reported in MOTION PICTURE HERALD on October 10th, and in star appearances in greater number than has been the case during previous seasons.

Twentieth Century-Fox is reported to be interested in producing on the New York stage "Flare Path," by Terence Rattigan, and "Highland Fling," by Margaret Curtis, two English plays. MGM is said to be considering a Broadway production for "Old Soldiers Never Die," novel by James Ronald. The A. H. Wood property, "This Little Hand," by Wilfred H. Pettitt, is reported to have attracted Columbia's interest. The latter company also backed Brock Pemberton's presentation, "Janie." Indications are that MGM will sponsor the Blackwell-Curtis production, "The Willow and I" and that Warner Bros., in addition to a financial stake in the recent play "Morning Star," and Tom Weatherly's "Little Darling," has put money into the forthcoming "Counter-Attack."

Katharine Hepburn's return to Broadway two weeks ago in the new Philip Barry play, "Without Love," follows what some observers say is a trend of Hollywood stars to the stage. Stuart Erwin made his Broadway debut during that week in the Guild presentation, "Mr. Sycamore," which also featured the star of the silent film, Lillian Gish. Charles Butterworth is starred in "Count Me In," the musical; Flora Robson, British film and stage actress, is playing in "The Damask Cheek"; and Aline MacMahon, formerly of the Broadway stage and more recently of Hollywood, has returned in Maxwell Anderson's "Eve of St. Mark." Other Hollywood players now on Broadway include: Constance Moore, "By Jupiter"; Erich von Stroheim, "Arsenic and Old Lace"; Joseph Shildkraut, "Uncle Harry," and Leon Ames and Karen Morely, "Little Darling." Frederic March appeared with his wife, Florence Eldredge, and Tallulah Bankhead in "The Skin of Our Teeth," Thornton Wilder's new comedy which opened on Broadway Wednesday.

Last week the Guild granted a waiver of its one-year ruling on plays sold to picture companies in advance of stage production, to Allen Kenward, author of "Cry Havoc." The special consideration was given, according to Guild spokesmen, because of the timeliness of this all-feminine play about the nurses at Bataan.

Takes Upstate New York House

Mitchell Conery, Ravena, N. Y., exhibitor, who operates an independent circuit upstate, has taken over the Family theatre, Watervliet, N. Y., from Sam Milberg, Albany PRC representative. Mr. Conery now has seven theatres. Elsewhere, Lew Fischer has taken over the Bradley theatre, Fort Edward, from Harry Lamont. Mr. Fischer operated the house for several years.

Reiner Joins OWI

Manny Reiner, short subjects and newsreel publicity manager for Paramount, has been granted a leave of absence by the company to permit him to join the Overseas Operations Bureau of the Office of War Information. He began his new duties Wednesday in the New York office of the OWI, and shortly will be assigned to overseas duty.

Mayers Aide to Levey

Jules Levey, president of Mayfair Productions, has appointed Arche Mayers as executive assistant. Mr. Mayers formerly was sales manager of World Pictures Corporation.

IN THAT TINY PART

TODAY, *this very minute,* some tiny maladjusted part in your sound system may be shaping up a major breakdown weeks from now. That breakdown, which may call for major replacements you cannot get, *can* be prevented—if the trouble in that tiny part is found and corrected, *today.* In time of war, an Altec Service agreement may easily mean *business survival:* put the Altec Service man *on guard,* in your theatre, *now.*

ALTEC
SERVICE CORPORATION
250 West 57th Street
New York, N. Y.

OUR KNOW-HOW • • OUR KNOW-WHY • • ARE YOUR FAITHFUL ALLY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Advertising in War Time

MANY business concerns have maintained and some have even increased their advertising budgets despite the fact that they have no goods to sell. Keeping their names before the public is regarded as a prime necessity by some of the nation's biggest and best known manufacturers and distributors.

The motion picture theatre, therefore, which continually has something to sell, can well afford to invest in good will, regardless of any other direct benefits to be obtained from advertising.

Some theatre owners are of the opinion that this is the time for them to cut down on their advertising expenditures, since they cannot handle any more business. Our industry would soon reach a deplorable state if this sort of philosophy were to prevail.

Good will is an essential of our business. The industry could not have attained the eminence it has reached without it. That good will applies to the individual theatre, just as much as to the industry in general. Proof of the belief that the distributors have in it is their continual support of their trademarks and their names.

There are some direct benefits to be had from institutional advertising. For example, continual advertising of the time and price of shows is institutional yet undoubtedly productive. It helps the habit. For the theatre owner who thinks he has more business than he can handle, advertising might direct the attention of the public to the times when the house is least crowded and when the best service can be offered. This is good will of a concrete type.

Some of the cleverest advertising has been that placed by theatres after a premiere, with copy reading: "We are sorry so many were unable to enter the theatre last night." It is a well known fact that the public likes to attend a popular place; empty seats will not make a theatre more attractive. That's the reason legitimate theatres are sometimes "papered" when business falls off.

An analogy may be found in the fact coffee, gasoline, tires, nylon and commercial airplanes are still being advertised in consumer and trade publications. The manufacturers have their names and reputations to maintain with their potential customers.

So has the theatre. The theatre will always be a place where the public may be entertained. The one which cuts advertising because it is full will surely be in sore straits when the bonanza halts.

Good will is hard to buy. Once obtained, it must be maintained.

* * *

Deceiving the Public

A YOUNG couple, entertainment bent, headed toward a circuit theatre one night last week. Midway in the trip, they discovered that a forgotten wallet was between them and the show. Hurried calculations produced just over a dollar in change. "The ads say, 'First time at popular prices'," said one, "so a dollar will be enough."

Arrived at the theatre, they found that the price was 55 cents instead of the 40 cents they had anticipated. Baffled, they turned to the manager for explanation. "What we mean by popular prices," explained the hapless manager, "is that the picture is now showing at less than $1.00, which was the charge when it showed on Broadway."

"But you've raised your prices," protested the patrons.

"We didn't say the picture was playing at our regular prices," the manager went on.

The result was that the couple returned home without their entertainment. From other sources we've learned that other managers on the circuit received the same complaint. For every patron who made a complaint there are hundreds who bear the resentment without voicing it.

There is no satisfactory answer to this that the public can understand. True enough, there is a difference between popular prices and regular prices, but it is too technical for the public to understand. "Direct from Broadway" would have put over the point of the ad just as well and would not have raised a question of prices.

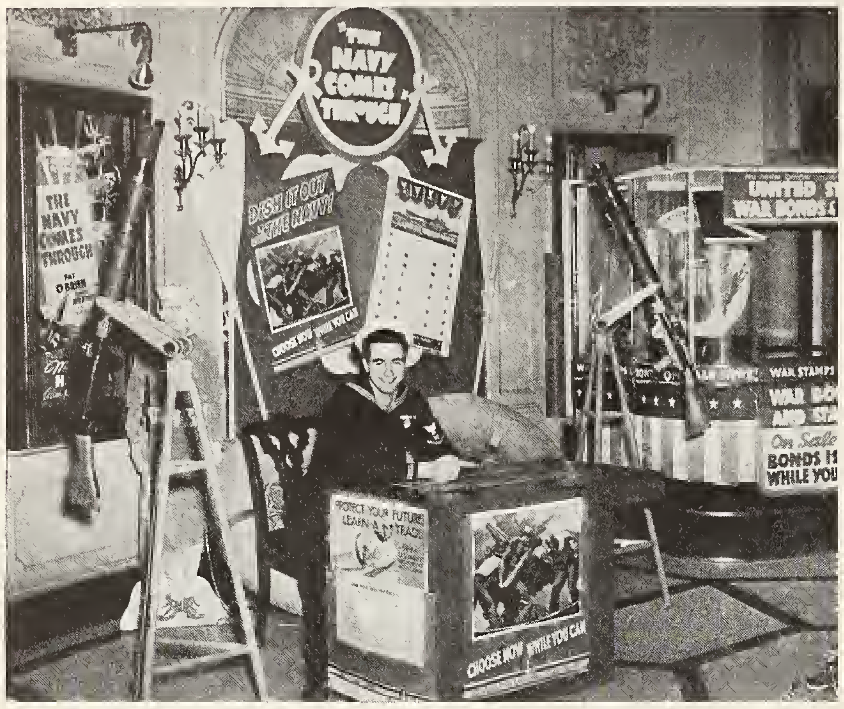
Retail stores may not use certain expressions pertaining to prices under the rules laid down by Better Business Bureaus. Is the theatre any more entitled to practice deception?

Newspapers might justifiably reject advertising with such copy. It is better for the industry that the theatre behave circumspectly in such matters lest it fall into ill repute.

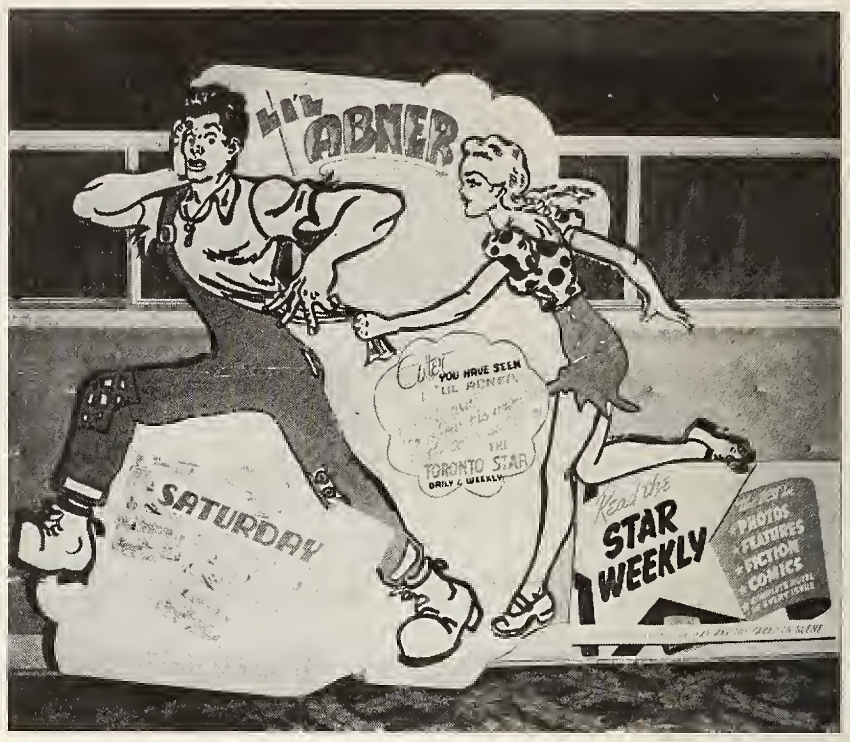
All this is aside from any justification for raising the price on any picture which is a special and separate problem not being considered here.

—BOB WILE

SELLING CAUGHT BY CAMERA


THE NAVY COMES THROUGH
DISH IT OUT WITH THE NAVY!
UNITED STATES WAR BONDS
WAR STAMPS
WAR BONDS AND STAMPS
On Sale
BONDS IS
WHILE YOU
PROTECT YOUR FUTURE LEARN A TRADE
CHOOSE NOW WHILE YOU CAN

A recruiting booth was in the lobby of Keith's Memorial, Boston, during the run of "The Navy Comes Through". Credit Red King, publicity director, with the idea.


LI'L ABNER
SATURDAY
YOU HAVE SEEN LI'L ABNER
TORONTO STAR DAILY & WEEKLY
Read the STAR WEEKLY
PHOTOS
FEATURES
FICTION
COMICS

The Toronto Star's comic strip on Li'l Abner got a plug in the Roxy, Cornwall, Ont., when Murray Keillor, manager, played the film of that name.

Blazing away to Glory!
"THE NAVY Comes Through"

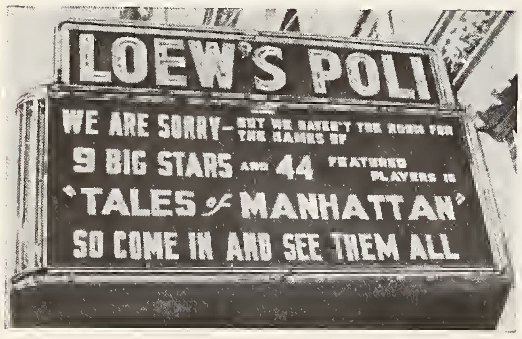
Window display in a prominent Buffalo department store was used by Earl Hubbard, publicity manager of the 20th Century theatre.

A Boston department store was persuaded by Joseph Longo, Loew publicity man, to use a window display on "Talk of the Town".

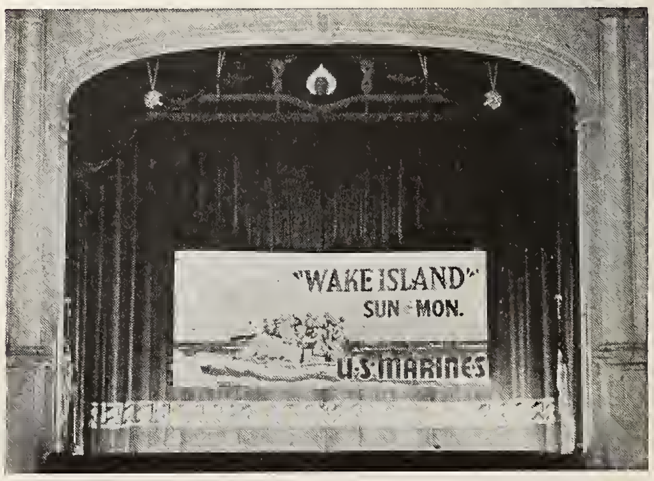
Talk of the Town

Councillor Frank L. Sennott presents a plaque commemorating the Marines' heroic stand on Wake Island to Marine Corps League Commander George de Pinto on the stage of the Central Square theatre, Cambridge, Mass. Maurice Corkery, manager of the house, arranged the presentation in connection with his engagement of "Wake Island".

Below, Norwich, Conn., was let in on the difficulties experienced by Joe Boyle in getting all the stars on his marquee.


LOEW'S POLI
WE ARE SORRY—BUT WE HAVEN'T THE ROOM FOR THE NAMES OF
9 BIG STARS AND 44 FEATURED PLAYERS IN
'TALES of MANHATTAN'
SO COME IN AND SEE THEM ALL

Below, before the show started at the Pontiac theatre, Saranac Lake, N. Y., Clayton Cornell, manager, let his audiences know that "Wake Island" was coming. The photo shows exactly how it was done.


"WAKE ISLAND"
SUN - MON.
U.S. MARINES

Radio Coverage Features "Moon and Sixpence"

Arranged by Ted Teschner at the Esquire theatre, in Toledo, for "Moon and Sixpence" was a quiz contest over WTOL, which offered a twenty-five dollar Bond as a first prize and guest tickets to runners up. Questions and answers on this popular Home Builders show gave the picture excellent representation in addition to straight plugs. A second contest for tickets was based on movie titles containing the same number of letters as the picture; the contest continuing throughout the week. Courtesy spot announcements worked into established programs starting three days ahead.

Displays were planted in the main library and fourteen branches; bookmarks distributed by the library system and numerous windows promoted. Newspaper coverage included art break in the woman's section; art and reader currently in 20 papers within a radius of 50 miles of the city and an advance story by Lucius Beebe in the Toledo *Times*.

Animated Lobby Display Sells "You Were Never Lovelier"

An animated lobby display which proved an attractor for Les Pollock's opening of "You Were Never Lovelier" at Loew's theatre, in Rochester, consisted of a nine and one-half foot high setpiece on a cylinder base of Rita Hayworth and Fred Astaire in a dancing pose. A juke box in the lobby played hit tunes from the picture as well as Xavier Cugat recordings.

A contest was planted in the Rochester *Sun* on the naming of four dancing partners with whom Fred Astaire has played in previous pictures; guest tickets were awarded here. Two windows at a local music shop were promoted featuring sheet music and records, while one of the five and dime stores which was celebrating the opening of its new record department also tied in. Numerous cooperative ads were landed, including coiffures, hats, dresses and furs.

Fisher's Aviation Contest Aids "Flying Tigers" Date

Open to all boys and girls under the age of eighteen was Ed Fisher's aviation contest in connection with "Flying Tigers" at Loew's State, in Cleveland. Running three days in succession in the daily was a jigsaw puzzle, with the children invited to correctly assemble the parts of planes. Fifty dollars in War Stamps and a Bond were awarded in addition to ten tickets to see the picture. Followup was also run in the paper with the announcements of winners and plug for the picture.

Collection of Dutch Shoes Sells "Seven Sweethearts"

Joseph S. Boyle, reporting on the engagement of "Seven Sweethearts" at the Poli-Broadway, in Norwich, Conn., says his assistant, Matilda Pysyk, constructed a novel lobby display ahead of the date. A small display case was placed on the table in the lobby, the background of which featured scene stills; in the case were several miniature pairs of wooden shoes, following a sequence in the picture which was devoted to Dutch shoes.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ROAD TO MOROCCO (Paramount): This is a comedy, so all selling should be along comedy lines. Any attempt to tie up the title with current events in Morocco, which is an excellent idea, must be accompanied by copy to sell the comedy lest the public perchance think that the picture deals with the current invasion. For the lobby a novel twist on the old laugh meter idea is suggested. Wheels, gears and debris can be littered around the bottom and copy can read: "Bell rung and sprung by 'Road to Morocco' ". Reminders of the previous "Road" pictures would be appropriate, since they were successful, and this is a logical follow-up for them. On display board, surmounted by a "Stop, Look and Roar" sign, stills can be arranged with correlated lines underneath. To add to the proper atmosphere in the theatre, you can drape your house staff in Arab costumes with the girls wearing veils, etc. Turbans and fezzes are easy to make out of cardboard. There is a fourday contest in which various previous Hope pictures must be identified, together with the songs from them. There is also a one or more days' newspaper contest in which certain streets, for instance those between the theatre and the newspaper office, are called "Road to Morocco". One of your staff, dressed in a burnoose, travels this route and anyone who taps him with a copy of the newspaper gets a pair of guest tickets. Alternatively this can be run by the newspaper, with a reporter asking passersby if they are on the "Road to Morocco". If the answer is affirmative, the statement in the current day's newspaper can be produced for evidence; the reporter awards them the free tickets. Because Dorothy Lamour wears a turban in several scenes, of which stills ar available, tieups can be made with milliners, using the line: "We found these terrific turban toppers on the 'Road to Morocco' ". A beige outfit can be sold with the line: "Sands on the 'Road to Morocco' inspired this color". Morocco leather and jewelry can be as easily sold. A suggestion is made that drinking fountains be tagged with appropriate copy about the film. Among other ideas are to stencil sidewalks in the vicinity of the theatre with the title; a ballyhoo, with two men and a girl all clad in burnooses and each bearing one word of the title on their backs; renaming a main street "Road to Morocco" for the run of the picture, with a prominent girl dressed as a member of a harem to perform the ceremony. Among the more novel ideas is to auction off the men, just as Hope is sold by Crosby in the picture. If the number of males is dwindling, contact a nearby Army camp and let local ladies bid for men in terms of War Bonds, their purchasers to escort them to the opening of the picture. There are several songs in the picture and they can be sold in the usual way with tieups with music stores, transcriptions on the local radio stations, getting local orchestras to play them, and stocking juke boxes with the tunes. Since Crosby and Hope are both well-known radio stars, spot announcements are indicated to precede and follow their network programs. Paramount has several radio sales aids available. There is a gag map of a coast line available with all sorts of crazy place names, in keeping with the spirit of the picture. This would be great stuff for the Sunday movie page, for a blow-up in the lobby, as a contest per suggestion in the press book and as one side of a herald with playdate, etc., on the reverse. There's another piece of art available in mat form which is useful for giveaways. With extremely elongated letters, making it look like Arabic, the herald can be read by holding the edge toward the eye. There's a series of teaser ads available which are interest-provoking, since they tie up with the two previous "Road" pictures.

Collins-Tuttle Promote Phonograph for Armymen

An excellent tieup was arranged ahead of "Springtime in the Rockies" by Kenneth Collins and Len Tuttle at the Indiana, in Indianapolis, when they promoted the local Columbia recording distributor for an electric phonograph plus an album of Harry James' recordings. Both of these were presented to Lt. C. J. Allen, press officer of the 83rd Division on stage for the men at the newly constructed Camp Atterbury. The Lieutenant, a brother officer and four enlisted men were invited to the theatre for the presentation. Advance stories were planted with all three newspapers. The stories covered the stunt and the copy included a request for patrons to augment the gift by contributing records for the men.

The Columbia distributor serviced all juke box operators with hit tunes from the picture, also inserts that carried picture and theatre credits. A large window display was promoted from a local piano store and the Canadian Pacific Railroad Company loaned the boys a large picture of Lake Louise for this display, which also included blowups of Betty Grable and John Payne. Record tieups were also effected with department stores and five and dimes.

Rosenthal Heads Scrap Drive With Big Parade, Publicity

STRAND
5 DAYS STARTING THUR OCT 29
JOHN PAYNE IN FOOTLIGHT SERENADE
GEO SANDERS IN FALCONS BROTHER
SCRAP DRIVE
STRAND FANTASY THEATRES
SANITATION

Sanitation Department trucks took part in the parade arranged by Lawrence Rosenthal, manager of the Strand, Rockville Center, N. Y., to publicize his scrap drive.

A huge parade led off the scrap matinee at the Strand theatre, Rockville Centre, N. Y., of which Lawrence Rosenthal is manager. Larry enlisted the cooperation of the entire town in his parade. Among those who marched were the Maritime Brigade Band, Police and Fire Departments, American Legion and Veterans of Foreign Wars and Auxiliaries, Air Raid Wardens, Civilian Defense units, South Side High School band, Girl Scouts, Boy Scouts, Cub Scouts and Sea Scouts, Red Cross mobile unit, American Women's Voluntary Services and Sanitation Department trucks.

All these groups marched approximately a mile and a half, finishing up in front of the Strand.

Scrap metal in any quantity served as admission ticket to the Strand and Fantasy theatres that day. Special tickets were issued to anyone who brought in scrap, so that the metal could be brought to the theatres' scrap piles within ten days preceding the show and the parade.

Larry obtained publicity in the local papers as well as the county daily. The many organizations participating in the parade insured him additional blurbs as one vied with another in announcing their participation. The event even made *The New York Times,* quite a feat for an out of town theatre.

Clever heralds with three columns headed "metal—rubber—fabric" with the list of items in each category were distributed by five schools. A plug for the scrap show was on the bottom.

Pictures and stories about the parade appeared in the Saturday and Sunday papers within many miles of Rockville Centre.

Five Tons of Scrap Collected by Fretwell

Reported as one of the most successful good-will matinees ever held in Clifton Forge, Va., was the metal and rubber matinee held recently by Jack Fretwell at the Masonic theatre at which an aggregation of five tons was collected. The local newspaper carried two stories prior to the show and one as a follow-up, all front page stuff.

Station MJWA in nearby Covington, carried several 100 word announcements with credits several days in advance and announcements were made from the broadcasting stand at the local high school football game, which was covered by the radio station, too. All city and nearby county schools carried the message four days ahead, while announcements were made from the theatre stage during the breaks on all night shows one week prior to the matinee.

State Council of Defense Runs Scrap Show for Joe Boyle

In cooperation with the salvage committee of Norwich, Conn., Joe Boyle at the Poli Broadway presented a kiddie scrap show on a recent Saturday morning. The program consisted of a thrilling western feature and added cartoons and featurettes. Admission to the show was the presentation by any child of ten pounds of scrap metal for the war effort. The local committee provided trucks for the removal of the collection.

Sponsored by the State Council of Defense was a special show held at the theatre for children, which opened with the showing of picture depicting actual bombings photographed in England and showing exactly what may be expected if a bombing should take place here. The papers came through with stories on the show.

SUN MON
WALLACE BEERY
JACKASS MAIL
MEN OF TEXAS
AND
UNITED WE STAN

Three thousand pounds of scrap were collected at the Heart theatre, Hartford, Mich. Lillian V. Pennell, owner and manager, is at the left. Kern Diggens, Commander of the Hartford American Legion Post is the man on the right. Proceeds of the scrap were given to the Legion to send a Christmas gift to each Hartford boy in the service.

RIVOLI OFFICE BLDG
BOUQUET
AXIS PARTNERS
KIDS
LACROSSE

By the LaCrosse Tribune

William Freise at the Rivoli, La Crosse, Wis., put a sign atop his scrap pile after the collection. That's Bill on the left adding a box of discarded material. Nearly three tons was collected.

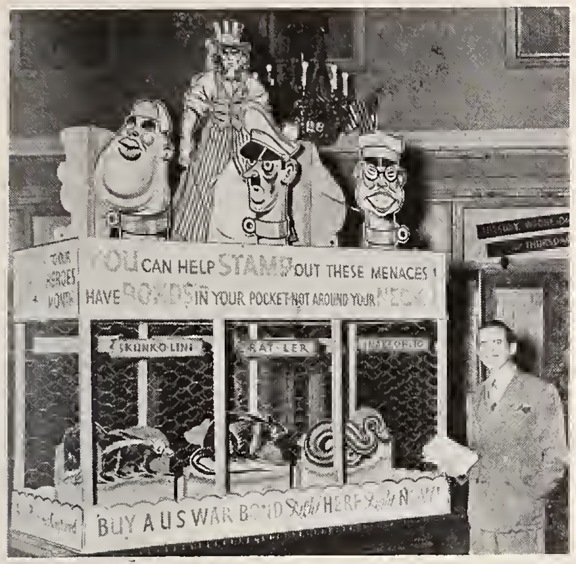
Theatre Grill Removal Gets Newspaper Breaks

When the RKO Albee theatre, in Providence recently donated its outside grills from the theatre's elevator doors to the local scrap drive, Bill Morton arranged for a photographer from one of the dailies to come up and take pictures of the chief engineer dismantling the doors. This was good for a story with art.

Engel Hosts School Children

Approximately 3,000 grade students of Plains, Pa. were guests at special shows held by Owner Joe Engel of the Plains theatre in appreciation of their work during the scrap metal campaign when the Plains schools won the top prize for schools in the region.

STUNTS SPUR BOND SALES


YOU CAN HELP STAMP OUT THESE MENACES
HAVE BONDS IN YOUR POCKET-NOT AROUND YOUR NECK
SKONKO-LINI
RAT-LER
BUY A US WAR BOND HERE NOW

Artie Cohn of the Roosevelt, in Philadelphia, stands besides his eye-arresting display in the lobby.

Becker and Sadoff Honor Local Hero with Memorial Week

A special memorial week to honor Commander John M. Bermingham, who was killed in action at Port Darwin, Australia, was held by Charles Becker and David D. Sadoff of the Austin theatre, Kew Gardens, L. I. Commander Bermingham was a resident of Kew Gardens.

A trailer was run on the screen reading, "Special memorial week. Honor Kew Gardens' own hero, Commander John M. Bermingham. Killed in action, Feb., 1942, Port Darwin, Australia. Buy War Bonds. Show that YOU remember."

Similar copy was used on 200 window cards and one sheets in the subway stations nearby. A forty by sixty blowup of a lead story in the *Long Island Daily Press* about Commander Bermingham's death was used in the lobby; another big display with copy about the Memorial Week was used in the lobby, too.

Photographs of the Commander's two children purchasing War Bonds in the lobby of the Austin were dispatched to New York newspapers, which reprinted them. Mrs. Bermingham, widow of the Commander, herself purchased a $1,000 War Bonds and others for her children.

Bond Certificates Issued In Memory of Servicemen

Throughout the month of September, Richard Peffley city manager for the Kentucky and State theatres, in Danville, Ky. issued certificates to each purchaser of a Bond at his theatre. Folks were asked to display the certificates either in their places of business or in homes.

The copy on the certificate read: "A Salute to Our Heroes. This is to certify that John Doe has purchased a $1000. Bond this first day of September, in memory of Pvt. Elmer Jones, who is in the United States Marines and is giving his all in this war to make this country a safer place to live. Buy a Bond to Honor Every Mother's Son in the Service. Courtesy Kentucky Theatre, Danville, Ky."

Bond Campaign In Syracuse Sells $606,670

A publicity campaign the like of which had never been seen in Syracuse was put on by the theatre men of the city for the War Bond drive. Frank Murphy, manager of Loew's, was in charge of the publicity for the whole drive. There were so many things done that it would require far more space than we have available to detail them all.

Among the outstanding ideas was Frank's own theatre front which had a sign out reading, "Big sale today! $25.000 War Bonds for only $18.75." The 32 theatres in Syracuse sold $606,670 in Bonds during the month with practically every known type of publicity, advertising and exploitation being employed and many new ones being utilized as well.

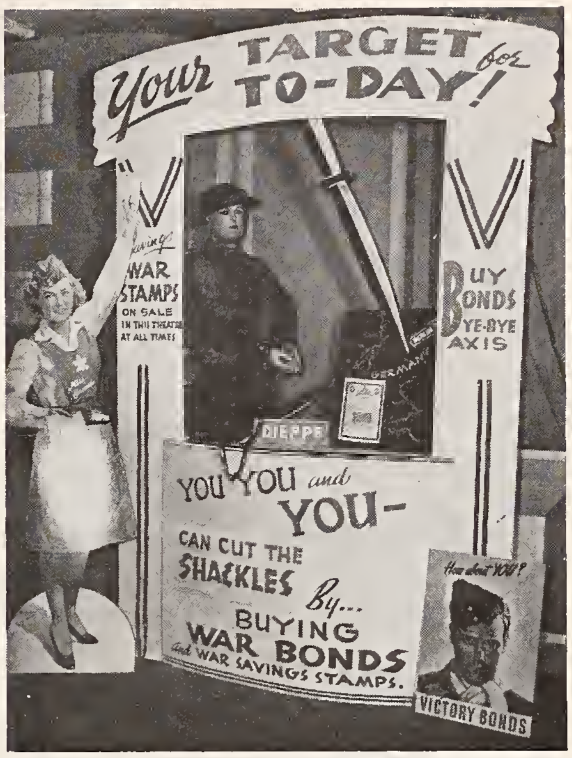
A public hanging of Hitler, Hirohito and Mussolini was held in one of the principal downtown squares. The privilege of hanging the three dictators was auctioned with the one offering to buy the biggest War Bond being awarded the honor. Three coffins were ready for the dictators and the privilege of nailing them was also auctioned off. On the same day, a special luncheon of the Kiwanis Club was held.

War Mothers Nights were held at several theatres with the local mothers who had sons in the service honored on the stage. So successful was this idea that it was extended to War Sweetheart's Night.

Various organizations held their own "Nights" in cooperation with the theatres at which they sold War Bonds and Stamps. These groups included Kiwanis, Rotary Club, F. & A. M., B.P.O.E., Boy Scouts and similar groups. Charles Laughton and Ann Rutherford came to Syracuse and attended a rally at which thousands of dollars worth of War Bonds were sold.

Shell Out FOR VICTORY
There is no rationing of
VICTORY BONDS
Don't stop half way.
dig down right to the
toe of that old sock.
HELP Secure YOUR Security!

The Hallowe'en season was tied in with Canada's Third Victory Loan by Allan Easson at the Oakwood theatre, Toronto.


Your TARGET for TO-DAY!
Buy Savings WAR STAMPS ON SALE IN THIS THEATRE AT ALL TIMES
BUY BONDS BYE-BYE AXIS
DIEPPE
GERMANY
YOU YOU and YOU-
CAN CUT THE SHACKLES By...
BUYING WAR BONDS And WAR SAVINGS STAMPS.
How about YOU?
VICTORY BONDS

Following announcement by the Germans that they would shackle the Canadians taken prisoners in the Dieppe raid, Max Phillips, manager of the Regent Theatre, Sudbury, Ontario, Canada, erected this outstanding display urging the purchase of War Bonds.

There was a Junior Commando show at the Loew theatre with official certificates awarded to the kids as they brought in their Bond pledges or certificates. Peg Kimball, Loew's organist, ran a Community Sing for the kids at this special show which consisted of short subjects.

The Bondmobile visited Syracuse and besides the usual stuff, a boy was photographed punching Der Fuehrer's face. A comely young lady was photographed giving a Bronx cheer to the three dictators as they sat in the back of the car.

During the month of the drive, photographs of the participating theatre managers were published in the paper and even thumbnail sketches appeared in the Sunday *Post-Standard.*

Throughout the period all theatres underlined their ads with appeals to buy War Bonds and Stamps at the box offices or special booths set up for the purpose.

Parents of Prisoner Open Bond Sales

A patriotic demonstration staged at the Jefferson theatre, Lafayette, Ala. centered about Tom Maine's campaign for the sale of a pursuit plane costing $62,000. A dramatic note was struck by the purchase of the first Bond of the evening by a local couple whose son is a prisoner in Japanese hands. The local newspaper covered the event with stories, building up the show well in advance. Maine reports that the total sales for the month were in excess of $90,000.

FORTNIGHT'S 39 LEADING SHOWMEN

Below are listed the names of the 39 showmen whose campaigns, sent to the Round Table within the past two weeks, have been outstanding. All will be considered in the last Quarter's judging for the Quigley Awards.

DON ALLDRITT
Watson, Salina, Kan.

A. DON ALLEN
Capitol, Davenport, Ia.

JAMES A. CAREY
Hiway, York, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

KEN COLLINS
LEN TUTTLE
Indiana, Indianapolis, Ind.

MARLOWE CONNER
Capitol, Madison, Wis.

MAURICE CORKERY
Central Sq., Cambridge, Mass.

CLAYTON S. CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
State, Houston, Tex.

TOM DI LORENZO
New Paltz, New Paltz, N. Y.

ALLAN EASSON
Oakwood, Toronto, Can.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED F. FISHER
Loew's, Cleveland, Ohio

ED FITZPATRICK
Poli, Waterbury, Conn.

S. G. GILLESPIE
Elgin, Ottawa, Can.

HERB GRAEFE
Wis. Rapids Theatres
Wisconsin Rapids, Wis.

JACK HAMILTON
Apex, Washington, D. C.

ERVIN JANOT
Rex, Sheboygan, Wis.

MURRAY KEILLOR
Roxy, Cornwall, Ont., Can.

JAMES KING
RKO, Boston, Mass.

TED KIRKMEYER
Paramount, Idaho Falls, Idaho

SID KLEPER
Bijou, New Haven, Conn.

LESTER KOLSTE
Van DerVaart, Sheboygan, Wis.

ARTHUR KROLICK
Century, Rochester, N. Y.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

LEO RAELSON
Farrell, Ozone Park, L. I.

H. A. ROSE
Globe, Bridgeport, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOYD F. SCOTT
Grand Holdenville, Okla.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
KEN CARTER
Manring, Middlesboro, Ky.

ARNOLD STOLTZ
Avon, Utica, N. Y.

TED TESCHNER
Esquire, Toledo, Ohio

Feldman Enlists Radio For "Gentlemen Jim"

The four sportscasters on the local Syracuse radio stations gave Dick Feldman gratis plugs for the run of "Gentleman Jim" at the Paramount theatre. In addition twenty spot announcements were also promoted and one of the women commentators also came through with a nice plug. For his street ballyhoo, Dick has one of his ushers completely outfitted by the coach of the Syracuse University boxing teams, the lad jumping rope down the main business section with a card on his back.

Mirabito, Intercollegiate heavyweight boxing champion and a student at the University was invited to the opening showing. Black and white window cards were planted in practically all boxing clubs, libraries, gymnasiums, University boxing team rooms, bookstores, YMCA, YMHA, sports goods stores, etc.

Rose Launches "Mokey" With Teaser Campaign

Starting two weeks in advance, Harry Rose at the Globe, in Bridgeport, made folks "Mokey" conscious with teasers selling the title on stair risers, rest rooms, lobby and boxoffice with copy reading: "Have you seen Mokey?" Who is Mokey?" An easel with 30 by 40 card was used out front: "Mokey arrives in 10 days"; this was changed daily. Teasers were also used on all glass doors and the entire staff wore "Mokey" hats.

A special screening was held five days prior to the opening for representatives of the YM and YW, PTA, clergy, principals, etc. Comment cards were passed out here for advertising purposes. Teasers were run in the Personal and Lost and Found sections of the dailies three days ahead: "Have you seen Mokey? He's run away from home." For his street ballyhoo, Rose used a boy with a dog, the lad wore a cap with the title and the boy a license carrying title and address. A 15-minute broadcast was had over WNAB two days before opening with guest tickets to see the picture for answers to popular tunes.

Rose reports that Michael Piccirillo, assistant manager, aided on the campaign.

Henson's Insignia Contest

Distributed on tinted stock were heralds bearing the various insignia of Civilian Defense and used by Frank Henson for his advance on "Cairo" at Loew's theatre, in Akron, Ohio. Guest tickets went to those correctly identifying them.

Longo Hosts British Sailors

Loew's State and Orpheum Theaters in Boston, Mass., were hosts at the showing of "A Yank at Eton," the other day to several groups of British sailors whose ships were in Boston. Arrangements being completed by Joe Longo through the Union Jack Club of Boston.

Salina Stages Contest for "Seven Sweetheart" Winners

BUY A BOND
WORLD PREMIERE
METRO-GOLDWYN-MAYER'S
SEVEN SWEETHEARTS
WATSON
WED. 8:15

Seven attractive girls with "Buy War Bonds" chest banners paraded the streets of Salina, Kan., for Don Alldritts' opening of "Seven Sweethearts."

Since Salina, Kansas, was chosen as one of the seven most romantic cities in the United States, the world premiere of "Seven Sweethearts" was held at the Fox Watson theatre with Don Alldritt putting on a well-rounded campaign which landed plenty of publicity. Through the cooperation of Probate Judge Fred Joy, the seventh marriage performed by him during the week of the picture's engagement was done gratis. The Municipal band played in front of the theatre on the opening night and also marched to the theatre down the main street.

The opening night also featured the Marymount girls on the stage singing a few numbers and ending with the National Anthem. A contest was held to select the seven most beautiful sweethearts of Salina, they were guests at the premiere and at a dinner, and presented on the air from the stage. Heralds were distributed house-to-house, window cards planted and 1,000 heart-shaped announcements distributed to all candy stores for distribution with each purchase.

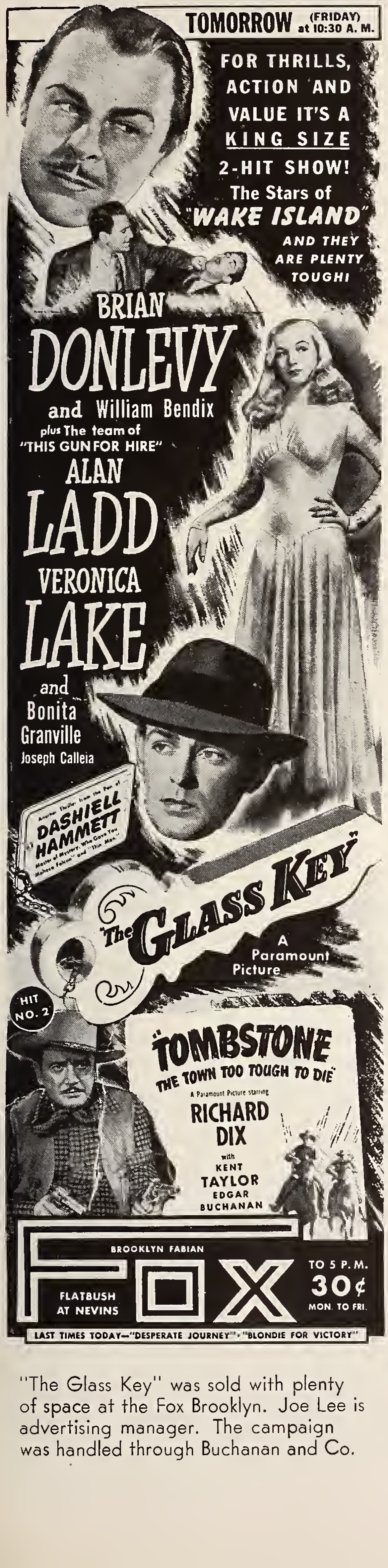
Ann Carter Personal Aids On "I Married a Witch"

In connection with the showing of "I Married a Witch" at Loew's State, in Syracuse, Frank Murphy was able to promote six-year-old Ann Carter, who is in the picture, a former Syracusan, to make a personal appearance at the theatre. A fifteen-minute radio interview was landed over WAGE, an ice-cream party was attended by children of civic officials, editors, etc., and for the stage appearance Ann plugged the picture and sang "White Cliffs of Dover." Excellent newspaper breaks were also had in connection with the child's appearance.

Features "La Cucuracha" Dance

Playing "La Cucuracha" at the RKO Albee, in Providence, Bill Morton and George French arranged to have a South American dance team appearing at a local night spot do the dance "La Cucuracha" a week in advance of the playdate of the picture. The club also gave the picture a nightly plug.

SELLING BY NEWSPAPER ADS



TOMORROW (FRIDAY) at 10:30 A. M.

FOR THRILLS, ACTION AND VALUE IT'S A KING SIZE 2-HIT SHOW! The Stars of "WAKE ISLAND" AND THEY ARE PLENTY TOUGH!

BRIAN DONLEVY and William Bendix plus The team of "THIS GUN FOR HIRE" ALAN LADD VERONICA LAKE and Bonita Granville Joseph Calleia

Another Thriller from the Pen of DASHIELL HAMMETT Master of Mystery, Who Gave You "Maltese Falcon" and "Thin Man"

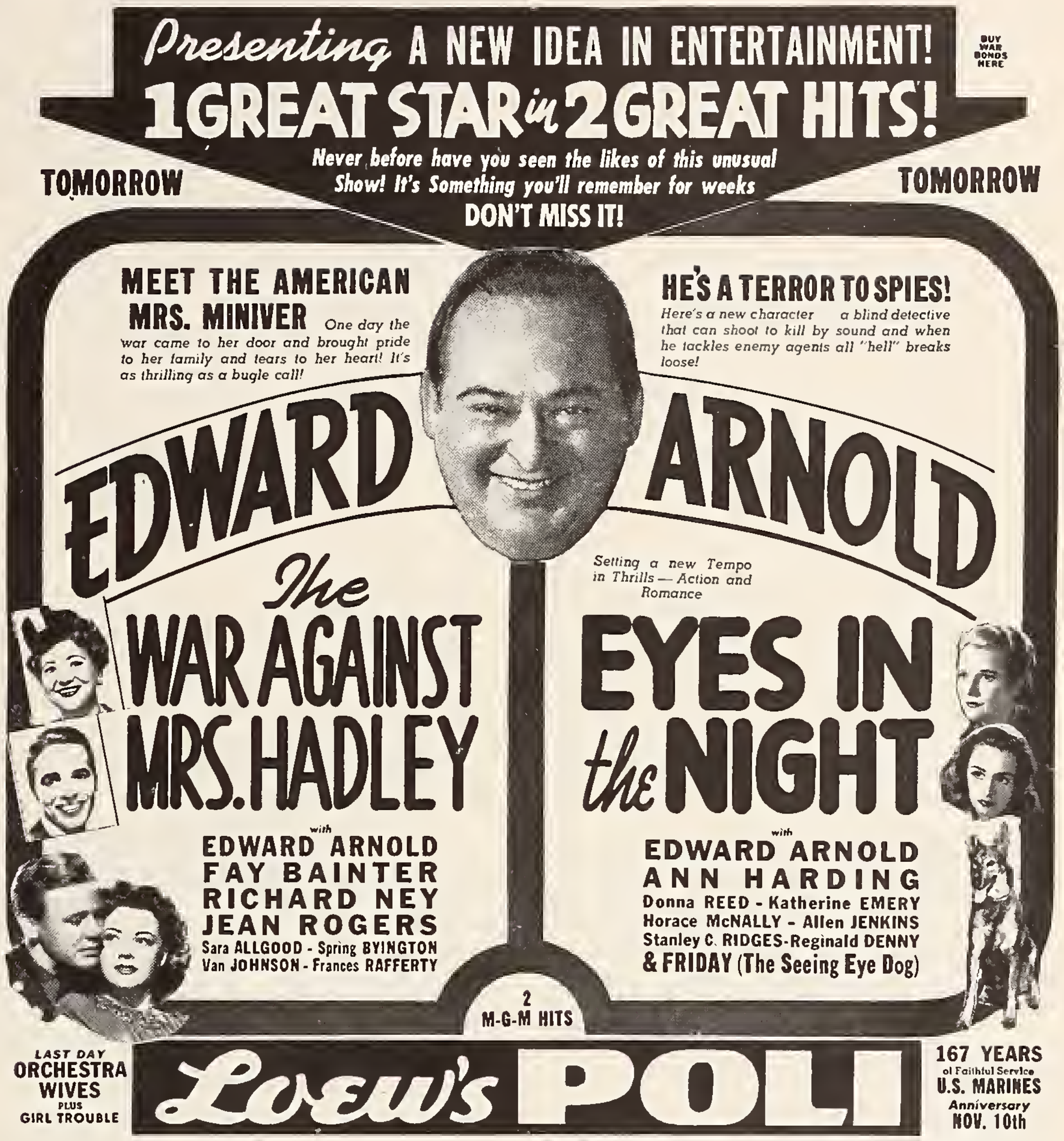
"The GLASS KEY" A Paramount Picture

HIT NO. 2 "TOMBSTONE THE TOWN TOO TOUGH TO DIE" A Paramount Picture starring RICHARD DIX with KENT TAYLOR EDGAR BUCHANAN

BROOKLYN FABIAN FOX FLATBUSH AT NEVINS TO 5 P.M. 30¢ MON. TO FRI.

LAST TIMES TODAY—"DESPERATE JOURNEY"·"BLONDIE FOR VICTORY"

"The Glass Key" was sold with plenty of space at the Fox Brooklyn. Joe Lee is advertising manager. The campaign was handled through Buchanan and Co.



Presenting A NEW IDEA IN ENTERTAINMENT! 1 GREAT STAR in 2 GREAT HITS! Never before have you seen the likes of this unusual Show! It's Something you'll remember for weeks DON'T MISS IT!

BUY WAR BONDS HERE

TOMORROW TOMORROW

MEET THE AMERICAN MRS. MINIVER One day the war came to her door and brought pride to her family and tears to her heart! It's as thrilling as a bugle call!

HE'S A TERROR TO SPIES! Here's a new character a blind detective that can shoot to kill by sound and when he tackles enemy agents all "hell" breaks loose!

EDWARD ARNOLD

Setting a new Tempo in Thrills — Action and Romance

The WAR AGAINST MRS. HADLEY with EDWARD ARNOLD FAY BAINTER RICHARD NEY JEAN ROGERS Sara ALLGOOD - Spring BYINGTON Van JOHNSON - Frances RAFFERTY

EYES IN the NIGHT with EDWARD ARNOLD ANN HARDING Donna REED - Katherine EMERY Horace McNALLY - Allen JENKINS Stanley C. RIDGES-Reginald DENNY & FRIDAY (The Seeing Eye Dog)

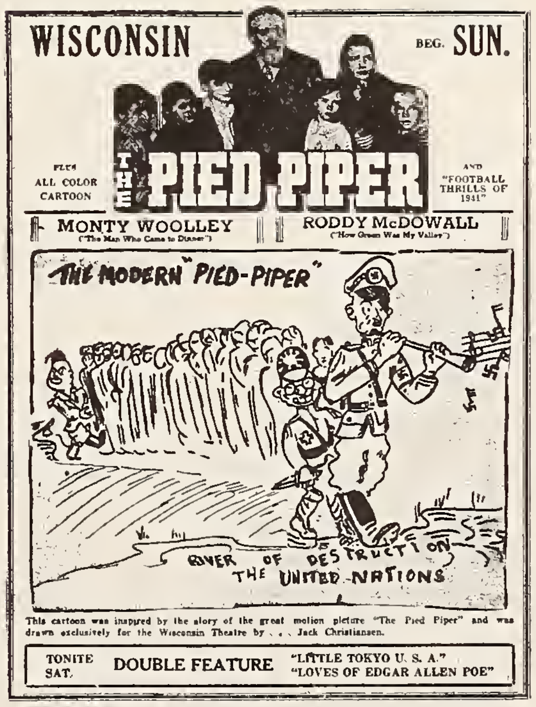
2 M-G-M HITS

LAST DAY ORCHESTRA WIVES PLUS GIRL TROUBLE

Loew's POLI

167 YEARS of Faithful Service U.S. MARINES Anniversary NOV. 10th

Faced with the unusual situation of one star in two pictures on one program, Lou Brown, advertising and publicity manager for Loew's New England Theatres, used an unusual ad to capitalize on it.



WISCONSIN BEG. SUN.

PLUS ALL COLOR CARTOON

THE PIED PIPER

AND "FOOTBALL THRILLS OF 1941"

MONTY WOOLLEY ("The Man Who Came to Dinner") RODDY McDOWALL ("How Green Was My Valley")

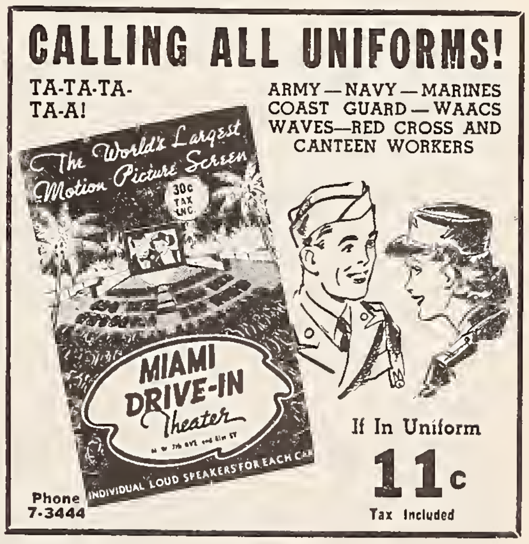
THE MODERN "PIED-PIPER"
RIVER OF DESTRUCTION
THE UNITED NATIONS

This cartoon was inspired by the story of the great motion picture "The Pied Piper" and was drawn exclusively for the Wisconsin Theatre by . . . Jack Christiansen.

TONITE SAT. DOUBLE FEATURE "LITTLE TOKYO U. S. A." "LOVES OF EDGAR ALLEN POE"

A 16-year old doorman and usher at the Wisconsin Rapids Theatres, Wisconsin Rapids, drew the cartoon in the opening day's ad used by Herbert Graefe, manager.

Milt Harris, manager of the Miami Drive-In, claims to be the first in the country to advertise free admission for WAAC's, WAVES or other service women.



CALLING ALL UNIFORMS!

TA-TA-TA-TA-A!

ARMY—NAVY—MARINES COAST GUARD—WAACS WAVES—RED CROSS AND CANTEEN WORKERS

The World's Largest Motion Picture Screen
30c TAX INC.
MIAMI DRIVE-IN Theater
INDIVIDUAL LOUD SPEAKERS FOR EACH CAR

If In Uniform 11c Tax Included

Phone 7-3444

NEWS OF NEW, OLD MEMBERS

RALPH ARMSTRONG, manager of the Newberry theatre, in Chicago, is now at the Empress theatre there.

CHARLES J. BLASSE, former manager of the Time theatre, in Jacksonville, Ill., has been transferred by the Fox-Midwest circuit to manage the Fox Plaza, in Kansas City, Mo.

MURRAY KEILLOR, former assistant manager of the Strand theatre, in Trail, B. C., is now managing the Roxy, in Cornwall, Ontario.

RALPH CRAIG has succeeded Charles Coussoule as manager of the Manos theatre, in Hollidaysburg, Pa., since Coussoule's induction in the Army.

J. C. EBERSBERGER, with the Warner theatres in Sheboygan, Wis., for the past four years has been sworn in as a recruit in the Naval Reserve. He is now at Great Lakes, Ill.

MALCOLM MILLER, former theatre critic on the Knoxville *Journal,* has been made house manager of the Tennessee theatre, in Knoxville, Tenn.

JULIUS MILGRIM was named manager of the Affiliated Star theatre, in Philadelphia, with Florence Heinberg becoming relief manager for the circuit's houses.

JOE DALTON, manager of the Lyric theatre, in Shenandoah, Pa., has been transferred to the Comerford, in Wilkes Barre, to assist William Walsh, manager.

ROBERT HUTCHISON, manager of the Madrena theatre, for the Sterling Circuit, in Seattle, has assumed the position of night manager at the Winter Garden theatre there. Hutchison is succeeded by Kenneth Baker.

JAMES KANE, assistant manager of the Hart theatre, in Wilkes Barre, Pa., has been transferred to a similar position at the Orpheum theatre.

CONGRATULATIONS

November 21st
Donald N. Fuller
Elmer W. Hecht
E. E. Bair
John M. Lehane
L. F. Eick
C. W. Mills
Edward Goodman
Terry Leung
Wilbert Brizendine
LeRoy Martin

22nd
Erving B. Conant
Earle Willbern
Harry C. Valentine

23rd
Charles P. Carroll
Jennings McDonald
Morris Epstein
Derald Hart
Harry J. Ellis
Lawrence Capillo
Fred Walton

November 24th
Elmer Holmberg
Howard Hansen
J. LaVender
Harry Karp

25th
J. A. Campion
John C. Sheridan
Louis Charninsky
Carroll T. Wilson

26th
Lonnie Wallis
Roy E. Glidewell
F. X. Storino
Albert Rocke

27th
Milton F. Honeck
Philip Rand
Joseph K. Shanahan
Walter J. Sargent
Jack Harris
Steve Rodnok, Jr.

JUNIOR SHOWMEN

BARBARA MARY—weight, seven pounds, on Wednesday, November 4th, to Mr. and Mrs. Leonard Klafta. The father is manager of the Paramount theatre in Kankakee, Ill.

Jim Embry's Career All Spent With L & J in Athens, Ga.

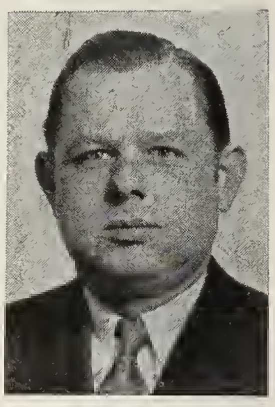
James Thomas Embry, Jr., has had his entire theatrical career right in Athens, Ga., with the Lucas and Jenkins Circuit. He was born in Milstead, Georgia, Nov. 30, 1911, and started his career at the old Colonial theatre as doorman. Later he was an usher at the Palace and the Strand and then was made assistant manager of the Palace, ace Athens house. This year he was appointed manager of the Strand.

Julius Lamm Observes Tenth Anniversary at Uptown, Clevel'd

Julius Lamm, manager of the Uptown theatre, Cleveland, for Warner Bros., last week celebrated his tenth anniversary at the house. In honor of the occasion, he booked a specially selected program, promoted a birthday cake which was on display in the lobby and decorated the theatre in a festive manner.

Julius started his career 35 years ago in legitimate theatres as an usher and candy seller. He was a partner at one time in the Paramount Publix Theatres in Illinois. He joined the Warner circuit 12 years ago as manager of the Variety theatre in Cleveland; two years afterward he was transferred to the Uptown theatre where he is today one of the best known and well liked figures in the neighborhood.

Jim Davis Rises Through Ranks With M. & P. Circuit



Round Tablers, meet Jim Davis. He is now the manager of the Ball Square theatre, Somerville, Mass., for the M. & P. Theatres Corp. Jim, to begin at the beginning, was born in Lynn, Mass., Dec. 3, 1913. After graduation from the Lynn English High School in 1932, he began his theatrical career as an usher at the Paramount theatre. He was soon transferred to the Olympia theatre and made chief usher. In 1937 he was promoted to assistant manager and assigned to the Olympia in Chelsea, Mass. Just three years ago he was transferred back to the Paramount theatre in Lynn as assistant manager where he served his apprenticeship under the guidance of Round Tabler J. J. Dempsey and recently received his latest promotion.

Willoughby Delivered Heralds Worked as Candy Boy

When he was just a kid, which was not so many years ago, Harry Willoughby served as circular boy to earn his theatre admission for the Central Park theatre, Birmingham, Ala. Then he progressed to candy boy. From that he was promoted to doorman and after serving in this post for 20 months, he was made manager of the Leeds theatre, Leeds, Ala., one of the Waters Circuit which also operated the Central Park. It is from this post that Willoughby joins the Round Table ranks.

You, too, can join

Fill out the application; managers and publicity men will receive a certificate attesting membership in the country's biggest and best known organization of showmen. Absolutely No Dues or Fees.

Just clip and send to

MANAGERS' ROUND TABLE • ROCKEFELLER CENTER • NEW YORK

Name .... *Position* ....

Theatre .... *Circuit* ....

City .... *State* ....

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

PROJECTIONIST-ASSISTANT MANAGER wanted immediately for practically new 600-seat Daw Theatre at Tappahannock, Va. $25 weekly plus bonus to start. Prefer family man or draft exempt. Write full details. This is permanent job.

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write Box 711, MOTION PICTURE HERALD.

WANTED FOR THE PANAMA CANAL: ASSISTANT Motion Picture Manager, salary $239.58 month. Must have had 5 years' experience as manager, motion picture theatre. Must be male American citizen, physically sound and, preferably under 45 years of age. Free transportation by plane from Brownsville, Texas, wages beginning date of departure from United States; also $5 per diem allowance from time of departure from home address until time of departure from States, and railroad transportation from home to Brownsville. Appointees must go to Isthmus alone. Bachelor quarters at reasonable rates available upon arrival. For particulars write "Chief of Office, The Panama Canal, Washington, D. C.," giving brief statement of training and experience.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

OPPORTUNITY

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write BOX 711, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

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NEW YORK, U. S. A.

Laura Crews, Comedienne, Dies at 62

Laura Hope Crews, character actress and comedienne, who had devoted all but six of her 62 years to stage and screen, died November 13th in Le Roy Sanitarium, New York.

Illness a month ago took her out of the cast of "Arsenic and Old Lace," in which she had been a leading performer in New York and on the road for more than a year and a half.

Miss Crews made her film debut in "Charming Sinners." Among her pictures were "The Man Who Came to Dinner," "Ever in My Heart," "The Star Maker," "The Lady with Red Hair," "The Flame of New Orleans," "The Rains Came," "The Road Back," "The Blue Bird" and "One Foot in Heaven."

She played Miss Pittypat, Scarlet O'Hara's timorous aunt in "Gone With the Wind"; Mme. Prudence in "Camille," with Greta Garbo, and Mme. Zuleika in Robert Sherwood's "Idiot's Delight." She also was popular in the radio field.

Born in San Francisco in 1880, the daughter of a member of the old California Stock Company, Miss Crews grew up in the theatre. She made her debut when only four years old in "Bootle's Baby" at Woodward's Garden in San Francisco. She appeared in innumerable stage plays.

Sidney Fox, Actress

Sidney Fox, 31, former screen actress, was found dead in bed November 15th by her husband, Charles Beahan, theatrical agent. Miss Fox had been in ill health for some time.

Before starting her career in motion pictures less than 12 years ago, Miss Fox studied law, modeled gowns and wrote advice to the lovelorn for a chain of newspapers. She was one of the 1931 Wampas Baby Stars in Hollywood and played in stock companies before receiving her first film role in "Bad Sister."

Among the pictures in which she appeared were "Strictly Dishonorable," "Once in a Lifetime," "Down to Their Last Yacht," "Don Quixote," "Nice Women."

NOTICE OF
TRADE SHOWING
20th Century-Fox's
"THE
OX-BOW
INCIDENT"
at the
S'Renco Screening Room
3143 Olive Street
St. Louis, Mo.
FRIDAY, NOVEMBER 27th
at 1 P.M.

IN NEWSREELS

MOVIETONE NEWS—No. 20, Vol. 25.—President honors Unknown Soldier at Arlington. . . . American troops train in bush and jungle. . . . Air Force general awards medals for air heroism. . . . Children's scrap helps to build cargo ship. . . . Wickard explains plan for meat rationing. . . . Movie stars do their bit for the war. . . . Iowa nips Wisconsin. . . . Mass boxing at Fort Bragg. . . . Lew Lehr.

MOVIETONE NEWS—No. 21, Vol. 25.—Mother and wife of Rickenbacker happy at rescue of World War ace. . . . American troops by plane reinforce Aussies. . . . Mrs. Colin Kelly receives DSC for hero husband. . . . Mrs. Roosevelt in London. . . . Colonel Oveta Hobby reports on trip. . . . Tank carriers launched in Virginia. . . . Glider army in training. . . . Lew Lehr. . . . Fordham vs. Boston College.

NEWS OF THE DAY—No. 218, Vol. 14.—Ceremony at Arlington Cemetery. . . . Highlights on the French situation. . . . Americans on the march from Burma's jungles to Africa's deserts. . . . Mrs. Roosevelt welcomed to England by King and Queen. . . . U. S. A. air heroes decorated. . . . Will Rogers victory ship launched. . . . Wickard explains meat rationing.

NEWS OF THE DAY—No. 219, Vol. 14.—Rickenbacker rescued. . . . News of Solomons sea victory stirs nation. . . . Kaiser does it again. . . . Navy trains Negro Commandos. . . . Glider troops set for action. . . . Football.

PARAMOUNT NEWS—No. 23. — Germany scraps French armistice. . . . Petain, Darlan act for French. . . . U. S.-British continue sweep. . . . The Vichy scene. . . . President leads commemoration on Armistice Day.

PARAMOUNT NEWS—No. 24.—Chileans demand break with Axis. . . . Capt. Rickenbacker rescued. . . . Sailor repays blood bank. . . . Launch new program to convert used tires into new rubber. . . . Rebuild obsolete engines. . . . Launch warships. . . . Pacific battleground.

RKO PATHE NEWS—No. 23, Vol. 14.—President in Armistice Day speech. . . . Mrs. Roosevelt visits Britain. . . . Yanks train in Australia. . . . Film stars fly overseas for USO. . . . The S. S. Will Rogers launched. . . . Southern Red armies advance.

RKO PATHE NEWS—No. 24, Vol. 14.—Mrs. Roosevelt sees London's sights. . . . Army trains new glider troops. . . . Kaiser launches 4½-day ship. . . . Mrs. Rickenbacker thankful for husband's safety. . . . Boston fire takes heavy toll. . . . Smuts in Commons. . . . Boston College routs Fordham.

UNIVERSAL NEWSREEL—No. 136, Vol. 15.—President hails new French freedom at Arlington Cemetery. . . . Red troops drive ahead. . . . Wickard warns of need to save meat. . . . Air corps heroes get medals. . . . S. S. Will Rogers launchced. . . . Yanks train in Southwest Pacific. . . . Division adopts eagle mascot. . . . Japs paid to harvest Washington crops. . . . Coast Guard takes Danish ship. . . . Mrs. Eisenhower hears the news.

UNIVERSAL NEWSREEL—No. 137. Vol. 15.—U. S. troops transported by air to New Guinea. . . . Troops moved by gliders. . . . Kaiser shows how it's done. . . . Gen. Holcomb praises U. S. troops. . . . Michigan romps over Notre Dame. . . . Georgia Tech beats Alabama.

Louis F. Werba, Produced Plays

Louis F. Werba, theatrical producer and secretary-treasurer of the Association of Theatrical Agents and Managers Union 18032, American Federation of Labor, died November 16th at his home in New York. He was 68.

Mr. Werba was widely known in the theatrical world for his road and Broadway productions. He presented such attractions as "Over the River" with Eddie Foy; "Adrienne" with Vivienne Segal; "Barnum Was Right" and "Twinkle Twinkle." He started his producing career as the manager of the old New York and Herald Square theatres. One of his earliest productions was in partnership with the late Mark Luescher.

Raymond Duport, Jr.

Raymond Duport, Jr., 13, son of Raymond Duport, formerly with Altec Service and General Register Corporation in New York, died in Houston, Tex., November 8th.

Frank Donaghue

Frank Donaghue, 52, assistant treasurer of the Parsons' theatre, Hartford, Conn., for 17 years and at one time treasurer of the old Poli there, died in Hartford November 11th.

Federal Court Upholds FCC Regulations

In a 14-page opinion, a Federal three-judge statutory court this week upheld the validity of regulations of the Federal Communications Commission which banned restrictive time contracts between networks and their affiliates and dismissed a suit of National Broadcasting Company and Columbia Broadcasting Company which sought to restrain enforcement of the regulations. The court, however, granted a stay of the regulations until the argument of an appeal to the United States supreme court or, in all events, no later than February 1, 1943.

The decision, if upheld by the supreme court, gives the FCC the power to ban contracts which tie up the time of affiliated stations to the exclusion of competing networks. The plaintiffs contend that the challenged regulations will bring dire results to the networks and force hundreds of stations off the air. The dismissed suit, pending in the Federal court for over one year, has already reached the supreme court, which reversed a previous dismissal made on jurisdictional grounds.

The opinion, written by Chief Judge Learned Hand of the United States circuit court and joined in by District Judges Henry W. Goddard and John Bright, held that the Federal Communications Act of 1934 and its predecessors gave the FCC the power to pass the regulations. The decision categorically turned down all attacks pressed by the networks in a point-by-point discussion of their arguments. The regulations are not unconstitutional as violative of free speech nor too vague for enforcement, the court said. The action of the FCC was made "after a long and painstaking investigation," the opinion declared, and could not be called "arbitrary or capricious."

Judge Hand cited Section 303 of the Communications Act of 1934 which enumerates the powers of the FCC to support its conclusion that the FCC had acted within its jurisdiction. This provision states that the Commission is to "study new uses for radio, provide for experimental uses of frequencies, and generally encourage the larger and more effective use of radio in the public interests. We can see no reason for confining the last clause to scientific or engineering problems; the purpose is apparent to give the Commission the power to foster the industry in all appropriate ways," the court said.

The opinion also decided that the Commission has the power to prevent monopolistic or unfair trade practices by revoking the licenses of radio stations. Although bound by a court ruling on the question of monopoly, the opinion continued, if no adjudication has been made as to a specific station the FCC may so rule.

Nellie Harris Awarded Damages

Nellie Harris, widow of the author, Frank Harris, last week was awarded damages of $57,767 for the infringement of her husband's book, "Oscar Wilde, His Life and Confessions," by the former Broadway play, "Oscar Wilde." Damages of $45,449 were assessed by Special Master Joseph McGovern against Gilbert Miller, Norman Marshall and Heron Productions, Inc. Leslie and Sewall Stokes, playrights of "Oscar Wilde," were assessed $12,317.

Composer Sues Universal

Universal Pictures Company, Inc., was named defendant this week in a copyright infringement suit for an injunction and an accounting filed in Federal court by Samuel Brodsky. Plaintiff claims that his original musical composition, "Prelude in A Major," had been used without his permission in the Universal film, "Bad Lands of Dakota."

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Heart of the Golden West

(Republic)

Outdoor Special

Republic put all that money could buy into "Heart of the Golden West," Roy Rogers starring vehicle which comes under the classifications of an outdoor special and a boxoffice hit. An excellent supporting cast headed by Smiley Burnette, who is given co-star billing, an extensive and expensive investiture and everything else that makes for entertainment of western fans are the elemental factors in the film.

George "Gabby" Hayes, Bob Nolan and his Sons of the Pioneers, Ruth Terry, Walter Catlett, Paul Harvey, Edmund MacDonald, Leigh Whipper, William Haade constitute the support. And as if that weren't enough, associate producer and director Joseph Kane threw in the famous Hall Johnson Choir for good measure.

Anachronistic in spots, the story deals with the attempts of a trucker, who has a monopoly in a western area, to gouge the ranchers for carrying their cattle to the railroad. Rustlings, gun fights, personal violence, kidnaping, all occur before Rogers solves the problem by encourging the river boat company to extend its route up the river. Seven songs are used in the film—"The River Robin—Lone Buckaroo," "Night Falls on the Prairie," "Who's Gonna Help Me Sing," "Carry Me Back to Old Virginny," "I Grab My Saddle Horn and Blow," "River Chant" and "Cowboys and Indians."

A curious effect on the musical side is obtained by the blending of the Hall Johnson Negro singers with the western group.

The production is done on a grand scale, and much of the scenery is enhanced by use of sepia tinting. Earl Felton did the original screenplay.

Seen at a Republic studio projection room. Reveiwer's Rating: Excellent.—V. K.

Release date, Dec. 12, 1942. Running time, 65 min. PCA No. 8828. General audience classification.

Roy	Roy Rogers
Smiley	Smiley Burnette
Gabby	George "Gabby" Hayes

Bob Nolan and the Sons of the Pioneers, Ruth Terry, Walter Catlett, Paul Harvey, Edmund MacDonald, Leigh Whipper, William Haade and the Hall Johnson Choir.

Lucky Jordan

(Paramount)

Gangster's Number Is Called

The first featured vehicle for Alan Ladd, last season's sensation in "This Gun for Hire" and fourth among the "Stars of Tomorrow" in the *Motion Picture Herald-Fame* poll, exploits his success in gangster roles, while suggesting also that tough guys with hearts of gold can do a job for Uncle Sam. The fact that the latter is rather a privilege than a punishment is scarcely appreciated in the screen play.

Mr. Ladd is, however, given ample opportunity for inflexible toughness, playing the bigtime racketeer caught in the draft. His escape from camp with ordnance blueprints and a protesting canteen worker sets the tempo of blitz movement and occasional lagging conversation. Arriving back in town without leave, he finds his place usurped and his gang trafficking with spies. Reformation sets in when he decides the Nazis are gangsters without ethics, and brings them to justice in a commercial flower garden.

The undoubted talent of Alan Ladd deserves better material. Helen Walker, in her first big role, plays the canteen worker pleasantly. Marie McDonald, Mabel Paige and Sheldon Leonard are all competent in unsympathetic roles.

Frank Tuttle directed the film from a screenplay by Darrell Ware and Karl Tunberg, based on a Charles Leonard story. Fred Kohlmar was associate producer.

Previewed in a New York projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM

Release date, Block 3. Running time, 84 min. PCA No. 8687. Adult audience classification.

Lucky Jordan	Alan Ladd
Jill Evans	Helen Walker

Marie McDonald, Mabel Paige, Sheldon Leonard, Lloyd Corrigan, Russell Hoyt, John Wengraf, Dave Willock.

We Sail at Midnight

(Crown Film Unit-British M.O.I.)

Lease-Lend Propaganda

No production body in Britain has a better record in documenting the war than the Crown Film Unit itself, and this latest from the M.O.I.'s own stable is as sound a job, as technically slick, as persuasive and clear a record, as gripping in entertainment values, as any to date. Aiming to epitomise the co-operation and machinery of Lease-Lend, it tells a brief but most interesting story of one episode in that record, the obtaining and dispatch from the U. S. of an essential tank part. It carries the utmost conviction and holds interest from the first misty shot till the very last. It should be as appealing to American as to British audiences and will do much toward cementing the goodwill which exists between the two countries.

It was made, incidentally, by a Crown Film Unit team working with U. S. Government aid. Much of it was shot west of the Atlantic, and eminent officials and personalities of the Lease-Lend administration appear. Everyone in the film, from generals to dock laborers, are the men actually on the job. There is excitement in the realism, and realism in the excitement. The race against time is as stirring as any fictionized Derby, passing from Whitehall and the misty tank testing ranges to Washington and Brooklyn docks, back again across the U-boat infested Atlantic to the British port and the factory. The American atmosphere and idiom are apt—thanks probably to the collaboration of John Ford and Clifford Odets. Chick Fowler's camerawork, whether in its drama of tanks tested against a foggy British dawn, or Manhattan's skyscrapers through the steelwork of Brooklyn, is superlative.

The production's polish pleads eloquently the virtues of Anglo-American propaganda teamwork and marks the goodwill of U. S. officials and technicians toward our British film makers.

A select press audience voted the film A-1 as propaganda and filmcraft. Reviewer's Rating: Excellent.—AUBREY FLANAGAN.

Release date, not set. Running time, 27 min. General audience classification.

Outlaws of Pine Ridge

(Republic)

Brains in Action

Proof that an entertaining film can still be made on the classic Western formula is offered in this modest action series with Republic's Don "Red" Barry. The picture boasts few of the more recent adornments of Western drama. There are no cowboy ballads and no Axis spies. But reliance on the Yankee shrewdness of Barry, in addition to his clever riding and shooting, stimulates interest even if the plot permits no suspense.

It is around the turn of the century when the people of Pine Ridge are still Territorials and a professional gambler might be the reform candidate for governor. Barry rides into town in the wake of a stagecoach hold-up and forms some well-grounded suspicions about some reputable citizens. Several saloon fist fights and gun battles from ambush occur in the course of bringing them to justice.

Noah Beery does well as the sympathetic gambler and Emmett Lynn provides the comedy. Lynn Merrick appears briefly, threatening romance. William Witney directed, with Eddy White as associate producer.

Seen at the New York theatre where an early morning audience began by laughing, but reluctantly found itself interested. Reviewer's Rating: Good.—E. A. C.

Release date, October 27, 1942. Running timc, 56 min. PCA No. 8741. General audience classification.

Chips Barrett........................ Don "Red" Barry
Honest John Hollister......................Noah Bcery
Ann Hollister .... Lynn Merrick
Donald Kirke, Emmett Lynn, Francis Ford, Clayton Moore, Stanley Price, George Lewis, Forrest Taylor.

Hitler, Dead or Alive

(Charles House Productions)

Comedy in Naziland

This independent offering, produced by Ben Judell for Charles House, follows the antics of three Alcatraz alumni who want to make a "couple of quarters." The prize is the $1,000,000 reward for the capture of Der Fuehrer, which grew to $10,000,000 and then to $100,000,000 with the German exaggeration of Hitler's importance.

When the American business man who posted the price on Hitler, dead or alive, accepts the gangsters' offer, they find their experience in Milwaukee beer running decidedly helpful. Jailbreaking and hijacking are easy enough when you've done it before. Getting to Germany is, however, another matter. They achieve this with the aid of a British pilot, landing about 200 miles from Berlin. There they meet the Gestapo and demand an audience with Hitler. They meet a beautiful spy. Finally they meet the Fuehrer and shave off his mustache—which brings cheers from the audience—while the girl and pilot escape in Hitler's plane.

While action could be speeded up in some places and suspense heightened in others, direction by Nick Grinde is competent, and Ward Bond turns in a fine performance.

Previewed in Chicago. Reviewer's Rating: Good.—OSCAR LUNDY.

Release date, not set. Running time, 70 mins. General audience classification.

Steve Maschik .... War Bond
Elsa .... Dorothy Tree
Warren Hymer, Paul Fix, Russell Hicks, Feliz Basch, Bob Watson.

Nightmare

(Universal)

Melodrama Plus Nazis

Dwight Taylor, producer and scenarist, employs silences, retardings of pace and other implements outside the grooves of melodramas to give this tale of murder and espionage a style of its own. How his result will fare at the hands of audiences in general is a matter of conjecture, on the basis of a projection room screening, but the names of Diana Barrymore and Brian Donlevy at the top of the billing promise to summon plenty of customers.

The story by Philip MacDonald places an American gambler in London, bombed out and hungry, who burgles a house to obtain food and is hired by the girl who discovers him on the premises to spirit away the body of her husband, who has just been murdered in her apartment. He returns next day and finds that the body has likewise returned. As police arrive, he and she escape to Scotland by motor, and there a cousin of the girl, owner of a large estate, turns out to be engaged in Nazi activities and responsible for the London killing. Steps by which detection is accomplished and capture effected are of a kind to add interest to the main line of the story.

Previewed at studio. Reviewer's rating: Good.—W. R. W.

Release date, not set. Running time, 81 min. PCA No. 8817. General audience classification.

Leslie Stafford.............................Diana Barrymore
Dan Shane.................................Brian Donlevy
Henry Daniell, Eustace Wyatt, Arthur Shields, Gavin Muir, Stanley Logan, Ian Wolfe, Hans Conreid, John Abbott, David Clyde, Eslpeth Dudgeon, Harold DeBecker, Ivan Simpson, Keith Hitchcock, Arthur Gould-Porter.

(Review reprinted from last week's HERALD*)*

DOVER (OWI)

Victory Short

The film unit of the OWI has edited to 10 minutes the British Ministry of Information short "21 Miles" (Product Digest, page 971). With a commentary in the familiar voice of Edward R. Murrow, Columbia Broadcasting System's London correspondent, the film presents a vivid picture of the defenses and people of Dover, England. It portrays in graphic manner the will to win of the people who still live nearest the enemy and, after two years, continue to suffer almost daily pounding by bomb and shell. The film has pictorial interest and Mr. Murrow's narration is forceful.—J. S., Jr.

10 *minutes*

THE PRICE OF VICTORY (Para.)

Victory Shorts (T-2-4)

A memorable speech by Vice President Henry A. Wallace on the aims of the war is recorded on film by Paramount as the fourth in its series of Victory Shorts. It preserves the high points of the Vice President's explanation at a dinner of the Free World Association last May of why this war is a "peoples' war" and why sacrifice is necessary to win it. The emotional appeal of "A Letter From Bataan" and other Paramount war shorts is forsaken in this 14-minute production by William H. Pine for a straightforward delivery by Mr. Wallace. Footage from newsreels is used as background illustration for many of his points. The screen adaptation by Howard J. Green is a serious, and thought-provoking presentation of an important message. Audiences may well be asked to pause and listen.—J. S., JR.

Release date, December 31, 1942 14 *minutes*

CONTROL ROOM

Shell Film Unit-British M.O.I.

This is a lengthy—rather too lengthy—but very well ordered study of the machinery and functioning of local Air Raid Precautions machinery. Shot in battered Bristol, with a grimly realist background, the picture traces the pattern of communications which meet in the Control Room and shows how the various services function in a raid. Despite a lack of journalistic conciseness, and a disturbing variation in scene lighting, the study is a thorough one and does what it sets out to do.—A. F.

23 *minutes*

C. E. M. A.

Strand Film-British M.O.I.

A most attractive and cheerful little cameo epitomises the excellent if highminded work done by the Council for the Encouragement of Music and the Arts, in brightening the lives of British warworkers. The story of how touring companies present Shakespeare, and symphony orchestras enliven the luncheon hour with Tchaikowsky and Vaughan Williams, and paintings are loaned to provincial towns is told with sensibility and imagination, if an occasional patronage, and a great deal of visual and aural charm. —A. F.

17½ *minutes*

ADVANCE SYNOPSES

QUEEN OF BROADWAY

(Producers Releasing)

Drama

PRODUCER: Leon Fromkess. Directed by Sam Newfield.

PLAYERS: Rochelle Hudson, Buster Crabbe, Paul Bryar, Emmett Lynn, Donald Mayo, Isabel LaMal, Blanche Rose, Henry Hall.

SYNOPSIS

The young and attractive owner of a betting service finds her business a serious handicap when she decides to adopt a small boy. The fact that she is unmarried is another mark against her, but a friend is willing and eager to remedy that. They marry, both suspecting the other to have done it for the boy, but the child takes matters in his own hands and matters are straightened out.

LONE RIDER IN OVERLAND STAGECOACH

(Producers Releasing)

Western

PRODUCER: Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS: Bob Livingston, Al St. John, Smoky Moore, Julie Duncan, Glenn Strange, Charles King, Ted Adams, Julian Rivero, Budd Buster.

SYNOPSIS

The construction of a railroad through the territory served by a stage is a hard blow to the line, although the owner decides that fighting it is futile. When the work is seriously threatened the stage owners are, of course, suspected and must prove their innocence. A murder is chalked up against them before the culprit is discovered.

TENTING TONIGHT ON THE OLD CAMP GROUND

(Universal)

Western, with Music

PRODUCER: Oliver Drake. Directed by Lewis D. Collins.

PLAYERS: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Dennis Moore, Al Bridge.

SYNOPSIS

Another in the Johnny Mack Brown-Tex Ritter series, this features a mail rider hired by a stage coach line to lay out roads by a certain date, in order to obtain a government contract. A rival concern sabotages the efforts, and wild action ensues.

TRAIL RIDERS

(Monogram)

Western

PRODUCER: George W. Weeks. Directed by Robert Tansey.

PLAYERS: John King, David Sharpe, Max Terhune, Evelyn Finley, Kermit Maynard.

SYNOPSIS

Another in the "Range Busters" series, this film has the trio breaking up a band of robbers who pose as vigilantes. Chased out of town by the vigilantes, the three cowboys, through making friends with a girl on a neighboring ranch, discover that the town's leading citizen is the head of the ring. After a bit of action, the climax is reached in a bank holdup during which the crooks expose their hands.

LAW OF THE NORTHWEST

(Columbia)

Outdoor Action

PRODUCER: Jack Fier. Directed by William Berke.
PLAYERS: Charles Starrett, Shirley Patterson, Arthur Hunnicutt.

SYNOPSIS

Background of this outdoor picture is the building of the Alaska-U. S. highway through Canada. The right of way includes a tungsten mine and one of the facets of the plot relates the attempts of the mine owners to get out the tungsten ore before the road overtakes them.

ADVANCE SYNOPSES

and information

ASSIGNMENT IN BRITTANY

(Metro-Goldwyn-Mayer)

Espionage Drama

DIRECTOR: Jack Conway.

PLAYERS: Pierre Aumont, Susan Peters, Signe Hasso, Richard Whorf, Margaret Wycherly, Reginald Owen.

SYNOPSIS

Parachuting in France from an English plane and assuming the identity of a Frenchman lying wounded in a British hospital, a Free French spy seeks out a Nazi submarine base along the coast of the English channel. Complications ensue as he lives disguised as the native in the little village in Brittany, with the mother of the wounded man. The Nazis discover his deception, and torture him, but he is freed, and in the chase discovers the base. He manages to get the message to England. He and his new found sweetheart are rescued by Commandos who wreck the German base.

RIDE, MOUNTIE, RIDE

(Columbia)

Outdoor Action

PRODUCER: Leon Barsha. Directed by William Berke.

PLAYERS: Russell Hayden, Bob Wills, Richard Bailey, Adele Mara.

SYNOPSIS

Fur thieves, who murder trappers when they refuse to give up their pelts, occupy the attention of the Royal Northwest Mounted Police. The leader of the criminals is a trader, mayor of a small Canadian village. When Hayden, enacting the role of one of the Mounties, is broken out of the service for apparent disobedience to orders which results in the death of a fellow officer, he returns to aid the Mounties round up the gang and gain back his uniform.

CABIN IN THE SKY

(Metro-Goldwyn-Mayer)

Musical

PRODUCER: Arthur Freed. Directed by Vincente Minnelli.

PLAYERS: Eddie "Rochester" Anderson, Ethel Waters, Lena Horne, Rex Ingram, Kenneth Spencer, Louis Armstrong, Mantan Moreland, Willie Best, Oscar Polk, Duke Ellington and his Band, Hall Johnson Choir.

SYNOPSIS

This is the first all-Negro musical to be made by a major company. It is from the Broadway stage hit of the same name, and tells of the fight of the forces of good and evil over the soul of "Little Joe," (Rochester), who was cut up in a crap game. The principal action takes place in a dream sequence.

YANKS AHOY

(Roach-UA)

Comedy

PRODUCER: Fred Guiol. Directed by Kurt Neumann.

PLAYERS: William Tracy, Joe Sawyer, Marjorie Woodworth.

SYNOPSIS

Fifth in the series of stream-lined service comedies to come out of the Hal Roach plant, this episode takes Sergeants Doubleday and Ames on a troop transport bound for foreign duty. They tangle up the entire ship in more ways than one, but emerge as heroes when they maneuver the capture of a Jap submarine.

THE LONE STAR TRAIL

(Universal)

Western Melodrama

PRODUCER: Oliver Drake. Directed by Elmer Clifton.

PLAYERS: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt, Jimmy Wakley Trio.

SYNOPSIS

Texas is, of course, the terrain of this quasi-historical melodrama. The time is the period following the Civil War and the hero is a special agent of the Federal Government sent into the area to put an end to the operations of landgrabbers.

THAT NAZTY NUISANCE

(Roach-UA)

Farce

PRODUCER-DIRECTOR: Glenn Tryon.

PLAYERS: Bobby Watson, Ian Keith, Jean Porter, Johnny Arthur, Joe Devlin, Ed (Strangler) Lewis and Abe (King Kong) Cashey.

SYNOPSIS

Sequel to Hal Roach's "The Devil With Hitler," this film has as its chief figures again caricatures of Hitler, Mussolini and Hirohito. The trio attempts to make a pact with the king of a mythical kingdom, but is outwitted. It is another of the Roach Streamlined Features.

RIDIN' DOUBLE

(Monogram)

Western

PRODUCER: George W. Weeks. Directed by Robert Tansey.

PLAYERS: John King, David Sharpe, Max Terhune, Rex Lease, Julie Duncan.

SYNOPSIS

Another in the Range Busters series, the film has as its jumping off event the robbery of the Denver mint, and the murder of the leader of the robbers. The trio tracks down the gang and after much action, captures its members and recovers the money. The period is at the turn of the century.

DUBARRY WAS A LADY

(Metro-Goldwyn-Mayer)

Musical

PRODUCER: Arthur Freed. Directed by Roy Del Ruth.

PLAYERS: Lucille Ball, Red Skelton, Gene Kelly, Zero Mostel, Douglass Dumbrille, Ray Ragland, Donald Meek, Virginia O'Brien, Tommy Dorsey and his Band.

SYNOPSIS

Made in Technicolor and on the M-G-M scale, "DuBarry Was a Lady" is translated from the Broadway hit to the screen with Skelton and Miss Ball in the principal roles. The theme is expressed in the dream sequence in which various persons who work in a night club are transported, in the mind of the dopey checkroom attendant, 200 years back to the time of King Louis XV and his Mme. DuBarry.

RIDIN' DOWN THE CANYON

(Republic)

Musical Western

PRODUCER: Harry Grey. Directed by Joseph Kane.

PLAYERS: Roy Rogers, George "Gabby" Hayes, Sons of the Pioneers, Linda Hayes, James Seay, Addison Richards.

SYNOPSIS

The head of a band of rustlers uses an elaborate dude ranch as his front, and his radio program as a means of signalling his men when to stage a raid on neighboring ranches, including that of a federal experimental project. The Sons of the Pioneers and Rogers, while attempting to track down the band, are themselves arrested as the thieves, but break jail in time to round up the rustlers.

THE HUMAN COMEDY

(Metro-Goldwyn-Mayer)

Drama

DIRECTOR: Clarence Brown.

PLAYERS: Mickey Rooney, James Craig, Frank Morgan, Marsha Hunt, Fay Bainter, Donna Reed, Van Johnson, S. Z. Sakall.

SYNOPSIS

This is the much discussed picture made from the William Saroyan original, the dispute over which assumed national proportions. It is a story of a small California town, at the present time, as told through the eyes of a telegraph operator. The comings and goings, the deaths, births, and all the other things that happen in a small town are portrayed. Rooney plays the role of a messenger boy.

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

ALL STAR COMEDIES

(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3434	Tire Man, Spare My Tires (Langdon)	8-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3438	All Work and No Pay (Clyde)	7-18-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	858
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	..
4425	Ham and Yeggs (Brendel)	11-27-42	..

COLOR RHAPSODIES

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3508	Woodman Spare That Tree	8-19-42	784
	1942-43		
4501	Song of Victory	9-4-42	928
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-20-42	..

PHANTASIES CARTOONS

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3705	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	..

FABLES

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3755	The Bulldog and the Baby	7-24-42	856

COMMUNITY SING (Series 8)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3660	No. 10 (Songs of the Times)	8-5-42	708
	1942-43 (Series 7)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007

QUIZ REELS

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43 (Series 3)		
4601	Kichen Quiz No. 1	8-21-42	899

PANORAMICS

(18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	6-13-42	856
4902	Oddities (La Varre)	10-8-42	998

TOURS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974

SCREEN SNAPSHOTS (Series 21)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3860	No. 10	8-19-42	755
	1942-43 (Series 22)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998

WORLD OF SPORTS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	10-30-42	1010

KATE SMITH

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998

M-G-M

TWO REEL SPECIALS

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A-304	For the Common Defense	8-28-42	613
A-305	Mr. Blabbermouth	8-8-42	877
A-306	Keep 'Em Sailing	11-28-42	1022

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
T-322	Exotic Mexico	6-13-42	755
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	..

PETE SMITH SPECIALTIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S-370	Self Defense	7-25-42	858
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998

PASSING PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
K-385	The Incredible Stranger	6-20-42	755
K-388	Vendetta	7-18-42	813
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994
K-390	Madero of Mexico	11-28-42	1022

MINIATURES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998
M-340	Brief Interval	11-28-42	1022

OUR GANG COMEDIES

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	858
C-400	Mighty Lak a Goat	10-10-42	998
	1942-43		
C-401	Unexpected Riches	11-28-42	1022

TECHNICOLOR CARTOONS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W-350	Bats In The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	1010
W-356	Wild Honey	11-7-42	1022

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
L1-5	No. 5	8-28-42	754
L1-8	No. 8	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	..

BENCHLEY COMEDIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S1-4	Keeping In Shape	6-12-42	754
S1-5	The Men's Angle	8-14-22	950

FASCINATING JOURNEYS (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M1-2	Indian Temples	9-4-42	926

SUPERMAN COLOR CARTOONS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W1-7	Superman In Electric Earthquake	8-5-42	754
W1-8	Superman In Volcano	7-10-42	858
W1-9	Superman In Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman In Showdown	10-16-42	974
W1-12	Superman In Eleventh Hour	11-20-42	..
	1942-43		
W2-1	Superman In Destruction, Inc.	12-25-42	..

HEDDA HOPPER'S HOLLYWOOD

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Z1-4	No. 4	6-19-42	754
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950

HEADLINERS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	..

MADCAP MODELS (Color)

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
U1-5	Tulips Shall Grow	8-28-42	813
U1-6	The Little Broadcast	9-25-42	998
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010

POPEYE THE SAILOR

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
E1-9	Many Tanks	6-5-42	755
E1-10	Baby Wants a Bottleship	7-3-42	858
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	928
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	..

POPULAR SCIENCE (Color)

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
J1-5	No. 5	6-12-42	755
J1-8	No. 8	7-31-42	856
	1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010

SPEAKING OF ANIMALS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Y1-5	At the Dog Show	8-28-42	926
Y1-6	In South America	9-25-42	974

SPORTLIGHTS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
R1-11	Parachute Athletes	8-19-42	754
R1-12	Let 'Em Go Alive	7-17-42	858
R1-13	Timber Athletes	9-11-42	928
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007

QUIZ KIDS

(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Q1-8	No. 8	7-31-42	859

VICTORY SHORTS

(15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-13-42	946
T2-3	The Aldrich Family Gets into Scrap	11-17-42	..
T2-4	The Price of Victory	12-22-42	1018

RKO

MARCH OF TIME

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,111	India at War	8-5-42	714
23,112	Men In Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,105	Donald's Garden	8-12-42	754
24,106	The Sleepwalker	7-3-42	858
24,107	Donald's Gold Mine	7-24-42	856
24,108	T-Bone for Two	8-14-42	858
24,109	How to Play Baseball	9-4-42	928
24,100	The Vanishing Private	9-24-42	974
24,111	Olympic Champ	10-9-42	998
24,112	How to Swim	10-23-42	1010
24,113	Sky Trooper	11-6-52	1022

INFORMATION PLEASE

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,208	No. 8 Russell Crouse	8-19-42	787
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877
24,211	No. 11 Russell Crouse	9-11-42	974

SPORTSCOPE

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,311	Cinderella Champion	8-12-42	767
24,312	Polo Pony	7-10-42	858
24,313	Record Breakers	8-7-42	877
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022

PICTURE PEOPLE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,411	All Around Hollywood	8-19-42	787
24,412	Hollywood Starlets	7-17-42	813
24,413	Hollywood on the Hudson	8-14-42	928

EDGAR KENNEDY

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23.406	Cooks and Crooks	8-5-42	720
	1942-43		
33.401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010

LEON ERROL
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,706	Hold 'Em Jail	6-26-42	767
	1942-43		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010

RAY WHITLEY
(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,504	Range Rhythm	7-17-42	813

JAMBOREES
(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
34,201	Conquer by the Clock	10-27-42	..
34,202	Spit, Grit and Rivets		..

FAMOUS JURY TRIALS
(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	..

THIS IS AMERICA
(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	..
33,103	Men of Tomorrow	11-27-42	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2208	Guardians of the Sea	7-17-42	767
	1942-43		
3201	Along the Texas Range	10-9-42	974

MAGIC CARPET
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2108	India the Golden	8-19-42	755
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-26-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	11-28-42	1022

SPORTS REVIEWS
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-6-42	1022

TERRYTOONS (TECHNICOLOR)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2501	Neck and Neck	6-16-42	700
2502	All About Dogs	6-12-42	755
	1942-43		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	Nancy's Little Theatre	10-16-42	..
3556	The Mouse of Tomorrow	10-16-42	..
3557	Nancy in Doing Their Bit	10-30-42	..
3558	Frankenstein's Cat	11-27-42	..

TERRYTOONS (Black & White)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	..

THE WORLD TODAY
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754
	1942-43		
3401	Our Last Frontier	9-11-42	..

MARCH OF TIME
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
..	The F.B.I. Front		911
....	The Fighting French		946
....	Mr. & Mrs. America		1007

UNITED ARTISTS

WORLD IN ACTION
(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
....	Food—Weapon of Conquest	6-5-42	599
....	New Soldiers Are Tough	7-3-42	699
....	Inside Fighting Russia	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Road to Tokyo		898
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971

UNIVERSAL

COLOR CARTUNE
(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6250	Nutty Pine Cabin	8-1-42	755
6251	Ace in the Hole	6-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-12	998
7243	Air Radio Warden	12-21-42	..

SWING SYMPHONIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7232	Boogie Woogie Sioux	11-30-42	..

STRANGER THAN FICTION
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6381	Mysterious Fountain of Health	8-15-42	755
6382	Master Carver	7-6-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	..
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	..

VARIETY VIEWS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6363	Wings of Freedom	6-8-42	755
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899

MUSICALS
(Average 16 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007

PLEDGE FOR VICTORY

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
0995	Keeping Fit	10-26-42	998
	2-REEL SPECIAL		
7111	Roar, Navy Roar	12-16-42	..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7004	March On America	8-27-42	755
7006	Men of the Sky	7-25-42	856
	1942-43		
8001	A Ship is Born	10-10-42	1010
6002	Fighting Engineers	12-19-42	..

BROADWAY BREVITIES
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7111	Daughter of Rosie O'Grady	7-11-42	767
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	928
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-28-42	1007
8104	Beyond the Line of Duty	11-7-42	1010

HOLLYWOOD NOVELTIES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022

THE SPORTS PARADE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Romance and Adventure		..
8405	America's Battle of Beauty	11-21-42	..
8406	Horses, Horses, Horses!	12-12-42	..

MELODY MASTERS BANDS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
T508	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007

LOONEY TUNES CARTOONS
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7611	Hobby Horse Laffs	8-8-42	754
7612	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7616	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	12-26-42	1007

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7720	Hold the Lion, Please	6-6-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Bunny Gets the Bird	7-11-42	856
7723	Foney Fables	8-1-42	856
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	12-26-42	1007

OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Major Exchanges)

Prod. No.	Title	Rel. Date	P.D. Page
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018

U. S. TREASURY DEPT.
(Released Through National Screen)

Prod. No.	Title	Rel. Date	P.D. Page
	The New Spirit		529

WAR ACTIVITIES COMMITTEE
(Released Through 20th-Fox)

Prod. No.	Title	Rel. Date	P.D. Page
	Battle of Midway		912

BRITISH MINISTRY OF INFORMATION

Prod. No.	Title	Rel. Date	P.D. Page
	Young Veterans		971
	Commandos		971
	Yesterday Is Over Your Shoulder		971
	Musical Poster		971
	21 Miles		971
	Neighbors Under Fire		971
	Ferry Pilot		971
	Scotland Speaks		971
	Shunter Black's Night Off		971
	Troopship		971
	The Builders		971
	From the Four Corners		971
	Control Room		1018
	C. E. M. A.		1018

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
	Soviet Women (Artkino)		812
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory · (Brandon Films)		871

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SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	715
	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	809

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	764
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-42	994

SHORTS

advance synopses and information

G-MEN VS. THE BLACK DRAGON (Rep.)

Serial (282)

Spy rings and sabotage offer made-to-order situations for chapter plays, as much of the new product will attest. Republic has taken advantage of this merger of crime and patriotism in "G-Men vs. the Black Dragon." On the side of law and order and the Allied cause are a pretty British secret agent, a special investigator for the F.B.I. and a member of the Chinese secret service. Ranged against them are the members of the Black Dragon Society and their Japanese leader. The aim of the society is sabotage on a grand scale, including even the destruction of Boulder Dam, a plan thwarted by the American. But extensive damage to shipping, arms production and valuable machinery is achieved, and many thrilling escapes engineered before the final chapter.

Rod Cameron is featured as the American investigator. Roland Got plays Chang, his Chinese confederate. The leader of the Japanese society is Nino Pepitone. Constance Worth provides the romance.

The serial was directed by William Witney from an original screen play in which Ronald Davidson, William Lively, Joseph O'Donnell and Joseph Poland all had a hand. W. J. O'Sullivan was associate producer.

Release date, January 2, 1943 15 *episodes*

SO YOU WANT TO GIVE UP SMOKING (WB)

Hollywood Novelty (8302)

With the new year and attendant resolutions drawing near, this short takes up the perennial question of smoking. Joe MacDoakes is full of good intentions and even answers an advertisement promising to eliminate the habit. After supreme effort and concentration he breaks the hold of cigarettes, but turns to a substitute which leaves him no better off.

Release date, November 14, 1942 10 *minutes*

SKY TROOPER (RKO)

Walt Disney (24,113)

Donald Duck is dreaming of flying while on K. P. duty and arouses the Sergeant's ire by peeling his hat. The top kick decrees he shall fly and bail out as well. Both of them soar through the air relying on the one parachute while trying to pass a bomb to the other. They land in a building marked "Headquarters," and Donald goes back to his old chores.

Release date, November 6, 1942 7 *minutes*

THE DAFFY DUCKAROO (WB)

Looney Tune (8602)

Daffy Duck is seen in a new role, the singing cowboy of western drama. Feeling himself only a celluloid hero, he sets out for the West to convince himself of its rugged virtues. He is not disappointed. In fact, after tangling with a gay group of Redskins, he is quite reconciled to the West Coast where wolves wear pants.

Release date, October 24, 1942 7 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 1020-1021

GAY RIO (20th-Fox)

Magic Carpet (3155)

Rio de Janiero, the second city in South America and capital of sprawling Brazil, has been caught by the Technicolor camera in this newest 20th Century-Fox travel release. The tour of places famed for their beauty and historical significance is lightened by a description of the carnival for which Brazilians lay aside their normal pursuits and enter whole-heartedly into the festive spirit.

Release date, November 28, 1942 9 *minutes*

NEPTUNE'S DAUGHTERS (20th-Fox)

Sports Reviews (3351)

This sports release filmed in color, offers a nostalgic glimpse of the Florida winter which is, for many, another war casualty. Against a background of warm sunshine and green palms the camera follows a group of pretty and talented young ladies displaying their aquatic prowess. Commentary is supplied by Ed Thorgersen.

Release date, November 6, 1942 9 *minutes*

MADERO OF MEXICO (MGM)

Passing Parade (K-390)

John Nesbitt's new one-reel short tells the story of a brief period in the history of Mexico. It is the story principally of Francisco Madero who led the people in a fight for democracy in spite of his aristocratic heritage, and died at the hands of his former friends who staged a counter-revolution. But the death of Madero impressed his message firmly on the consciousness of people.

Release date, November 28, 1942 10 *minutes*

BRIEF INTERVAL (MGM)

Miniature (M-340)

Carey Wilson poses an interesting and unanswerable question in this story of the Lockwood family. The father is a famous surgeon and his two sons are successful as surgeon and pianist. A motor accident on a country road injures all but the young doctor. The father finds himself without the strength to attend to his son, and the young doctor takes over to find himself inexplicably equipped with his father's skill for the duration of the operation. He completes it to find his father dead.

Release date, November 28, 1942 10 *minutes*

RAY McKINLEY AND HIS ORCHESTRA (RKO)

Jamborees (34,403)

Ray McKinley's band features red-hot drumming in a streamlined arrangement of "St. Louis Blues," with a vocal chorus by the leader himself. Imogene Lynn sings "Big Boy" and the band gives out with "Yank, Yankee Doodle" and "Jive Bomber." The latter is graphically termed a "jazz poem."

Release date, October 30, 1942 8 *minutes*

THE RIGHT TIMING (WB)

Sports Parade (8403)

This short subject illustrates the value of timing in all forms of athletics and in military maneuvers. Students at the University of Southern California take part in the demonstration as their coaches point out the precision timing which makes for success.

Release date, October 31, 1942 10 *minutes*

KEEP 'EM SAILING (MGM)

Special (*A-306*)

The crime is that constant threat to our war effort—sabotage. The specific object of the spy ring is our merchant shipping, carrying vital materials to fighting men overseas. A young F.B.I. investigator worms his way into the group and, having acquired the information he sought, fights his way out.

Release date, November 28, 1942 9 *minutes*

WINTER SETTING (RKO)

Sportscope (34,303)

King Winter's Court, in the Sawtooth Mountains of Idaho, provides the setting for a scenic action short. Bob-sledding is followed by swimming in a heated pool. Then Hans Johnson gives an exhibition of fancy skating with several of his pupils, presenting an arctic ballet starring 17-year-old Betty Lee Bennett.

Release date, November 6, 1942 8 *minutes*

UNEXPECTED RICHES (MGM)

Our Gang (1942-43)

Promises of the fabulous treasure of Captain Kidd tempt Our Gang to unusual activity. They agree, in fact, to take over Kenneth's digging chore on the basis of a mysterious map. The map was Kenneth's own idea for enlisting willing helpers, as they discover when dreams of untold riches are settled for $1.50.

Release date, November 28, 1942 11 *minutes*

WILD HONEY (MGM)

Color Cartoon (*W-356*)

Barney Bear enters the forest for honey, armed with a Bee Detector and a book of instructions. His lure is a mechanical Queen Bee, but the trick works only as long as the motor runs. Then the chagrined bees return and Barney goes down in stinging defeat.

Release date, November 7, 1942 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 1020-1021.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on page 1008.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ACROSS the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
(formerly Once Upon a Thursday)									
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	....	....	...	871	...
Andy Hardy's Double Life	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
(formerly Andy Hardy Steps Out)									
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Nov. 27,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	...	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	....	...	1019	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
(formerly Day Will Dawn)									
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	....	....	..	...	...
Battle Cry of China (Reissue)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
(formerly Kukan)									
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
(formerly Love and Kisses, Caroline)									
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	....	....	...	...	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	.
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645		756
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	....	...	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	...	.....		936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...
Chetnik!	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
China Girl	20th-Fox		George Montgomery-Gene Tierney	Not Set		....		872	...
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	.	...
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Not Set	....	....	...	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	...	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	..	...
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	....	...	1019	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	...	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	7022	Jane Frazee-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	...	756
Great Gildersleeve, The	RKO	....	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	....	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923		...
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 12,'42	65m	Nov. 21,'42	1017	...	...

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He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	986	...
•Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
How Do You Do?	Col.	....	Jinx Falkenberg-Bert Gordon	Not Set	....	....	...	986	...
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	....	...	1019	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 8,'42	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	...
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
•In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
•Inside the Law	PRC	218	Wallace Ford	May 8,'42	62m	Sept. 26,'42	922	613	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
•In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
•It Happened In Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	...	...	...
•Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 15,'42	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
•Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	984
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	947
Junior Army	Col.	....	Freddie Bartholomew-Billy Halop	Nov. 26,'42	....	....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
•Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
•Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538	...	795
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	....	....	...	...	...
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	....	...	1018	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
•Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	962	...
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	....	...	...	...
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Not Set	....	....	...	1018	...
•Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
•MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
•Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
•Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
•Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	984
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
•Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	...	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	....	...	...	...
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	....	...	995	...
•Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
Meanest Man in the World	20th-Fox	...	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	
•Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
•Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
•Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...

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●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	984
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	....	....	...	...	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Not Set	....	....	...	1009	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	....	....	...	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	116m	Nov. 7,'42	1007	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Not Set	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	....	....	...	...	...
Over My Dead Body	20th-Fox	....	Milton Berle-Mary Beth Hughes	Not Set	....	....	...	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Pacific Task Force (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	....	....	...	...	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	....	...	...	...
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Nov. 27,'42	....	....	...	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set		....	...	986	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...		
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set		....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
QUEEN of Broadway	PRC	....	Rochelle Hudson-Buster Crabbe	Not Set	......	....	...	1018	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	....	....	...	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	....	....	...	796	...
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
●Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
●Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	....	....	...	983	...
Ride, Mountie, Ride	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1019	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1019	...
Ridin' Down the Canyon	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	....	....	...	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
●Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	..
●Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
●SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
●Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Not Set	....	....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
●She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
●Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
●Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	984
●Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	.
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
●Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
●Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
●Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	..	...
Street of Chance	Para.		Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
●Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
●Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
●Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
●Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947
●Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Not Set	....	....	...	1018	...
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	....	...	1009	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	....	Lloyd Nolan-Mary Beth Hughes	Not Set	....	....	...	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	....	....	...	...	...
●Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	984
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1018	...
Traitor Within, The	Rep.	....	Don Barry-Jean Parker	Not Set	....	....	...	983	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
●Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Dec. 3,'42	....	....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	....	...	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	....	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
●Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
●Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	....	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	...
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	....	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'42	126m	June 6,'42	903	674	984
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
●You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	....	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 1008.

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REVIEWS

(In Product Digest)

- Casablanca
- Random Harvest
- Mashenka
- Overland to Deadwood
- Queen of Broadway
- The Payoff
- Squadron Leader X

Independents offer to yield duals for "a free market"

New British Quota lowers Requirements for U. S.

OWI writes new Prescriptions for Hollywood Treatments

Donald Nelson Cites Round Table Scrap Campaign

VOL. 149, NO. 9 NOVEMBER 28, 1942

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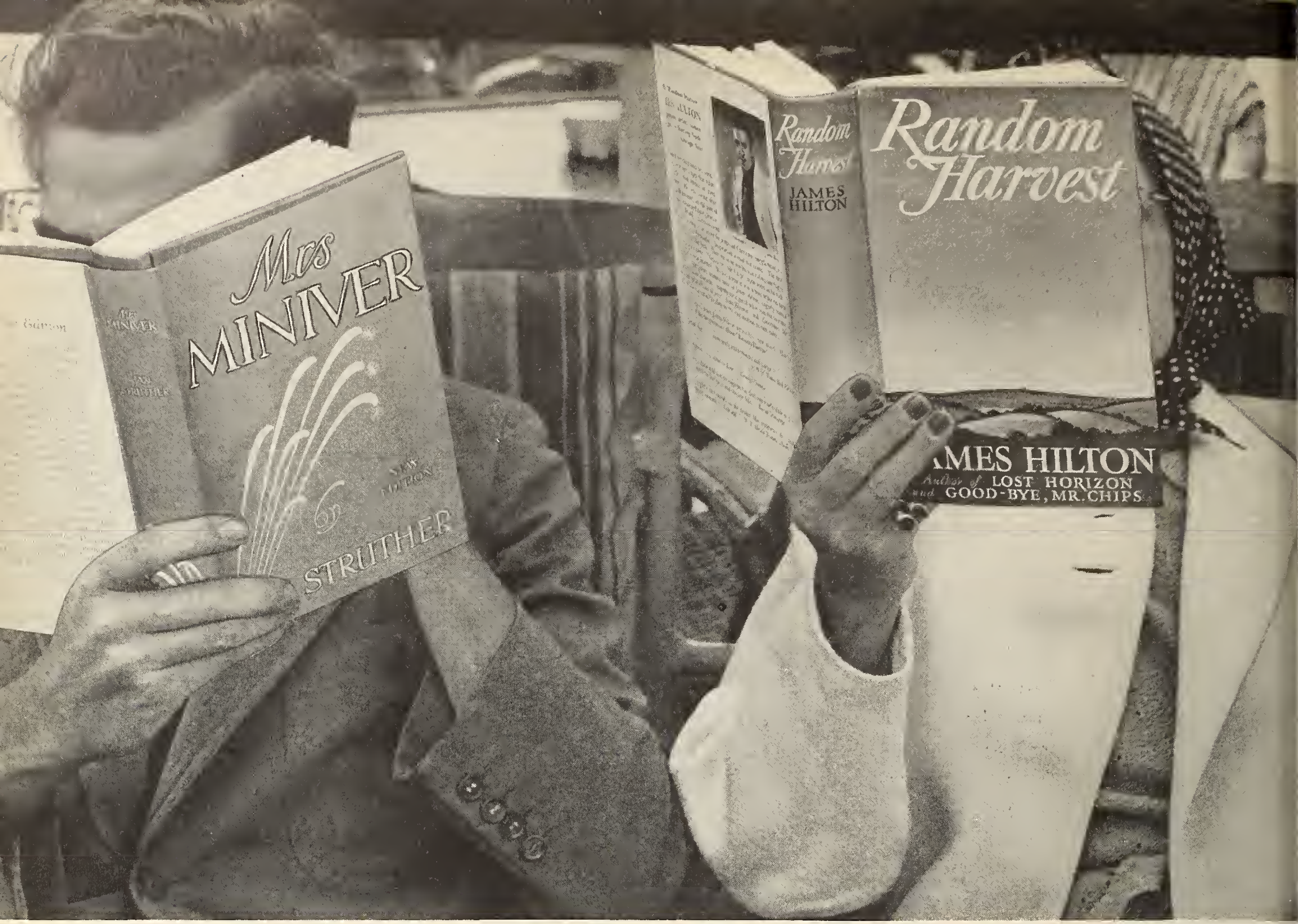
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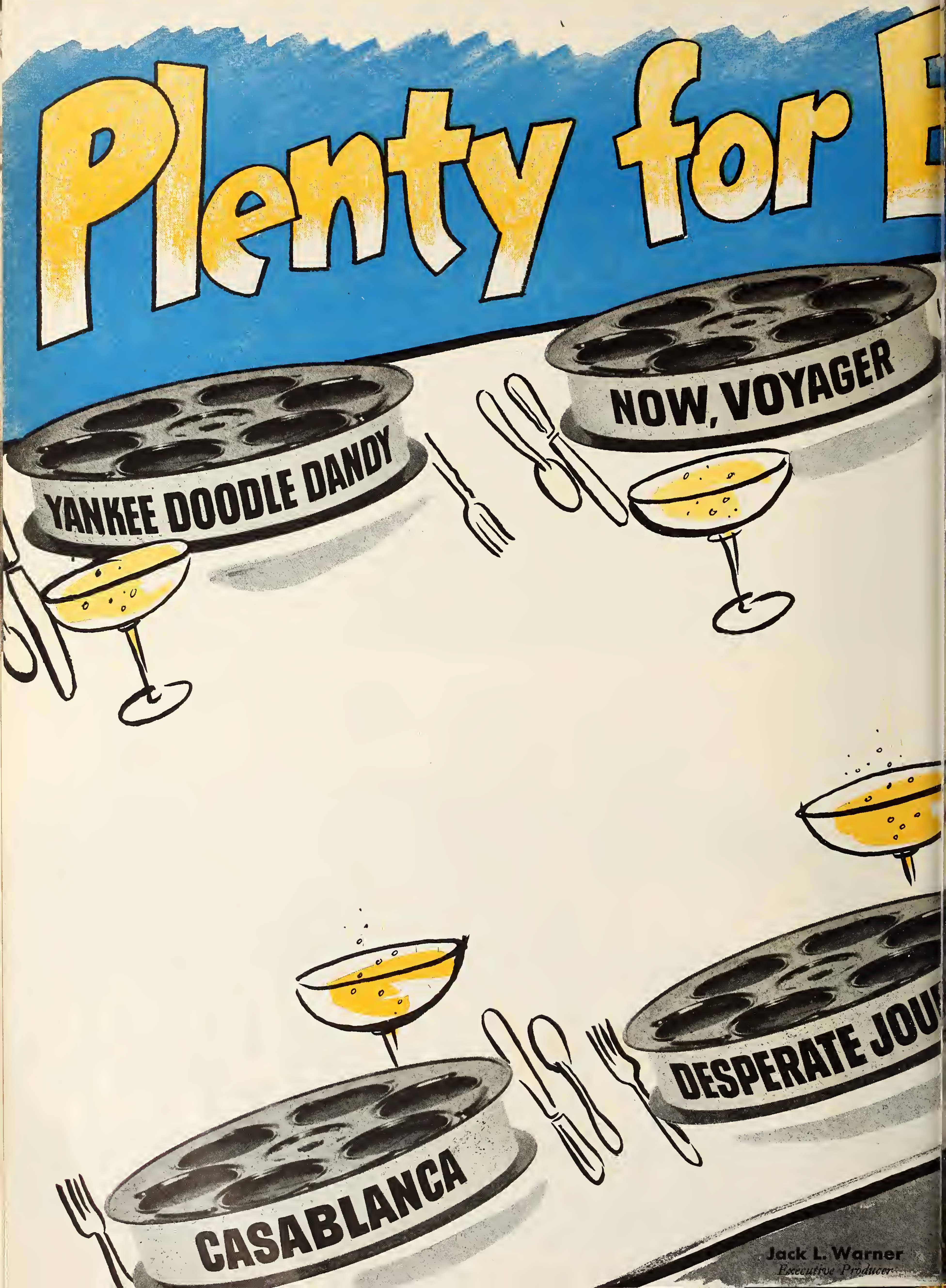
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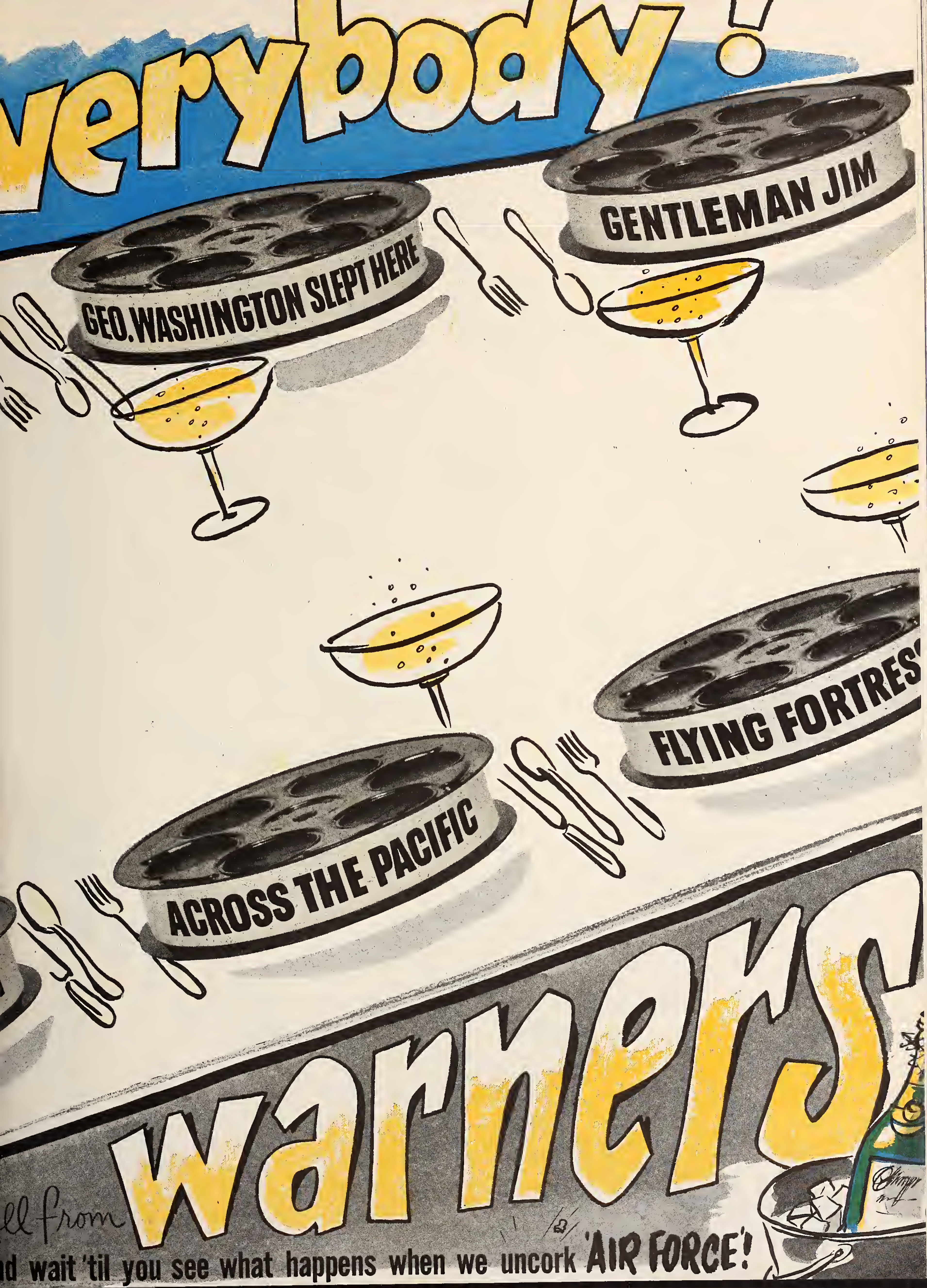
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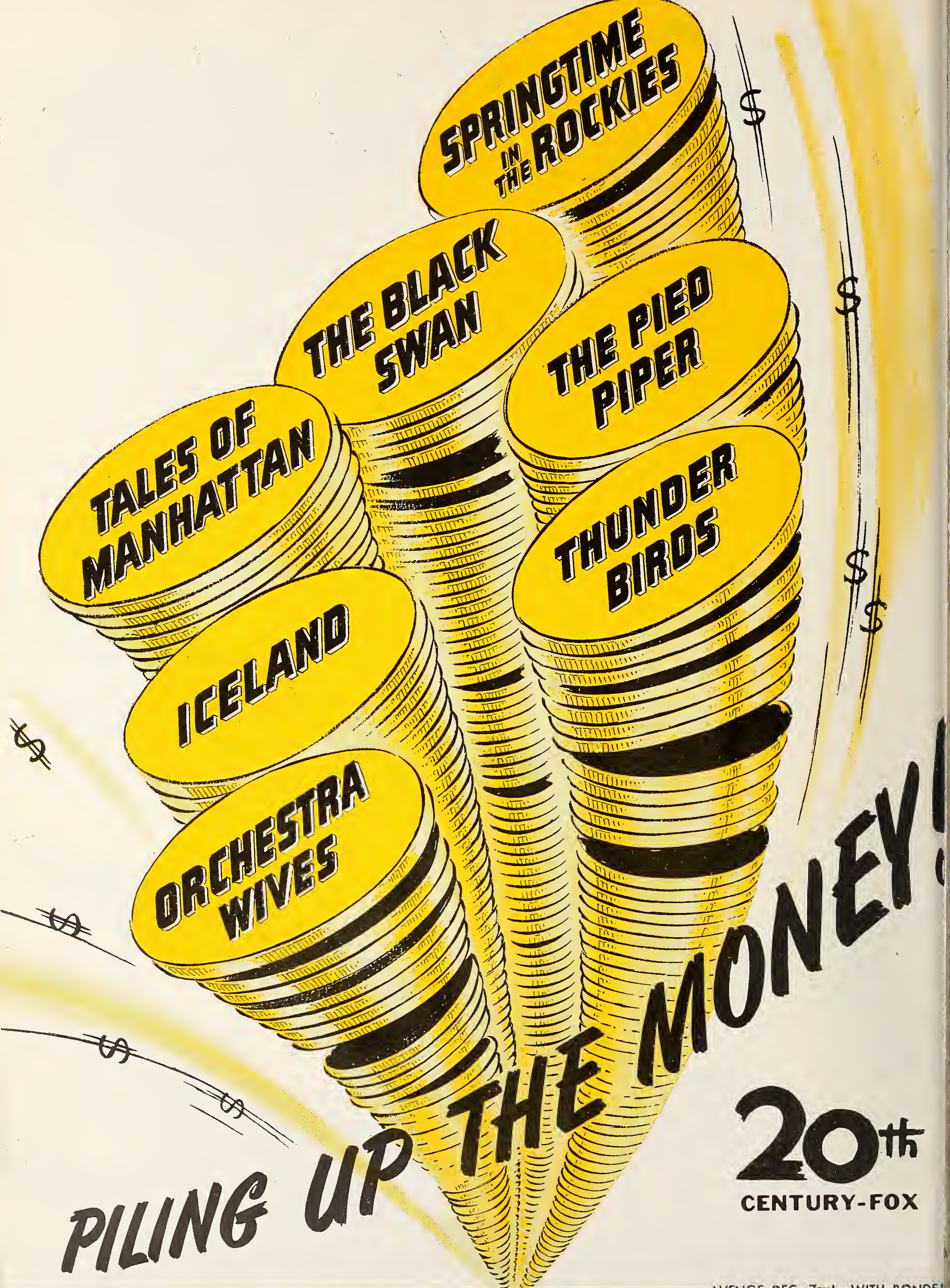
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TALES OF MANHATTAN
THUNDER BIRDS
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$
PILING UP THE MONEY!
20th
CENTURY-FOX

AVENGE DEC. 7TH! — WITH BONDS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 9 November 28, 1942

PRESS RELATIONS

FROM here and there around the map, most recently from St. Louis, come tidings of a movement among newspapers to reduce their editorial or "reader" space attention to motion pictures.

The pretext appears to be wartime economy.

There is no accompanying indication of a movement for the reduction of amusement advertising rates, yet those rates have ever been represented as existing to support editorial attentions to stage and screen.

Concurrently it has been observable that there has been initiated a new policy of "reader" or publicity attentions to the affairs of department store and other important space buyers. For many a year the motor car business has enjoyed a special order of editorial attention, and in many newspapers a special department.

For all merchandisers save the amusement business these editorial attentions of the newspaper press are uniformly laudatory promotions of the wares offered, and nothing else. Just for instance there was that epidemic of sparkplug and ignition trouble in a certain 1941 car. The engine was designed for high octane gasoline, which for war reasons did not become available. Every car had to be altered, after trouble developed in service. Thousands of buyers were concerned. No automobile page has printed the story yet.

But every newspaper has a bright young person who takes a look at the screen and reports a decision on the values of the merchandise, its merits and demerits, often in precise terms of stars and fractions of stars.

Hollywood has become a national and international news source as no favour to the industry of the motion picture, but by exploitation of reader interest in the personalities and affairs of the dominant amusement art.

It is of interest to set down here a recent observation by one of the most widely experienced promoters of box office attendance. "Good newspaper reviews are swell," he remarked. "Bad reviews are terrible. And no review at all is okay."

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PREJUDGMENT

CONSIDERABLE hell is being raised, with representations to Washington, because Warner Brothers have had the temerity to announce a new newsreel project. The immediate assumption and assertion of the objectors, official and unofficial, is that the new reel would be, or is to be, a repetition of the already repetitive five existing newsreels. That, and other aspects of the projected newsreel, may be determined only upon examination of the product itself. It would not be in the pattern of Warner enterprise to make a reel like all the rest of the reels.

Most of the furore of objection bases itself mostly on the question of film conservation. That is not necessarily relevant. Judgment must depend, again, on the product, which no one has yet seen. Plenty of film addressed both at entertainment and at war information is now being wasted because of ineffective production. A better utilization, by a newsreel or other medium, would be in final effect an economy.

At the moment the objections to the Warner project take their provocation from a desire to "expert" in war economy and tell a producer how to run his business, and what to make. The American way is to let the ultimate consumers decide.

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SHOWMANSHIP: TEN PERCENT

REMEMBER that one about the Belgian maker of hare sausage? When he was called to defend his brand, he assured the court: "It's practically pure, since it's 50-50, one horse and one rabbit." For some absurd reason, that comes to mind at the moment. T'other night, a researcher, pipe in hand and feet on andirons, was turning over that recent utterance of Mr. Charles W. Koerner about RKO's impending and current product in which, you'll be recalling, he said he was offering "Showmanship in place of genius." The product announcement listed twenty pictures. Examination discovered that eighteen of them were inheritances by Mr. Koerner's administration, and that two were of his initiation: "The Gibson Girl" and "Look Out Below." The last is quite a title. Score—Genius era, 18; Showmanship era, 2. That's 10 per cent.

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ROADLESS ROADSHOWS?

ONE of those neat impasses of the current war-bound economy has arrived between the OWI's pressures on the itinerant and non-theatrical picture showmen for distribution of Government pictures and the restrictions on the use of tires and gasoline. The traveling showmen have asked OWI's intercession for a preferred rating and so far have won only the suggestion that they might have letters to their local rationing boards, leaving the matter to a local decision on the importance of the service to the citizenry and the nation. It would appear that the pictures are deemed essential, but their distribution is another matter. The roadless roadshow is what?

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COUNTRY NOTES: It is a time of sullen leaden skies and much turning of the earth and planting against the vagrant hope of a spring to come. Neighboring over Katonah way is Farmer Jack Cohn, founder of the Picture Pioneers, complaining not a little that corn husking is giving him calouses. He also observes that there are no cuffs for city clothes but cuffs unlimited for denim overalls, and so declares for the life of the farmer—in moderation. Over our way in Silvermine the muskrats at $1.50 the pelt are luxuriating on lotus roots, $2.50 the each. We buy the lotus and the trappers sell the skins; so you can see how the profits roll up. It looks like a great entry for the tax return. When harder cider is made Connecticut will make it.

—*Terry Ramsaye*

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United Nations Week

THE WEEK of January 14th to 20th has been designated United Nations Week. This was decided at a meeting of the War Activities Committee this week in New York, attended by representatives of the countries involved. Presiding was Edward L. Alperson, who was appointed a chairman of this activity by Joseph Bernhard, WAC Theatres Division head.

The approximately 16,000 theatres enrolled by the WAC will be marshalled in a two-pronged effort. The dual goal will be first, the collection of monies in and out of theatres for the war-stricken of the various nations who are our allies, and the second to acquaint the people of this country with the problems of their allies at war and in general serve as an educative instrument.

The committee, besides Mr. Alperson, consists of Leonard Goldenson, Harry Kalmine, Bob White, F. J. Woods, co-chairmen; Herman Robbins, treasurer; Leon J. Bamberger, campaign director, and Harry Mandel, advertising and publicity director.

Equipment Pool

INFORMATION regarding surplus equipment, other than normal spares, in the hands of broadcasters is being compiled by the Federal Communications Commission preparatory to setting up a "pooling" arrangement such as in effect in other industries, permitting licensees in need of equipment to secure it from those who have it. Questionnaires have been sent out to licensees, asking for complete descriptions of such equipment in their possession, including size, power, frequency range omission, scale, etc., and condition, but is requesting that no prices be quoted. Following analysis of the returned questionnaires, the commission plans to issue a catalog as a Federal publication. Reference to the catalog will show broadcasters in need of equipment where it may be secured, but the deal will be between the two parties exclusively.

Wait 'Til Next Year

DESPITE mounting sentiment in Congress that income tax rates have about reached the maximum which can be borne without distress, and suggestions for a year's "moratorium" on revenue legislation, the Administration is forging ahead with the drafting of proposals for another measure which reportedly may envisage as much as $16 billion in new taxes and forced savings.

It is expected that the Administration's new program will be submitted to Congress by President Roosevelt in his annual budget message in January, to be followed almost immediately by definite proposals by the Treasury.

Since Treasury Secretary Morgenthau has repeatedly voiced his request for six billion in additional revenue, it is believed that possibly as much as 10 billion may be sought through a compulsory saving plan. That forced loans to the Government will figure largely in the legislation is indicated by the fact that Stabilization Director James F. Byrnes is taking a hand in its formulation, under mandate from the President to develop measures for economic stabilization; compulsory savings have long been favored as a means of siphoning off excess purchasing power.

The accent in the next tax program, it is said, will not be upon the raising of revenue to finance the war so much as upon the necessity of taking firm action to dissipate the increased purchasing power of war workers which may lead to inflation.

Gives Up $122,000

THE first entertainment executive to slash his salary voluntarily since the Federal "freezing" of salaries at the $25,000 mark, William S. Paley, president of the Columbia Broadcasting System, last week disclosed he had asked his company to reduce it by $122,000. This will leave Mr. Paley with $65,000 yearly. Stockholders, specially summoned, will meet December 16th to consider the proposal, which also provided extension of his contract one year, and eliminates additional compensation based upon profits. The present contract gave Mr. Paley $202,155 in 1941, in salary and additional compensation; and would give him $187,000 for 1942. To be considered, also, is reduction, from $50,000 per year to $25,000, of the salary of Edwin Klauber, chairman of the board. However, it is proposed that he receive a retirement pension on and after his 60th birthday, in 1947, of $15,000 per year.

Absolute Control

ABSOLUTE Government control of business, including theatres and film exchanges, is vested in the Wartime Prices and Trade Board of Canada through an Order in Council supplementing the comprehensive order issued November 1st. Immediate effect of the order was to clear up all doubts about the intention of Dominion authorities toward normal business operations.

The latest edict provides power under which the board may "prohibit the formation, commencement, operation, amalgamation, merger, consolidation or transfer of any business or undertaking," and may prescribe conditions under which any enterprise is operated or transferred. A person or company may be required to discontinue or restrict business in whole or in part at the discretion of the board while companies can be required to pool operations in such manner and on such terms as the board may order.

Campaign

PREOCCUPATION with the war is not so great in the Pittsburgh territory that outdoor billboard advertising can escape perennial hatred. Principal in the reinvigorated campaign is Mrs. John W. Lawrence, conservation chairman of the Allegheny County Garden Club and director of the Pennsylvania Roadside Council, who told newspapers she regarded elimination of billboards as an obligation of the people of Pittsburgh. Constant users of outdoor space there are the Harris Amusement Company, the Stanley, and Nixon theatres.

Clinical

THE CURRENT issue of *The March of Time,* carrying the title of "Mr. and Mrs. America," devoted to the nation's concerns in the war, contains a sequence devoted to manpower and the menace of venereal diseases. This includes a raid on a bordello, the posting of the establishment by the military authorities, warning against gonnorhea and syphilis and the placing of a police control. The subject also includes close-ups of sex-and-disease literature on which are imposed packets of sanitary appliances and drugs, of the type distributed by various health service organizations. Save for the "prophylactic" pictures of the shooting gallery trade, this product is without precedent on the amusement screen. The exhibitor may be prepared to have his answers ready when Mr. and Mrs. America stop in the lobby to ask "how come!"

End of Saga

WITH two other prisoners, William Fox, pioneer film producer, was taken from Philadelphia to Lewisburg, Pa., last Friday, November 20th, to begin his year-and-a-day Federal prison sentence. A drug peddler and a swindler were handcuffed to Mr. Fox as he was led to an automobile and driven to the Federal penitentiary. Mr. Fox was sentenced in October, 1941, after he pleaded guilty to charges of conspiring to obstruct justice with former U. S. Circuit Court Judge J. Warren Davis and Morgan S. Kaufman, his former attorney and a former bankruptcy referee.

He surrendered to Federal authorities last Monday after U. S. District Judge Guy K. Bard rejected his last-minute plea for a time extension on the ground that he was necessary to the war effort. Mr. Fox has been negotiating with the U. S. Army Signal Corps for the Mitchell Camera Company, controlled by his wife.

Leo Roars Via Radio

MGM enters the radio field next Monday, November 30th, as the first motion picture company to sponsor a network radio program when "The Lion's Roar" will have its debut on 54 stations of the Blue Network, from 7 to 7:05, Monday to Friday nights.

Radio comedian Colonel Stoopnagle will be master of ceremonies in five minutes of the "fastest radio comedy broadcast," according to Donahue & Coe, advertising agency handling the program for the film company. No formal commercial will be used but plugs for current MGM product will be woven into the comedy material in a "novel" manner. Donahue & Coe considers the five-minute spot a new departure in radio production in that a half-hour of comedy, divested of song solos, music and commercials will be condensed into five minutes. The program will originate in New York and Fred Uttal will be the announcer.

It is understood that three script writers, in addition to Col. Stoopnagle, are employed writing comedy material for Leo the Lion to roar over the airlines. According to reports, MGM stars will be introduced briefly at times when their current pictures are ready for release.

Revolt in Congress

THE first move in Congress against the $25,000 salary limitation order was made Tuesday by Representative John W. Boehne, of Indiana, who proposed an amendment to the tariff legislation this week being considered by the House Ways and Means Committee. The amendment would have voided President Roosevelt's order. It was immediately ruled out as not germane to the bill. However, Mr. Boehne said that when the tariff legislation reached the Senate, he would try again and that he would urge members of the Senate Finance Committee to offer similar proposals. It was said Mr. Boehne's move was possibly the forerunner of more efforts to repeal or modify the salary freezing order.

Cuts in Britain

BRITISH and American motion picture distributors who attended a meeting of the British Board of Trade in London last Friday, were advised of the need for further economies in the use of raw stock. Board officials urged the necessity of devising means of conserving raw film because the demands of the United States Government for film were said to be incalculable. Most of the film stock used in England is imported from the U. S. In addition, the Kodak and Ilford film manufacturing plants are reportedly operating at full blast. A large amount of printing is done in England by a dozen laboratories which turn out many prints of American negatives.

Trade collaboration in devising raw stock economies will be sought by the British Board of Trade through questionnaires and further discussions with industry leaders, it was said. Inquiries are now under way regarding the possibility of increasing the number of runs for each print and the potential adjustments in the release system, according to reports from London.

Current total stock consumption in England is estimated at 7,500,000 feet weekly, which is an increase of 1,500,000 feet from pre-war weekly consumption. At least 20 per cent of this increase, it was said, is due to service film demands and about 40 per cent to distributor consumption devoted to newsreels.

Color

COMPLAINTS that Negro artists and musicians are barred from many broadcasting stations brought this week from the War Manpower Commission a general counsel's opinion that radio companies and stations, and telephone and telegraph companies are "defense industries" within the meaning of Executive Order 8802.

The Executive Order reaffirms the policy of the Government that there shall be no discrimination in the employment of workers in defense industries because of race, creed, color or national origin. Complaints, it was said by WMC officials, have been received from Negroes and aliens that they have been refused employment in the communication industries solely because of their race, religion or foreign background.

"From the very nature of the services they render," the general counsel's opinion held, "it is apparent that radio, telephone and telegraph companies are essential to the national defense program and as such must be treated as defense industries."

Business In Eritrea

FIGURES on the value of motion picture imports in Eritrea published by the *Foreign Commerce Weekly* of the U. S. Department of Commerce indicated that better motion picture business follows closely behind victorious United Nations' armies. July film imports, 469 kilograms of film, for theatres in British Eritrea and the areas captured from Italy, were valued at approximately $13,827 (or 68,307.50 East Africa shillings).

Also during July, 385 kilograms of film, valued at approximately $14,629 (72,267 East African shillings), were re-exported into the Sudan.

The *Foreign Commerce Weekly* also disclosed that the three principal first run theatres in Plymouth, England, were operating at their full capacity of about 2,500 seats each. None have been bombed. Smaller theatres in the Plymouth area also are operating regularly.

Collaboration

"MR. BULLFINCH TAKES A WALK," an original screen story, has been sold to Twentieth Century-Fox by Charles E. McCarthy and Philip Dunne, collaborators. Mr. McCarthy, formerly publicity and advertising director for 20th Century-Fox, is now an executive assistant to Francis Alstock, director of the film program of the Coordinator's production and story department. The studio was reported to have paid $10,000 for "Mr. Bullfinch." The story is said to concern Winston Churchill. Kenneth Macgowan, until recently in charge of production for the Office of the Coordinator of Inter-American Affairs, will produce it.

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THIS WEEK

◻ ◻ ◻ THE CAMERA OBSERVES:

By Staff Photographer

INVENTOR of film cartoon methods, John R. Bray, left, was chief speaker at the New York Advertising Club's Fighting Film Forum last week. Elmer Pearson, also of the Bray Pictures Corp., right, also spoke.

CAPTAIN John D. Le Vien, former Pathe News contact man, now in charge of motion picture and still picture public relations for the A.E.F. in Africa, right, distinguished himself in Algeria by leading the 90 soldiers who captured the Italian Armistice Commission. At the camera is Howard Winner, Pathe News staff cameraman, covering the action for the newsreels.

LEO F. Wolcott, right, Eldora, Iowa, exhibitor, and his son, Harrison, on the golf course of the Eldora Golf and Country Club. Mr. Wolcott was recently reelected president of the Allied Independent Theatre Owners of Iowa and Nebraska for the ninth time.

RECORD one-night gross. Check for $202,000, net proceeds of the huge Army show at Madison Square Garden, made possible by screen, stage and radio stars, was turned over to Maj. Gen. Thomas A. Terry for Army Emergency Relief. Left to right, Lt. Col. Augustin Rudd; Ed Sullivan, chairman; Col. M. Clay Supplee; Gen. Terry; Bernard Relin, ticket chairman; Nicholas M. Schenck, honorary chairman; Bert Lytell, representing the actors; Gus Eyssell, managing director, Radio City Music Hall.

By Staff Photographer

INTERNATIONAL Film Relations Committee, composed of directors of foreign publicity for the major film companies, met for the first time on the occasion of the screening of Walt Disney's "Saludos Amigos". Left to right: Fortunat Baronat, Universal; Manuel B. Montesinos, Peruvian exhibitor and Congressman; Albert Deane, Paramount; Clarence Schneider, Columbia; Leonard Daly, United Artists; Rose Lewis, Metro-Goldwyn-Mayer; Paul Ackerman, Paramount; Leslie F. Whelan, Twentieth Century-Fox; John Agell, Columbia; Joel Swenson, Motion Picture Producers and Distributors of America, chairman; Mike Hoffay, RKO Radio; Alfredo Ayulo, United Artists; Samuel Cohen, United Artists.

JOSEPH M. SCHENCK and Tom Connors confer at a Hollywood Twentieth Century-Fox sales meeting. With them is M. A. Levy, Minneapolis district manager.

By Staff Photographer

PROJECTIONISTS of 25 or more years of experience met at the annual dinner-dance of the 25-30 Club, in New York Sunday. Left to right, Mike Berkowitz, president; Jack Winnick, chairman of the arrangements committee; Morris Rotker, vice-president.

DISTINGUISHED service in industrial relations of William H. Davis, chairman of the National War Labor Board, was honored by the American Arbitration Association, Sunday night, in New York. Lucius R. Eastman, chairman of the Association, presented Mr. Davis with a medal on behalf of the AAA.

By Staff Photographer

Picture Pioneers' Annual Dinner

"Motion pictures are just as essential as rations, blankets or the Medical Corps," Col. William Mason Wright told the Picture Pioneers at their annual dinner last week. Similar sentiments were expressed by representatives of the Navy and Marine Corps who addressed the group at the Waldorf-Astoria Hotel, where the banquet was held.

Chief speaker was Brigadier General Frederick H. Osborne, chief of the War Department's Morale Division, who praised the work of the industry in all phases of the war effort, with special emphasis on the value of the motion picture as a morale builder. General Osborne brought with him a print of Major Frank Capra's "Prelude to War."

The Picture Pioneers awarded a scroll to the War Activities Committee, which was accepted by Francis S. Harmon. He stressed the industry's contribution to the war effort, citing facts and figures to show what various branches had done.

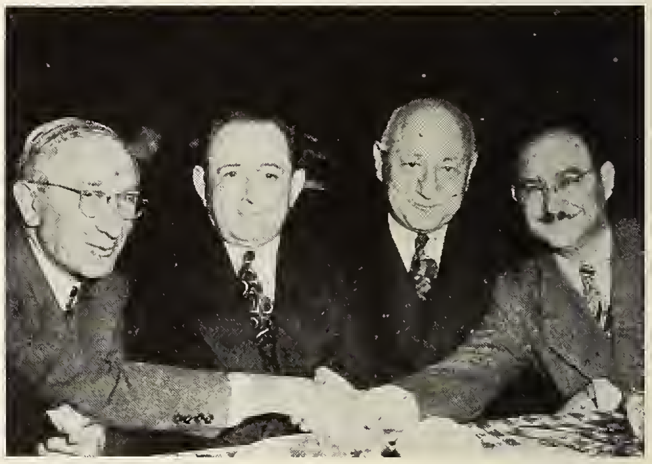
Lieut. John Lodge of the Navy introduced four Marine Corps fliers, just returned from the Solomon Islands: Lieut. Col. Richard C. Mangrum, Major John L. Smith, Capt. Marion Carl and Lieut. Tom Moore, the latter formerly with Paramount, who was made an honorary member of the Pioneers.

Photos by Staff Photographer

Inducted: Above, M. B. Shamberg, Edward Alperson, Charles MacDonald, Ira Simmons, Nick Tronolone, William Barnett, Edmund Bertram, Paul Lazarus, Jack Kopstein. Below, Irving Lesser, A. J. Balaban, Louis Hyman, Benjamin Sherman, Nat Saland, Jack Trop, Joseph di Lorenzo.

Terry Ramsaye, Samuel Pinanski, Louis Schine.

Phil Reisman and Major Arthur Loew.



Sam Rinzler and Louis Frisch of the Randforce Circuit, Nathan Hirsch, pioneer exhibitor, and J. H. Hoffberg.

Jack Cohn introduces, standing: Robert Cohn, Gordon Hedvig, Peter Mayer, Stanley Simmons, Burton and Norman Robbins, Walter Reade, Jr., Edward Fabian. Seated: Col. Roger Braunschwig, Al Jolson, Brig. Gen. Frederick Osborne, Judge Ferdinand Pecora, Col. William Mason Wright.

Moe Silver, Warner Pittsburgh zone manager; Col. Fred Levy, Louisville showman; Pat Casey, producers' labor representative; John J. Murdock.

SMALL PRODUCERS ASK FREE MARKET, IF DUALS BANNED

Debate Spreads in Trade, but Capital Maintains Hands-Off Policy

The hot debate over the double bill problem, fanned by Lowell Mellett's recent attack on them, echoed this week in Hollywood and Washington, and in exhibitor councils across the land. At midweek the official Government attitude, expressed first by Elmer Davis, director of the Office of War Information, was still that no official action was planned.

Exhibitor opinion in many quarters was that no solution would be had without an official Government directive and many theatre operators began agitating for just that.

In Hollywood independent producers told Mr. Mellett they would agree to an arbitrary ban on double bills provided all production was cut 50 per cent and a "free market" guaranteed.

Official reticence on the subject in Washington was attributed to its "controversial aspects." Francis L. Burt, Washington correspondent of MOTION PICTURE HERALD, reported an OWI attitude of "the less the Government interferes with the business the better off the industry, as a whole, will be." It was pointed out that the head of the motion picture division of the OWI, after his anti-dual speech in New York, told the press that he strongly recommended that the industry itself deal with the problem.

While some Government officials were in agreement on the desirability of eliminating double bills, even these indicated that they did not approve of Federal intervention.

It was pointed out in the discussions that in 1937 the U. S. supreme court ruled in the case of Perelman vs. Paramount, a Philadelphia case, that it was a violation of the Sherman anti-trust law to compel theatres by contract, not to show double feaures.

Independents Accept Conditionally

Advocating single bills, Mr. Mellett last week in Hollywood was told that independent producers, whose livelihoods depend for the most part on double bills, would agree to arbitrary single billing on several conditions.

A delegation of independent producer representatives recommended to Mr. Mellett that, should double billing be eliminated by arbitrary decree:

All producers, major and independent alike, should be called upon to cut production 50 per cent.

All "favored situations," such as those enjoyed by producer-distributor organizations should be eliminated.

All companies should be forced to "trade show" their product before leasing it to exhibitors, thus creating a completely free market.

COURT RULING BARS BAN BY CONTRACT

A United States court decision, handed down in 1937, prohibits a distributor from specifying that an exhibitor cannot show a given picture on a double bill. The case, Perelman vs. Paramount, involved a four-year contest in the courts over the legality of clauses which had been inserted in license agreements by Warners, Loew's, Paramount, 20th Century-Fox, RKO and United Artists. The case was brought by Harry and Louis Perelman, Philadelphia independent exhibitors in the Federal district court there. The court's decision, later affirmed by the circuit court of appeals and still later, indirectly, by the supreme court when it refused a writ of certiorari in the case, held that the clauses constituted conspiracy in restraint of trade and were in violation of the anti-trust laws.

Aroused by Mr. Mellett's recent New York speech, the representatives of the minor companies made informal protests against the expressed opinion that dual billing should be abolished.

Present were I. E. Chadwick, president of the Independent Motion Picture Producers Association; Leon Fromkess, vice-president in charge of production for Producers Releasing Corporation; W. Ray Johnston, president of Monogram Pictures; Trem Carr, executive in charge of production for Monogram; Jack Schwarz, Sig Neufeld, Seymour Nebenzahl, PRC producers, and Lindsley Parsons, producer for Monogram.

After preliminary discussion of Mr. Mellett's speech, the Chadwick committee answered his contention concerning critical materials shortages with the assertion that film footage required for trailers by three of the major companies far exceeded footage used for production and distribution facilities for both Monogram and Producers Releasing Corporation.

Say Product Shortage Would Close Houses

Thousands of independent theatres would have to close their doors due to a product shortage, should double billing cease to exist, the minor companies' delegates asserted.

They also charged that, should unconditional single billing be decreed, the circuits controlled by the producer-distributor organizations and the other large theatre organizations would be able to force their competitors out of business.

Figures were presented purporting to show that admission prices have increased 50 per cent since before the start of the war.

Under mandatory single billing, the representatives argued, the major-controlled theatres staying in business would be presenting half of the previous entertainment for 50 per cent more admission.

In other words, they said, a unique situation would be created, in which quantity would be exhausted before quality was achieved.

Bringing up another point, the representatives declared that the foreign market outlets should have a voice in determining product curtailment. Some voices in the procedure of the industry here should be given foreign markets largely dependent upon American-made product, they argued, pointing out that independent producers depend on foreign markets for much of their profit.

Claim Patronage at Small Theatres to Increase

Even gasoline rationing entered the discussion with Mr. Mellett, the Chadwick committee pointing out that films are the "cheapest form of entertainment" for the masses and that attendance at neighborhood houses which are likely to use double bills to combat the first run attraction is bound to increase.

The independents sought to ascertain from Mr. Mellett any news of a possible governmental decree curtailing the playing time of complete shows and were assured that his views, as expressed in the talk before the National Board of Review at its annual meeting, were his own and not an official expression of the Government.

Conservation of vital and critical materials used in the manufacture of film was then argued, Mr. Mellett pointing out the various processes through which motion picture film is put.

The independents' answer was the suggestion that all film production by their and major studios be cut in half, and all markets, including the producer-distributor controlled houses, be thrown completely open in order that merit and price might be the guiding rule in all future deals.

Ask Ban On "Blanket Deals"

For instance, they said, "blanket deals," involving entire season's product, should not be permitted between producer-distributor organizations and the theatres they control.

A completely "free market" idea was advanced in answer to Mr. Mellett's pleas for single billing.

It also was pointed out that independent companies provided a certain amount of employment within the production industry, and a greater amount of employment in the distribution and the exhibition circles dependent upon them.

Adoption of a reslution by St. Louis exhibitors last week providing for elimination of double features by June 1, 1943, has

(Continued on following page)

INDUSTRY DEBATES DUALS

(*Continued from preceding page*)

aroused considerable discussion among patrons, who have been writing letters pro and con to newspapers, and editorial comment from local daily newspapers, praising the action.

At the same time, Harry C. Arthur, managing director of Fanchon & Marco Theatres, told a MOTION PICTURE HERALD correspondent he is confident that if double bills are eliminated for at least 12 months "they'll never return to the screen after the war."

Mr. Arthur, who introduced the resolution at a meeting of local exhibitors, denounced those in the industry who advocate waiting for a Government edict before cutting out double features, "for to wait for an edict is to admit we can't handle our own affairs."

St. Louis Resolution Front Page Story

Adoption of the resolution was given front-page space in the three St. Louis dailies. The *Post-Dispatch* immediately followed with an editorial urging immediate elimination of the double features. "If the change helps conserve materials in producing films, let's begin conserving them right now," said the editorial. "If it will please the OWI, which came out against the double bill, let's not add to Elmer Davis' troubles by delaying. "After all, there will be a good many long winter evenings and pleasant spring nights between now and June 1st. People who have abandoned the films because of the headaches, eye strain, boredom and opera chair cramps produced by the four-hour shows would like to begin attending theatres again before then."

Mr. Arthur answered this editorial with a letter to the People's Column of the *Post-Dispatch*, published the following day, in which he said contractual obligations between exhibitors and producers and producers and stars make it impossible to change to single features overnight. "To do so would bankrupt many studios and would not effect a savings of raw stock for more vital war material in view of the film having been already utilized." At the same time Mr. Arthur took occasion to defend the double bill practice in theatres for the last 15 years, saying that the fact that 80,000,000 patrons attend films every week is assurance "to us that, contrary to your opinion, Mr. and Mrs. Moviegoers want double bills."

Defends Past Use Of Double Bills

The St. Louis *Star-Times* was the next to take editorial cognizance of the movement, saying, "Of all the crosses of war, none will be easier to bear than the forthcoming end of double features as a war conservation measure." The *Star-Times*, too, advocated immediate elimination, explaining that the "double feature has presumably persisted in answer to public demand, but it must be said that this demand has been singularly inaudible. Those who enjoy sitting through a 'B' picture to see the main feature seldom make themselves vocal."

Mr. Arthur told the correspondent a program to educate the St. Louis patrons to single features will start January 8th when "Yankee Doodle Dandy" will play the Fox theatre as a single feature with selected short subjects at popular prices. Such films as "Once Upon a Honeymoon" and "Air Forces" will play by themselves in either the Fox or Ambassador and will go through the 25 Fanchon & Marco-St. Louis Amusement Company neighborhood houses as single features.

"We plan to play a single feature at least once a month until June 1st," said Arthur.

More Playing Time For Government

The F&M official's chief point was that such programs will enable theatres to play Government reels as often as required. "The one important task assigned us and the reason we are regarded as an essential industry. Too, we can play newsreels 15 and 20 minutes, and not cut them down to two and three minutes to fit into our schedule, and this is important now that we are to get shots right from the front. We should be in a position to show the hanging of Hitler within a couple of days after it happens."

One write to the People's Column of the *Post-Dispatch* praised the elimination, but asked, "Will the prices be cut correspondingly?"

Exhibitors who signed Mr. Arthur's resolution and agreed to abide by the decisions of the committee set up to attempt its execution included: Ansel Brohers Theatres; John Vainiko, J. E. Siepker, Thomas James, Arthur Kalbfelt, Rex Williams, H. R. Johnson, George H, Karsch, Bess Schulter, Fred Wehrenberg, S. M. Schuchart, Sam Levin, A. Sydney Johnson, Henry J. Holloway, Walter A. Thimmig, Al Rosecan, Ethel Larkin, J. C. Ansell, Maurie Davis, B. H. Lucken.

Independent Group Protests Move

Other exhibitor reaction, in the opposite direction, included a protest from the Independent Exhibitors, Inc., of New England, which declared: "At the present time it would be physically impossible for many of the independent theatres in New England to shift to single features and any such attempt must be regarded as prejudicial in favor of only the larger theatres."

Illinois Allied on Wednesday addressed Congress and "other interested officials of the Government" through advertisements in three Washington newspapers, attacking double features. The advertisements asserted the Lowell Mellett attack last week on double bills represents the opinion of a "majority of exhibitors" and that one benefit from duals abolition would be release of studio personnel for war activity.

Drop Triple Features

The Stadium theatre, Evanston, Ill., has changed from a triple feature policy to a dual program. The 1,480 seat house is managed by Ralph Hamlin for the Lemar Building Corporation. The property is owned by Northwestern University.

Theatres Net Is $2,069,180 for Army-Navy

Final accounting of the funds raised by the motion picture industry through the War Activities Committee for the Army and Navy relief agencies were reported in New York this week by Nicholas M. Schenck, chairman of the drive. The total figure was $2,069,180, the largest net amount ever realized from a theatre collection.

In submitting the final figure, Mr. Schenck paid tribute to the part exhibitors played in the campaign, held last May. He also pointed out that the trade press gave invaluable help.

"Again this drive demonstrated what our industry can do when we work together in all branches of the industry for a common cause," he said. "I feel deeply grateful for the way everybody cooperated. Without that, the campaign committee could have done onthing."

Several months ago, two checks for $1,000,000 each were given to the Army and Navy relief funds. On Monday, Mr. Schenck presented two additional checks, one for $34,500 to Assistant Secretary of War Patterson for Army Relief, and another in the same amount to Admiral Richardson for the benefit of Navy Relief.

To raise the $2,120,216 gross collections, the expenses reached only $50,032, representing a surprisingly low figure of 2.36 per cent, according to Price, Waterhouse & Company, auditors of the report. Included in the total amount of expenditures was $32,206 which covered the cost of some 15,000 trailers, which were manufactured without profit and distributed gratis.

New York led all other states in amounts collected with $407,329. Pennsylvania was second with $202,152; California, $193,866; Illinois, $118,637; New Jersey, $111,301; Ohio, $107,140 and Michigan, $100,582.

William Goldman Shifts Managers

A series of promotions and transfers in the William Goldman Theatre circuit was announced last week by Lyle Trenchard, general manager for William Goldman.

Morris Phillips, formerly circuit special relief manager, has been named assistant to the general manager. Ben Zimmerman, manager of the William Goldman 56th Street theatre, Philadelphia, has taken over the special relief manager position. Irving Philips has been named to succeed Mr. Zimmerman.

Adds Radio Newscast

The Trans-Lux theatre in Washington has added a two-minute radio newscast to the program. The theatre has a direct wire connection with the news room of WMAL, Blue Network station.

Open Rebuilt Theatre

The new Allred theatre has been opened by Fred Allred in Pryor, Okla. It was completely rebuilt and re-equipped, replacing the house destroyed by a tornado last April.

Named Manager in Seattle

James McDermott has been named manager of the Uptown theatre in Seattle.

SPECIAL CLEARANCES SET IN ARMY TOWN BY BOARD

Dallas Decision Grants Some Run, Short Clearance to New Theatres

A pattern for clearance between new and old theatres in boom towns adjacent to army camps was outlined by the Appeal Board in their 47th opinion on Monday.

The decision, in the sixth Dallas case, modified the award of C. F. O'Donnell, arbitrator, who had dismissed the some run action of Eddie Joseph, operator of the Texas theatre, in Bastrop, Tex., and set 15-day clearances between first and second, and second and third runs.

His award, the Board said, substantially exceeded the powers granted under the decree. They modified it extensively.

Paramount, Warners, and Twentieth Century-Fox were the defendants, while J. G. Long, Harley Sadler, and B. C. Gibson, exhibitors operating the Strand, Tower and Rio theatres were named as interested parties.

The Appeal Board found that Paramount and Twentieth Century-Fox had refused some run to the Texas when it opened in March, 1942. It directed that a run be offered within 20 days and in the event that it was not acceptable to the complainant remanded the case to the arbitrator to determine whether it met the conditions of Section VI of the decree. The some run action against Warners was dismissed.

Clearance in Bastrop, with a population of 1,200, and a nearby camp for more than 20 times as many soldiers, presented special problems, the Board observed. It agreed with the arbitrator that 60- and 30-day clearances between first and second and second and third runs were unreasonable, but changed his 15-day maximums between each to 14 and 7 days.

Maximum Clearance Set for Bastrop

"The maximum clearances which may be granted to the Strand and Tower theatres over the Texas theatre, in licenses hereafter entered into by Warner Brothrs, shall be 23 days after the last play date at one of these two theatres which shall show the picture first, and in the event that a picture is shown at only one of said two theatres, then maximum clearance at that theatre over the Texas shall be 14 days," the Board ruled.

Historical clearance, or customary clearance between small town Texas theatres have no bearing on Bastrop, the Board found, because of the proximity of the Army camp.

"Not more than one theatre could possibly exist in Bastrop if it were not for the patronage of the soldiers from the nearby camp," the Board wrote. It noted also that the post had four theatres operated by the Army and showing pictures ahead of the Bastrop theatres, at cheaper admission.

The Board, in describing the potential soldier patronage of the Bastrop theatres mention the capacity of the camp and the number of soldiers stationed there at the time the complaint was heard. Army public relations officers in New York said this information was restricted and should not be published in MOTION PICTURE HERALD.

"The present situation between the Bastrop theatres more nearly approximates conditions which exist between late subsequent run theatres in large cities where a clearance of seven days between runs is considered quite generally to be ample protection for the prior run theatres," the Board found.

"Soldiers from the camp will hardly be able to go to Bastrop to see a particular picture; but rather will be obliged to see whatever pictures are being exhibited at the time they have a pass which permits them to go to Bastrop. Under such conditions a prior run theatre needs little protection by way of clearance over a subsequent run theatre," it wrote.

Costs were assessed one fourth against the complainant and one fourth against each of the distributor defendants.

New York

Two new cases, both on clearance, were filed at New York this week.

Friday, November 20th, in the 44th action, the Graham theatre, operated in the Sheepshead Bay section of Brooklyn by the Stephens Theatre Corporation, filed a clearance action against RKO, MGM, Warners, Paramount and Twentieth Century-Fox. It asserted that the seven-day clearances held by Rugoff and Becker's Sheepshead and Avenue U theatres and the Century Circuit's Nostrand were unreasonable. Elimination, or a one-day maximum was requested.

Monday, case No. 45, also on clearance, was filed for the Beacon theatre, East Orange, N. J., by the M. J. M. Operating Company against MGM, Paramount, Warners and 20th Century-Fox. Jerome L. Kridel signed the demand. Asserting that there was no competition involved, the Beacon asked elimination of the seven-day margin granted the Ormont theatre, operated in East Orange by the Courter Amusement Company. If competition is found to exist the Beacon asked a maximum clearance of one day.

St. Louis

The clearance and specific run action of the Ozark theatre, Webster Groves, Mo., case No. 14, against Paramount, 20th-Fox, RKO and Warners, has been settled. Terms of the agreement were not disclosed. The Ozark had sought day and date with the Fanchon and Marco-St. Louis Amusement Company Hi-Pointe, and clearance over its Richmond, Maplewood and Shady Oak theatres.

Hearings by Ethan A. H. Shepley, arbitrator, to determine whether RKO, Paramount and 20th-Fox had complied with an Appeal Board decision ordering them to license pictures to Louis H. Sosna, Mexico, Mo., independent on some run concluded on Friday. The case, No. 8, was remanded by the Appeal Board on October 5th. Three days later the board corrected a statement asserting the distributors had violated Section IV of the decree.

Milwaukee

Finding that the Menasha Theatre Realty Company did not operate the Brin theatre, Menasha, Wis., subsequent to July 20, 1935 and prior to July 20, 1940, within the meaning of Section X, subsection B, Paragraph 5 of the Consent Decree, Thomas A. Byrne, arbitrator of the third Milwaukee case, on Monday dismissed the specific run action against the five consenting distributors.

The arbitrator determined, however, that the Menasha company is an independent exhibitor; that the Brin was in existence on November 20, 1940; and that the distributors refused to license the Brin on the run requested from February 6, 1942, to the present.

He also found that the distributors during the same period have licensed features on the run requested by the complainant, to the Valley theatre, a competitive circuit theatre and that the Brin, since its reopening on February 6, 1942, has not had available features sufficient in nature and quantity to enable it to operate on the run requested.

The opinion is expected to be appealed.

DEFER AAA BUDGET UNTIL DECEMBER

Approval of a 1943 budget for the motion picture arbitration system has been postponed by the committee until mid-December, the American Arbitration Association, administrator, disclosed this week. The new budget has been deferred until the return of Joseph H. Hazen, vice-president of Warners and distributor representative on the committee. Paul Felix Warburg, for the AAA, and Van Vechten Veeder, chairman of the Appeal Board, are the other members.

Due to increased operating expenses and manpower shortages, it is expected the budget for the third and last year of arbitration under the decree will be approximately the same as the $294,000 appropriated this year. Costs to date are approximately $275,000.

Reopen Geneva, N. Y., House

The Temple theatre has been reopened by the Schine Circuit at Geneva, N. Y., following the construction of a Naval training center near the city, which increased local business. The circuit also operates the Regent and Geneva in the city.

Lem Ward Dies

Lem Ward, stage director, died Tuesday morning in Mount Sinai Hospital, New York City, of pneumonia. He was director of "The Eve of St. Mark," currently playing in that city; "Brooklyn, U. S. A."; and "Uncle Harry." He leaves a widow, Toni.

George Minfield Gould, Sr.

George Minfield Gould, Sr., 74, theatre owner in Dalles, Oregon, for the past 20 years, died in Michigan, his home state, on Monday.

MELLETT FRAMES NEW LIST OF PICTURE WAR THEMES

Lauds Response to First Group, with 40 Films Based on 26 Themes

by WILLIAM R. WEAVER
Hollywood Editor

Lowell Mellett is on the point of supplying another list of war themes for the use of producers in their making of entertainment films.

In Hollywood last week for a fortnight of vacation flecked with chores of office, the chief of the Motion Picture Bureau of the Office of War Information disclosed that the 26 themes he supplied producers last May have been handled by the studios with so much enthusiasm that 40 finished pictures have accrued, wherefore he considers it to be time to provide some more.

Mr. Mellett was not ready to release the new list for publication, and indicated that it was not to be published, but he named as typical, "Security Information," explained as a factualistic treatment of the zip-your-lip idea which has had some attention before now but can stand plenty more in view of incidents which have occurred at the cost of lives and strategic advantage.

Progress made by the Hollywood office of the OWI under Nelson Poynter, local administrator, was praised in terms both general and specific by the Washington executive, in Hollywood for the first time since setting up the local bureau during a three-day stay in May.

Availability of an authorized executive in Hollywood, reachable by phone or personal calls, has facilitated clarification of understanding and spread of advice without delay and this has resulted in profits for all parties concerned, he said. The prime purpose of the Poynter office, he explained, was to give producers the advantage of information available in Washington without necessarily disclosing in detail the nature of the information pertained to. In this way, he indicated, pictures in preparation were shaped to aid rather than impede or becloud efforts of the Government with respect to the winning of the war and the preparation of the public for privations and other effects of the conflict.

Consultation Prevents Undesirable Films

A secondary and in a sense residual result of the quickly formed habit of producer-OWI consultation has been, it was said, the "averting" of pictures, stemming from general sources, which were found to be in conflict, as planned, with the interests of the Government, as known to the OWI but not known to the producers or the public generally. Some pictures in this category have been abandoned altogether and others have been reshaped to conform to the measure of the need known to the OWI is prevailing in fact.

Something in the nature of a clearing-house for plots has been set up, by force of practice and community interest although not by fiat, and one upshot of this development has been to prevent duplication of war film topics, thus reducing the number of war films required to achieve a desired total of film service to the war effort. For instance, three separately planned pictures concerning the demolition of Lidice were scrapped by their planners when consultation with the OWI revealed to them that the subject already had been chosen by a studio which the OWI had decided would give it a proper and thorough treatment.

Propriety and thoroughness of treatment have become the measuring-stick of OWI decisions, it was revealed, supplanting the original and fleeting reliance upon number rather than nature of product to achieve the sought end.

Nowadays the OWI finds itself in the position of requesting that the industry make fewer and better pictures on the war effort.

OWI to Continue Its Producer Cooperation

The OWI view is that a war theme treated by the top talent advances the cause a certain distance, whereas a quickie utilizing a catchline title suggesting warlike content can result in loss of more ground than the good picture has gained.

It is comprehended by the OWI that the top talent doesn't always turn out the top picture, but the theory is that the objective rates the attention of the cream of the crop from script to screen regardless of circumstances.

The OWI plans to continue its attentions and services to the producers of entertainment films on the basis of the first six months of trial, said Mr. Mellett, but has no present intention of expanding the scope or tightening the lines of its own participation in Hollywood enterprise. Response of the studio personnel to the OWI offer of cooperation has been such, he said, that no overstepping of the line between volition and compulsion is required and could not be taken if it were.

In point of policy, Mr. Mellett said, the OWI differentiates sharply between the handling of its own films, produced by OWI and distributed by the War Activities Committee, and its recommendations for the handling of those produced by studios for commercial distribution.

OWI films, he said, are restricted to the field of fact and pains are taken to make sure that they do not invade the field of emotion. It is his view, he said, that the OWI is not legitimately an agency of persuasion but strictly a purveyor of information.

If, on the other hand, a theme supplied to a producer results in a picture which does employ the forces of emotion to put over and nail down a message which the Government regards as essential, the OWI considers this a right and proper exercise of the influence of the screen by its rightful custodians.

NEW FILM QUOTA CUTS FORESEEN

Changes in the allocation of film raw stock were discussed by members of the producers' advisory committee and Harold Hopper of the War Production Board at Washington on Tuesday. Mr. Hopper was reported to have given the producers a rough outline of possible revision of allocations and placed the distribution of further cuts up to the industry.

Lincoln Barrows, assistant to Mr. Hopper, discussed growing curtailments of film supply because of service needs. Further expansion of manufacturing facilities is possible, he said. Additional cuts in civilian consumption will be shared by all film consumers, still, motion picture, amateurs and professionals.

Allied Resolution Protests Newsreel

The board of directors of Allied States Association this week framed a resolution protesting the announced plan for a new newsreel to be issued by Warner Bros., and sent it to Donald Nelson, chairman of the War Production Board.

The resolution attacked the new newsreel on six points, arguing that the present five newsreels were all theatres could absorb; that overproduction had led to "forcing of these subjects"; that raw film had been classified by the WPB as critical material and that no part of it should be devoted to an "unnecessary and unwanted newsreel"; that even though Warners stayed within their allotment they should not be allowed to "squander critical material"; that advance publicity indicated a sales appeal based on an "unwarranted patriotic official status"; and that allowing the newsreel to be published would be "an example of favoritism to shake the confidence of exhibitors . . . in the sound judgment of the . . . WPB."

Wolcott Reelected by Iowa Exhibitors

Leo F. Wolcott, president of the Allied Independent Theatre Operators of Iowa and Nebraska, presided at the annual meeting of that association held at the Hotel Kirkwood, Des Moines, on November 19th. Approximately 60 exhibtors attended the meeting.

A short business session relating to gas rationing and other war problems was followed by election of officers. Mr. Wolcott of Eldora, Iowa, was reelected president, making his ninth successive year in that office. Wayne Franke of Humboldt, Iowa, was reelected vice-president and Wayne Dutton of Manchester, secretary-treasurer. Directors elected were: A. B. Pettit of Winterset, Iowa; W. A. Dutton, Manchester; Rudy Faulds of the Garbett theatres, Des Moines, and Jack Kuech of Charles City. All officers were elected for the duration of the war.

FORWARD MARCH!

THEATRE WAR BOND DRIVE—DEC. 7 to 13

7 STEPS TO "AVENGE DEC. 7th! ON TO VICTORY!"

DEC. 7th—MORNING, NOON AND NIGHT. 11 A.M. traffic-stopping tribute in public square. Bands, speakers, banners. Bond Luncheon at noon. "On To Victory" Night in all theatres. (See W. A. C. Manual for detailed instructions. Simplified stunts that get results.)

DEC. 8th—FREE MOVIE DAY. One of best stunts in September Drive and proved no strain on Box-office. Free ticket to bond purchaser clicked with public.

DEC. 9th—WAR MOTHER'S NIGHT. Invite War Mothers. Human interest that stimulates sales. A continuously effective idea. Build it up during this Drive.

DEC. 10th—MASS INDUCTION. Thrilling spectacle that wins sympathy and bond sales. Youngsters in groups entering service. Follow ceremony with dramatic speaker!

DEC. 11th — CLUB DAY. Luncheons at Rotary, Kiwanis, etc. Night rally of Masons, K. of C. and all fraternal groups. Minute-man speaker from each.

DEC. 12th—AMERICAN LEGION DAY. Enlist fighters of last war in patriotic rallies, parades, etc.

DEC. 13th — XMAS CLUB MEMBERS. Launch "Bonds for Xmas" drive; tie-up with banks issuing Xmas club checks.

STIRRING TRAILER AVAILABLE!

Limited Supply! Act Fast! Price $3.50 (*which is below cost!*) Wire Your National Screen Branch NOW!

Use "Showman At War Manual"! Get free accessories! Sponsored by War Activities Committee, 1501 Broadway, New York City

3 Companies Hold Regional Meetings

Twentieth Century-Fox closed its three-day sales meeting in Los Angeles Friday, November 20th, after 11 division and district managers had heard new plans and policies outlined by Spyros Skouras, president; Joseph Schenck; William Goetz, vice-president in charge of production; Tom J. Connors, vice-president in charge of distribution; William Kupper, his assistant; A. W. Smith, Jr., eastern sales manager; William Gehring, western sales manager, and Hal Horne, advertising and publicity director.

Warner regional sales meetings were held in Boston on Monday and Pittsburgh on Tuesday. A chief topic discussed was the sales campaign which opens December 20th. Speakers were Norman Moray, campaign leader; Benjamin Kalmenson, general sales manager, and Roy Haines.

Norman Ayers, eastern district manager, presided at the Boston meeting. Attending were: Paul S. Krumenacker, Albany; Max Roth, Buffalo; Philip Sherman, New Haven, and George W. Horan, Boston.

The Pittsburgh meeting was attended by Harry Seed and Robert Smeltzer, district managers, and the following branch managers: William G. Mansell, Philadelphia; Fred W. Beiersdorf, Washington; John Eifert, Cincinnati; Charles Rich, Cleveland; Robert H. Dunbar, Detroit, and F. D. Moore, Pittsburgh.

A Warner Canadian sales meeting will be held December 11th and 12th at the King Edward Hotel, Toronto. Wolfe Cohen, Canadian district manager, will preside. Home office executives will attend.

Republic's series of quarterly sales meetings concluded with sessions Monday and Tuesday at the Hollywood studio.

Branch managers Sid Weisbaum, San Francisco, and Francis Bateman, Los Angeles, attended the meeting, with franchise holder J. T. Sheffield and branch managers in the Northwest territory: Ed Walton, Seattle; J. H. Sheffield, Portland; Gene Gerbase, Denver; H. C. Fuller, Salt Lake City; and E. M. Loy, Butte.

Usherettes Employed At St. Louis House

Usherettes have made their debut in St. Louis first run houses, with the appearance of four girls at the downtown Ambassador, Fanchon & Marco deluxe house.

F&M officials made it clear girls would replace young men as ushers in the circuit's 30 houses as "the occasion demands," and there will be no wholesale changeover. More than 800 girls answered ads published in the papers and about 40 were selected.

Acquire Wisconsin House

Thomas Hill of Sauk City, Wis., and Lucille Forbes, operator of houses in Merrill, Prairie du Sac and Spring Green, Wis., have taken over the Chilton theatre, Chilton, Wis., from John Steenport.

Buys Theatre Building

Salvatore Saraceno, formerly partner in the Middletown Theatres, Connecticut, has purchased the Astor theatre building, East Hartford, Conn.

Renamed to Town Board

Edwin Raffile, of the Connecticut Motion Picture Theatre Owners executive board, has been named West Haven Republican town committee chairman for the fourth consecutive term.

October Ticket Tax Revenue At New High, $14,694,997

October admission tax collections of $14,694,997 established a new all-time record for the amusement levy, it was announced by the Internal Revenue Bureau in Washington in its report for the month, released over the weekend.

The month's receipts were well over $1,000,000 greater than those of September, when $13,662,337 was collected, and more than double the $6,812,275 recorded for October, 1941, the last month of application of the 20-cent exemption, it was shown.

Computation of the Treasury's revenue from the admission tax in the first year at current rates placed the total at $140,962,417, as compared with $79,774,119 for the preceding 12 months, when exemptions were granted.

Collections in the Third New York (Broadway) District increased approximately $250,000 between September and October, totaling $2,060,325 against $1,811,699, according to the special report for that district. In October, 1941, collections were $882,332.

The New York report included box office admissions of $1,915,841 against $1,685,812 in September; tickets sold by brokers, $11,733 against $8,967; tickets sold by proprietors in excess of the established price, nothing against $932, and admissions to roof gardens and cabarets, $132,751 against $115,988.

Metro District Managers Meet in Chicago Monday

Metro-Goldwyn-Mayer's regular mid-season meeting of district managers will be held at the Blackstone Hotel, Chicago, next Monday and Tuesday. William F. Rodgers, vice-president in charge of sales, will preside.

The home office delegation will include: E. M. Saunders, western sales manager; E. K. O'Shea, eastern sales manager; J. E. Flynn, central sales manager; Howard Dietz, vice-president in charge of advertising and publicity, and E. W. Aaron, assistant to Mr. Rodgers.

Also, A. F. Cummings, manager of branch operations; H. M. Richey, in charge of exhibitor relations; Jay A. Gove, sales development manager; Lou Smith, MGM publicity manager, and Joe Bezahler, Charles F. Deesen, Mike Simons, Harold Postman, Paul Richrath, I. L. Hirsch, William Brenner, Arthur Lacks and Irving Helfont.

District managers are Rudolph Berger, Washington, D. C.; Robert Lynch, Philadelphia; Maurice Wolf, Boston; Sam Shirley, Chicago; Harris Wolfberg, St. Louis; J. P. Byrne, Denver; B. Bishop, Jr., Kansas City; Charles Kessnich, Atlanta; J. J. Maloney, Pittsburgh; George Hickey, Los Angeles, and John Bowen, New York.

Changes Made in Buffalo

Sol Gerber has resigned as checking supervisor for Warner Bros. in Buffalo, and is succeeded by David Kaufman, from New York. Robert Berhquist has succeeded David Friedman, who returns to Cornell University, in Columbia's poster room in the Buffalo exchange. Emma Gibbon, formerly film inspector at RKO Radio, Buffalo, has registered in the Curtiss-Wright Corporation training school.

Purchase Theatre Company

Stock of the Lake Theatre Company, Storm Lake, Iowa, has been purchased by George Norman, owner of the Vista, same town, and Michael Tracy, owner of the Tracy's Theatre there. They have a seven-year lease.

Magazzu Buys Theatre

The Howells theatre at Beaver Meadows, Pa., has been sold to Peter A. Magazzu, circuit owner, following the induction of Morris Howells into the Army. Mr. Magazzu plans to renovate the house, the 11th in his circuit.

India Reduces Raw Stock

Production of any film exceeding 11,000 feet in length and any trailer exceeding 400 feet has been forbidden by the Government of India, according to *Foreign Commerce Weekly*, official publication of the U. S. Department of Commerce. The periodical also reported that exhibition at a single performance of one or more Indian-made trailers with a total length of more than 400 feet is prohibited. Orders curtailing the use of film stock, it was said, had been issued in an effort to conserve existing supplies and to assure an adequate supply for defense needs. All raw film used in India is imported.

Reports from Colombia, according to the publication, estimate that 340 motion picture theatres currently are in operation in that country, in addition to 75 open-air houses. Seven new theatres were built in 1941 and three have been constructed this year. Of the total number of permanent theatres, 323 are wired for sound and 250 have more than one projector. Only four are air conditioned. Approximately 60 per cent of the projection equipment now in use was manufactured in the United States. Much of the remaining 40 per cent was made in Europe and was said to be either obsolete or inadequate for present needs.

Obtains Theatre Mortgage

A mortgage of $90,000 on the Admiral theatre, Philadelphia, was obtained from the Central Penn National Bank by A. M. Ellis, who recently added the house to his independent circuit in the territory. The theatre property is currently assessed at $78,700.

Manages Elkhart House

Leo Haney, formerly manager of the Indiana-Illinois Circuit's Bucklin theatre, Elkhart, Ind., has been appointed manager of the Elco theatre in the same town, succeeding Kenneth Butterfield, resigned. [illegible] V. Flint, new to the organization, [illegible] managing the Bucklin theatre.

Install Candy Booth

A new candy booth is being installed at the Capitol theatre in Rochester by the art department of the RKO-Paramount-Comerford pool headed by Vito Granito.

HIT NO.
1

Yours for the Holidays!

CLAUDETTE COLBERT · JOEL McCREA

"The Palm Beach Story"

with **MARY ASTOR · RUDY VALLEE** Written and Directed by **Preston Sturges**

COLBERT · McCREA · VALLEE · ASTOR

Four names to make any marquee blaze like a Christmas tree; the most impressive cast ever assembled in a Sturges picture.

"Presto" Preston Sturges, the man with the magic touch for comedy. His name sells tickets!

STURGES himself is a box-office draw. Fans everywhere recognize him as today's outstanding master of fast-moving, belly-laugh fun.

PRODUCED with no strings on the budget. Sturges wrote it and directed it with a gleam in his eye and with a green light from the front office to "Go ahead and give it everything it takes to make the funniest picture that's in you!" He did it.

PACKED with all the things they love . . . screaming slapstick, sly fun and sly-er romance...sheer escapism with Claudette wooing the richest man in the world in America's favorite winter dream-playground.

TRADE QUOTES—PAGE 8

PARAMOUNT has delivered a major boxoffice hit every two weeks, month after month, for two solid seasons.

PARAMOUNT sales of its first two groups of pictures for 1942-43 are *45 per cent above* last year's sales in the same period.

PARAMOUNT leads the industry. And Paramount is certain that its third block for 1942-43 will maintain this leadership. The simple facts about this group of pictures prove it: see for yourself—

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HIT NO. 5

"MY HEART BELONGS TO DADDY"

"MY HEART BELONGS TO DADDY"
with Richard Carlson · Martha O'Driscoll · Cecil Kellaway
Frances Gifford · Florence Bates · Mabel Paige
Directed by ROBERT SIODMAK · Original Screen Play by F. Hugh Herbert

When a Professor of Astrophysics finds his home invaded by . . .

. . . a bubble-dancer, PLUS her new-born baby, PLUS a mystery . . .

. . . things begin to happen—fast, furious and funny to the fadeout!

LAUGHS & LOVE in one of the year's most unusual comedy-romances. Plenty can happen when a bubble-dancer hides out in the home of a college professor to have her baby—and plenty does. Particularly after she refuses to leave! F. Hugh Herbert wrote it!

CAST FOR FUN A cast of favorites, with Richard Carlson and Martha O'Driscoll in the lead, Cecil Kellaway scoring heavily in a riotous role, plus Frances Gifford, Florence Bates, Mabel Paige.

CLICKO! "Director, cast and author have joined their talents in the interest of amusement, pure and simple. Result: fast-moving, tongue-in-cheek diversion good for any number of laughs!" That's Film Daily's summation; we couldn't do better.

CLIP AND STUDY THESE TRADE REVIEW QUOTES—

HIT NO. 4

"WRECKING CREW"

THEIR BEST! Pine-Thomas production spells tops for action-adventure to showmen everywhere! Picture after picture, the Pine-Thomas company has shown it can deliver solid, saleable thrill films with a punch and pace to keep any audience happy! And this is their best to date; trade review verdict is unanimous!

Action every split-second for this trio in the newest and best of the Pine-Thomas pictures. They live on danger—next door/to death!

FAVORITE CAST Richard Arlen, Chester Morris and Jean Parker—names they associate with the best Pine-Thomas hits!

FRESH STORY SLANT Built around the men who risk their necks daily for bread-and-butter; the men who clear the tracks for metropolitan growth.

RICHARD ARLEN
CHESTER MORRIS
JEAN PARKER in

"WRECKING CREW"

with Joe Sawyer · Esther Dale

Directed by Frank McDonald · Screen Play by Maxwell Shane and Richard Murphy

Paramount Pictures

HIT NO. 5

"MY HEART BELONGS TO DADDY"

"MY HEART BELONGS TO DADDY"
with Richard Carlson · Martha O'Driscoll · Cecil Kellaway
Frances Gifford · Florence Bates · Mabel Paige
Directed by ROBERT SIODMAK · Original Screen Play by F. Hugh Herbert

LAUGHS & LOVE in one of the year's most unusual comedy-romances. Plenty can happen when a bubble-dancer hides out in the home of a college professor to have her baby—and plenty does. Particularly after she refuses to leave! F. Hugh Herbert wrote it!

CAST FOR FUN A cast of favorites, with Richard Carlson and Martha O'Driscoll in the lead, Cecil Kellaway scoring heavily in a riotous role, plus Frances Gifford, Florence Bates, Mabel Paige.

CLICKO! "Director, cast and author have joined their talents in the interest of amusement, pure and simple. Result: fast-moving, tongue-in-cheek diversion good for any number of laughs!" That's Film Daily's summation; we couldn't do better.

When a Professor of Astrophysics finds his home invaded by . . .

. . . a bubble-dancer, PLUS her new-born baby, PLUS a mystery . . .

. . . things begin to happen—fast, furious and funny to the fadeout!

CLIP AND STUDY THESE TRADE REVIEW QUOTES—

HIT NO. 4

"WRECKING CREW"

THEIR BEST! Pine-Thomas production spells tops for action-adventure to showmen everywhere! Picture after picture, the Pine-Thomas company has shown it can deliver solid, saleable thrill films with a punch and pace to keep any audience happy! And this is their best to date; trade review verdict is unanimous!

FAVORITE CAST Richard Arlen, Chester Morris and Jean Parker—names they associate with the best Pine-Thomas hits!

FRESH STORY SLANT Built around the men who risk their necks daily for bread-and-butter; the men who clear the tracks for metropolitan growth.

Action every split-second for this trio in the newest and best of the Pine-Thomas pictures. They live on danger—next door to death!

RICHARD ARLEN
CHESTER MORRIS
JEAN PARKER in
"WRECKING CREW"
with Joe Sawyer · Esther Dale
Directed by Frank McDonald · Screen Play by Maxwell Shane and Richard Murphy

WAR PROPAGANDA THROWS NEW EMPHASIS ON SHORTS

Selling, Booking, Showing Given Extra Attention by Distributors, Exhibitors

Government produced and Government inspired short subjects may prove a blessing in disguise.

Stimulation of the entire short subjects field—production, sales and exhibition—is already resulting from the intensive use of the short for wartime messages, according to at least four executives in the short subject departments of major distributors.

A new place on the screen, and an important one, is foreseen for one and two-reel productions by this group of executives. They say so despite an admitted loss of screen time for the traditional type of short subject.

"Well made, dramatic shorts may even demonstrate their competitive power to end the double feature," one shorts enthusiast said. He cited instances where "Victory" or "America Speaks" releases had crowded out program pictures of mediocre grade.

While the necessity of giving screen time today to special information shorts produced by Government agencies, or by the industry, has dislocated the traditional distribution of short subjects, sales executives, and many theatre men, feel that a broader and better market for shorts will follow.

"Putting the short subject into uniform for national service is creating a great and lasting market for entertainment," Oscar Morgan, head of the department at Paramount, asserted this week.

See New Era at Hand For Short Subject

His opinions that a new era was at hand for the short were closely echoed by short subject and distribution executives at Metro-Goldwyn-Mayer, Warner and RKO Radio.

Short subject men at other companies, although more reluctant to draw conclusions, agreed that there were changes in process in the short subject market. But they would not yet predict flatly that they were for the better.

A few shorts managers declared that they had been hard hit by the weekly releases of free or nominal cost wartime screen messages. They were emphatic in their assertions that they accepted the sacrifice willingly as part of the war effort. But they were not quite sure of when and how the disguised blessings would materialize.

Among theatre men there was strong support for the optimistic shorts managers, however. The chief buyer for a principal newsreel circuit said that "the premium grade shorts are getting better all the time; and a lot of the jerry-made one-reel program fillers are going to be sloughed off."

Exhibitors are paying much more attention to their short subject buying, according to Herbert Morgan of the MGM shorts department. He said that circuits, independents and even some big first run houses who used to buy shorts, "sometimes as if it were an after thought," are now studying the available product and booking it for its entertainment and box office values."

He attributed much of this interest to the war shorts program sponsored by the industry and government working through the War Activities Committee.

"Exhibitors have heard a lot of talk about messages and propaganda," he remarked. "They are taking the time, often for the first time, to look at these short subjects. To their surprise they find that they usually contain first rate entertainment as well as important messages, and factual information for the country."

Sales department men supported this by reports from exchanges. The number of screenings of short subjects has increased greatly. Many branch managers now include several short subjects as routine at all trade showings of feature product. Exhibitors come in and ask for special short subject screenings.

The buying of short subjects also is being handled much more carefully by both circuits and exhibitors.

"It used to be that the purchase of shorts, to fill out a program, was left to the third assistant booker," one shorts salesman commented.

Leading Talent Used On War Subjects

"The operator, in many sections, did not much care what shorts were used, so long as the program time was completed within a set film cost budget. But now the chief circuit buyer is frequently handling shorts contracts, too. And the theatre operator watches the shorts in his theatre, and makes a very careful appraisal of their audience reaction."

An increasing number of circuits are following the pattern of special short subject buying and exploitation departments pioneered in Texas by Besa Short and R. J. O'Donnell for the Interstate Circuit.

Assignment of topflight talent to the production of war shorts is giving ample proof of their box office draw, according to Oscar Morgan.

Stars, the best producers, directors, and writers are finding a new and fertile outlet for their skill in short subjects, he said. The special wartime information and morale subjects produced by Hollywood also are providing an excellent training ground for younger talent, and the "stars of tomorrow," he said.

"The best talent has shown what can be done to make shorts box office." He recalled how in the past too often short subject producers were allotted only second string talent, writers and production facilities.

Now players, agents, writers, producers and other big names in production, who once felt short subject work was beneath them, are clamoring for a part in the wartime screen messages.

Executive Attention Is Increasing

First rank producers, writers and players, however, are showing how one and two-reel pictures can be given drama and solid entertainment appeal. This element of dramatic interest Mr. Morgan termed "the missing link" which has brought the short from the class of educational, or comedy program filler to the status of an integral part in well planned screen entertainment.

Executive attention to short subjects also is on the increase.

"Never before have studio chiefs, presidents, general sales managers and other big boys spent so much time in our departments," one shorts manager said. "Much of their time in Washington also has been spent discussing short subjects with officials of the Office of War Information and other agencies," he added.

Although very discreet in his phrasing, he left the impression that his department, and most other shorts men, felt that at last they were receiving long overdue attention from the "front office."

As proof of the tremendous drawing power of short subjects, particularly those with topical and dramatic wartime messages, the managers cited "Battle of Midway," "Mr. Blabbermouth," "Letter from Bataan" and Warner color reels on the armed forces.

Many exhibitors found to their surprise that the free "Battle of Midway" film was one of the best box office attractions they have had this year, one man reported.

Topical Subjects Are Much in Demand

This interest in official wartime films also is making itself felt in a growing demand for topical short subjects which interpret the war news and give pictorial background. Sales managers who handle such reels as 20th Century-Fox's "March of Time," RKO's "This Is America," United Artists' "World in Action" and similar series say their bookings are well ahead of comparable figures last year.

They cite increased newspaper attention to their publicity, exhibitor exploitation of new reels, and growing fan mail and inquiry by the public on forthcoming releases.

Distribution of the wartime shorts of the Office of War Information, and the producers, through the War Activities Committee also is blazing a new trail. The elimination of clearances and quick playoff of the free, or nominal cost, wartime reels is showing the way for a greatly increased post-war circulation of shorts, one sales manager said.

He estimated that even those America Speaks reels which were sold as part of the regular shorts program of the major distributors would reach between 10,000 and 12,000 screens.

There is little doubt that this "great and lasting market" will remain after the war to benefit the entire industry, his colleagues agreed.

Acquires Film Rights

Astor Pictures has acquired United States rights to the film, "A Scream in the Night," which features Lon Chaney, Jr. It is from an original story by Norman Springer, produced by Ray Kirkwood and directed by Fred Newmeyer.

To Reopen Connecticut House

The 490-seat Astor Theatre in East Hartford, Conn., formerly operated by Lou Anger, is scheduled to reopen about December 10th with the new Adorno-Saracini management in charge, and with a first run policy, instead of first and second.

Shift Warner Men

With the departure of Stanley House, Paul Hargette and Jack Bailey for Army service, the Charlotte, N. C., Warner Bros. exchange has promoted Jack Frye to head booker, while Warren Wallace and C. E. Kinsey have joined as bookers.

Theatre Open 24 Hours

The Fox Spokane Theatre, in that city, is going on a 24-hour daily schedule, at the request of a special military committee. The change will accommodate war workers.

in BRITISH STUDIOS

By **AUBREY FLANAGAN**, in London

Efforts of the Film Production Conference to achieve some form of trade unity in the shape of a joint Films Council have not as yet proved very fruitful. It would seem that a measure of tactical success had been achieved by the British Film Producers Association and by their decision to seek the further collaboration of other trade branches in order to make it an all-industry council.

Now it is clear that there are powerful forces within the B.F.P.A. itself which are vigorously against the Film Production Conference and its joint council idea, who smell in it what they think to be a rat, a rat which in turn they think to be a plot on the part of the labor unions to gain control of the industry.

Already, although the B.F.P.A. has given its blessing to the principle—"We are of the opinion that a central body representative of all sections of the film industry has much to recommend it"—individuals within the Association are openly and heartedly "knocking" it, asking other sections of the industry to dismiss it out of hand.

Employers Recognize Rights of Unions

Whether it be a trade union plot or not, trade unionism today is by no means taboo within the industry, and employers have come to regard the rights of the unions as rights which they recognize and the interests of the workers as bound up with their own. The fact that the proposal for a joint industry council has been promoted by the labor sections is not necessarily a comment upon labor motive. It is much more a comment upon the apathy and ineptitude of other sections of the industry.

The joint council, as adumbrated by the Film Production Conference, necessarily would consider matters as affecting the production industry as a whole, particularly those upon which collective representations are needed, would not concern itself with matters now covered by the trade unions, and would represent every section of the industry. It was first suggested that it be an exclusively production body but the plan now has developed in the direction of an all-industry council.

Meanwhile, with the views of the various other organizations being canvassed, the whole idea is marking time.

Irving Asher at Work On "Sabotage Agent"

No time has been lost by the RKO Radio producer, Victor Hanbury, on a successor to "Squadron Leader X." Mr. Hanbury has gone to work at Denham on a war subject, tentatively titled "Murder on a Convoy," and he again has signed as a film team Eric Portman, and Ann Dvorak, and as director, Lance Comfort, who made the previous film.

The scenario has been written by ex-Fleet Street critic Jack Whittingham. Although its title suggests it is pure action drama, the feature of the story is the way in which the women's angle has been exploited. Gunther Krampf will have charge of the cameras.

Meanwhile at Shepherds Bush another American unit, Irving Asher's Metro-British unit, continues work on "Sabotage Agent," in which Robert Donat continues his adventures against a Czechoslovak background.

Czechoslovakia is not, however, the only canvas, as the action shifts to England and across to the Near East, Roumania and Hungary.

There is a foreign note, too, about the Ealing Studios these days, where Jugoslav peasants recently have been seen making merry at a wedding fesival for Sergei Nolbandov's "Chetnik," the drama of guerilla warfare in the Jugoslav mountains.

The international note is struck further by the Two Cities' unit working on "The Flemish Farm," which recently has been shooting exteriors for the Jeffrey Dell production, which sets much of its action against a canvas of wartime Belgium.

Two Cities Plans Film On King Henry V

Two Cities, incidentally, continue their extension and development programme by announcing further plans for production within the not far distant future. Not least important of these will be Leslie Howard's "Liberty Ship," which he will make in conjunction with Two Cities Films.

The story has been written by Basil Woon and dramatizes the adventures of a merchant ship built in the Rocky Mountains, shipped in pieces to the Pacific Coast, assembled, handed over to the British Merchant Navy, sailing from San Francisco through the Panama Canal to the Atlantic, and through the storm and shell of battle making her way with a convoy to Murmansk. The story was broadcast as a radio program recently on the BBC service with immense success.

One of the most ambitious pictures on the Two Cities' schedule will be a screen story of Henry V of England, the King about whom Shakespeare wrote a play and about whom now Dallas Bower has devised a screen story. Laurence Olivier has the role of Henry V and it is almost certain that Vivien Leigh will play opposite him.

Also on the Two Cities roster is a comedy of village life, "Tawny Pipit," by Bernard Miles, who not only will direct the film but play the leading role. It is a wartime comedy about the excitement in a vilage when a rare South American bird makes its home there and the immensity of world catastrophe fades into the background behind the local excitement.

Gaumont-Gainsborough Most Active Studio

Work is proceeding at Welwyn on Two Cities' "The Gentle Sex" (nee "We're Not Weeping") which Leslie Howard is directing with his seven feminine stars. A recent addition to the cast is writer-actor Miles Malleson.

Meanwhile, most active of British companies at the moment is still Gaumont-British-Gainsborough, which have three pictures currently in production at Shepherds Bush and on the Islington stages. Not least ambitious of these, of course, is Arthur Askey's musical, "Miss London, Ltd.," in which Val Guest is making his initial directorial bow, and in which apart from Arthur Askey, a bevy of major radio stars is appearing.

The famous Charters-Chaldecott team (Basil Radford and Naughton Wayne), who appeared initially in "The Lady Vanishes" and later in "Crooks Tour," make a reappearance in "Women Without Uniform," at Shepherds Bush. In this picture also appears Moore Marriott, this time without his partner, fat boy Graham Moffatt. The "toothless ancient" will have the role of the father of the family about which the story is written. Eric Portman is the star of the picture, which is being directed by its authors, Frank Launder and Sidney Gilliat.

Third of the Gainsborough pictures is the period piece, "The Man in Grey," in which Margaret Lockwood for a brief passage plays Shakespeare in a blonde wig in a scene in which she is Desdemona to Stewart Granger's Othello in a third rate 19th Century touring company. Leslie Arliss is directing.

Complete Work on "Thursday's Child"

At Welwyn, John Argyle and Rodney Ackland, producer and director, now have completed work on "Thursday's Child," which they expect to be among the best of the A1 productions made to date, and in which Sally Ann Howes in the title role is said to have registered a performance which will attract the attention of both critics and the box office.

Back at Welwyn, Michael Powell and Emeric Pressburger have now brought their "Colonel Blimp" story up to the present day, and recent scenes depict the bombing of Blimp's house during the London blitz. Also featured in the film is the interior of Broadcasting House, headquarters of the BBC.

Production has been launched on another Warner Bros. picture at Teddington, "The Dark Tower," in which Ben Lyon, Ann Crawford and David Farrar are co-starred under the direction of John Harlow. The story was written jointly by Alexander Woollcott and George S. Kaufman.

Buy Hartford Property

The property at 1083-1097 Main Street, Hartford, Conn., has been sold for approximately $100,000 by the Hartford Bank and Trust Company, trustee, to Newsreel Theatres, Inc., of Connecticut. The property includes the Proven Pictures theatre. A first mortgage for $65,000 was taken by the First National Bank of Boston. Louis Baker took a second mortgage of $32,500. The theatre was assigned to the new owners.

Manages Seattle House

Burr Bush has been appointed manager of the Uptown theatre, Seattle, suburban house of the John Danz Sterling circuit. He was recently discharged from active Navy service, and has been named as a civilian recruiting agent for the Navy

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Ohio Censor Makes 33 Cuts

The Ohio censors review a total of 651 reels of motion picture film in October, from which 33 eliminations were ordered. Comparatively, 548 reels were reviewed in September, and 23 eliminations ordered.

Form New Company

Victory Theatre Operating Company has filed certificate of incorporation with an authorized capital of $50,000. Incorporators are Gertrude J. Harris, Alexander McPhail and Samuel Harris, all of New London, Conn.

Books Army Films

Robert Quick has been appointed booker for the U. S. Army Film Service in Seattle, booking pictures for Army camps and stations in the Pacific Northwest territory and Alaska.

QUOTA PLAN LIFTS BURDEN FROM U. S. DISTRIBUTORS

Cuts Production Obligation to Minimum; Facilitates Relation with British

by AUBREY FLANAGAN
in London

With the amendment, this week past, of the legislation governing the alternative, or monetary, Quota scheme, already announced in Motion Picture Herald, a considerable burden has been removed from the shoulders of American interests in Britain. Whilst the new regulation does not entirely shift all the production obligations from the shoulders of American distributors here, it reduces them to the lowest possible minimum and, in general facilitates the whole process of relation with the British production industry.

Under the regulations it is possible for the Americans here to meet their obligations under the Films Act by producing not more than one film and investing an established and equivalent amount of money in the acquisition of British films for the American market. Those are the bare superficial facts. Closer examination makes it clear that the corollaries are even more rosy than would at first seem the case.

At first it would seem that the net result would be a quick decrease in the volume of British films made for the British market. This does not necessarily follow. With American producers no longer compelled to meet the Quota Act by making British films—save one a year—studio space, personnel and materials will be released to the independent British producers who, right up to the present moment, have been complaining bitterly of the shortage of all three.

Nor does it mean that all American renters here will reduce their production programme proportionately. Whilst some certainly will limit themselves to the statutory single film, others most certainly will continue making three or four a year, although pictures essentially for the British market rather than for distribution abroad.

Mixed Reception For New Plan

Already the reception given to the new scheme has been mixed. British producers themselves, characteristically, are not united in their reaction to it. The general feeling is that it will prove better for the British producer, although there are some in the camp, mostly those making pictures of exclusively British appeal, who look upon it with disfavor.

It is not unlikely that the labour unions may condemn it for its superficial inclination towards a lowering of production totals, as well as for other reasons.

British exhibitors undoubtedly would condemn the scheme out of hand. Their operations in meeting their legal commitments have been worse than difficult during the past year, with at least 1,400 picture houses in default. It would seem that for the next 12 months at any rate there will be few picture houses able to fulfill their complete quota.

The scheme of an alternate quota upon which the American distributors have been able to meet their commitments, of course, is not new. The idea was introduced in 1940, under Defence Regulations which permitted the amendment of the Films Act. Briefly, it enabled distributors, as an alternative to fulfilling a footage quota, to comply with the law by spending an amount of money on production, equivalent to what they would have been called upon to spend if they had met their quota foot by foot.

Earlier Amendment Meant Fewer Films

Briefly, it meant fewer films, as an alternative to footage, if those films were of a higher production quality and if more money was spent upon their manufacture. The formula obviously stimulated the production of box office films of the calibre of "Atlantic Ferry," "Pitt, the Younger," "Kipps," "Unpublished Story," "Dangerous Moonlight" and "Thunder Rock."

Under the amended scheme each American company here now will have to make or acquire annually one British film only. Each of these films must be at least 7,000 feet long and £21,000 must have been paid to British labour. The rest of the monetary obligations, calculated in relation to the footage they would otherwise produce, can be offset by purchases of the American rights of British made films.

A minimum figure of £20,000 must be paid for each of these films, although only half the purchase price will count towards the monetary obligation (the obligation is in terms of labour costs and not total costs). Equivalently, a film on which the foreign rights have been purchased by an American distributor can still be counted by the British distributor as quota. If the British rights are counted for monetary quota the purchase of the foreign rights is invalidated.

Complex Formula Is Explained

The illustration given in the official announcement does its best to exemplify an extremely complex formula:

"In a given renters' quota year company "A" imports 300,000 feet of American film. On a 20 per cent quota its total monetary obligation under the present system is to spend £75,000 in British labour costs. Under the new arrangement it makes or acquires one film, the British labour costs of which amount to say £25,000, and it is left with a balance of £50,000 to be offset by the purchase of foreign rights of British films.

"To satisfy this obligation, it acquires the foreign rights of films 'X', 'Y' and 'Z'. For film 'X' it pays £50,000, counting £25,000 towards obligations; for film 'Y' it pays £30,000, counting £15,000 towards obligations; and for film 'Z' £20,000, counting £10,000 towards obligation. Alternatively it can acquire the rights of film 'Q' for £100,000 and thereby satisfy the whole obligation in one transaction.

"On the basis of the foreign footage imported in 1941-42 by the six American companies during the monetary quota, if they each made one film costing £25,000 in British labour costs there would remain to be spent £700,000 on the foreign rights of British films. This sum of course would be smaller if the labour costs of the film were larger. Similarly it would still remain open to the American companies to make more than one film setting off British labour costs against their total obligation."

On the basis of past figures each of the companies concerned will have to spend approximately £150,000 per year, either on direct production or the acquisition of foreign rights. There is, however, a subtly devised clause which would seem in its elasticity to prove more beneficial to the American distributors than has so far in the British industry been realized. It is that permitting any company which at the end of the quota year has not spent this amount of money for which it is liable to transfer the balance of its obligation to the following year: "remaining, if necessary, until increased opportunities for production allow it to be worked off either on direct production or on the acquisition of foreign rights."

Can Shift Obligation To Future Date

It would thus seem to be possible for those distributors who find it impracticable or impolitic to fulfill the letter of the law to transfer progressively their obligations to a future and more convenient date. In other words, there is no definite assurance either that the films will be produced or that the rights of films will be secured for distribution on the U. S. market.

This clause and the absence, quite legitimately it would seem, of any exact stipulation on the how, why and wherefore of distribution, is certain to provoke the discontent of producers on this side if its significance is interpreted as to their disadvantage.

One immediate benefit of the new regulation, and one which the Board of Trade has been at pains to emphasize, is that it will reduce pressure on the limited studio space available, free personnel, technicians, artists and labour, and lessen the strain on the already restricted field of materials. It is well known that British producers have been clamorous against the intense pressure exerted upon the limited nature of the foregoing and it remains to be seen whether they will interpret the amendment as easing the situation, or as merely lessening the demand for British films for distribution here.

The figure of £20,000 for American rights is not a high one. Figures between £50,000 and £100,000 have been paid for higher class British pictures secured for distribution in the U. S. It is difficult to forecast whether the £20,000 figure will operate as a minimum, as it is so designed, or as a maximum, as economic circumstances may command.

Changes Aid Operation Of U. S. Companies

The original Defence Regulations of 1940 were designed to encourage the American film companies to make fewer and better films; the diminished facilities for production here have prevented this from being materialized. Now the Americans undoubtedly have got the greater part of the burden removed from their shoulders and an elastic formula devised under which they need not operate at a loss.

It is generally agreed that it is quality and not quantity which will determine the future of the British film industry, and the new regulation which alters the whole basis of the renters' quota may prove a step in that direction. There is no assurance, however, that the Americans will prove any more enthusiastic in the purchasing of British pictures than they have been hitherto.

British producers in general—irrespective of whether they have the right to do so—remain discontented and dissatisfied by the amount of money earned by British films on the American market. The question thus enters the realm of high politics, and politics are undoubtedly going to be discussed in this regard in the near future.

What will be the solution from the exhibitors point of view it is as yet early to decide. Exhibitors are naturally dissatisfied with the anomalous conditions under which they exist, with the mechanical impracticability facing them in meeting their quota obligation.

Says Immorality Hits Hemisphere Unity

Catholic Conference Told South American Clergy Protest Such Films

American films which do not comply with "moral standards" are a distinct disservice to Inter-American unity when they are show in South America, it was declared last week by the Most Rev. John T. McNicholas, Archbishop of Cincinnati and chairman of the Episcopal Committee on Motion Pictures, in a report to the annual general meeting of the Archbishops and Bishops of the United States, held in Washington.

In his report, Archbishop McNicholas said: "Repeatedly the Catholic leaders and Bishops of our southern neighbors have protested against the exhibition of motion pictures which have been produced here without complying with moral standards. The propaganda of the vices of artificial birth control and divorce which has its origin in our country must be condemned as destructive of religion. This propaganda continues to prevent amicable relations between the peoples of this Western Hemisphere."

The Archbishop also called attention to "gratuitous" insertion of objectionable material in what otherwise would be films unobjectionable for adults and it was pointed out that some films escaped condemnation by "very slight margins." Members of the Church were warned that continued vigilance must be exercised over the moral quality of current productions.

According to the report, the national office of the Legion of Decency, which reviewed more films in 1942 than in the previous year, found slight decreases both in the percentages of films that were "unobjectionable for general patronage" and those that were "condemned," and slight increases in the percentages of pictures that were "unobjectionable for adults" and "objectionable in part."

Suggestive Matter Injected Into Films

Archbishop McNicholas said reviewers of the Legion of Decency had noted "that there has been presented, in some films, suggestive lines or a costume of an objectionable nature which make the films 'objectionable in part.' It is observed that these parts have been injected gratuitously in what would have been otherwise A-2 films. Further, the reviewers have noted a few films which, while they were not objectionable to a degree to warrant condemnation, yet have escaped condemnation by very slight margins."

During the year, the Legion of Decency reviewed 530 films, an increase of nine over the 521 of the preceding year. The "A" rating as unobjectionable for general patronage, was given to 51.13 per cent of the pictures, compared to 51.25 per cent in 1941; "A-2," or unobjectionable for adults, 38.11 per cent against 37.81 per cent; "B," or objectionable in part, 9.62 per cent compared with 9.6 per cent; and 'C" or condemned rating, was given to 0.95 per cent against 1.34 per cent in 1941.

War conditions, the report said, have brought to the Legion of Decency an increased demand for the weekly list from chaplains in the armed services and the National Catholic Community Service-USO clubs.

"Diocesan organizations of the Legion," it was stated, "will be of great help to the work of the Legion. The continuance of the publication of ratings and reasons in the diocesan press is of paramount importance. The posting of Legion lists in every church and school is a most effective method to keep the faithful informed about the moral quality of current film productions. The annual renewal of the pledge is the very groundwork upon which rests the organization of the Legion."

Membership of the committee headed by Archbishop McNicholas includes Archbishop John J. Cantwell of Los Angeles; Bishop John F. Noll, Fort Wayne, Ind.; Bishop Francis P. Keough, Providence, who succeeded Bishop Hugh Boyle, Pittsburgh, resigned; and Bishop Stephen J. Donahue, Auxiliary Bishop of New York. The committee will be continued unchanged for the coming year.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, one was listed as unobjectionable for adults and three were cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "The Avengers," "American Empire," "Heart of the Golden West," "Outlaw of Pine Ridge." Class A-2, Unobjectionable for Adults: "Wrecking Crew." Class B, Objectionable in Part: "Dr. Renault's Secret," "The Mummy's Tomb," "The Traitor Within."

Sweet Is Union Treasurer

Harry Sweet of the Warner Strand in Hartford, Conn., has been elected treasurer of Local 84, International Alliance of Theatrical Stage Employees. He succeeds Louis Mellow, who is in the Army.

Five Comerford Units Closed

The Comerford circuit has allowed to remain closed, after the summer season, the Rivera and Manhattan, Scranton; the Lyric, Shenandoah, and Irving and Strand, Wilkes-Barre.

Resumes New Haven Post

Angelo Lombardi, with the New Haven Warner exchange for many years, and last year transferred to New York, is back in the New Haven post to succeed William Cummings, now in the Army.

Roscoe Joins Marines

Ben Roscoe, Jr., Producers Releasing Corporation publicity representative, has resigned to enlist in the U. S. Marines as a combat correspondent.

Mexicans Adopt Decency Code

Mexico's motion picture industry now has a production code.

The Mexican document in its broader aspects, being based on a principle of adherence to common decency, has aspects in common with the Production Code to which the organized industry of the United States subscribes.

It will be immediately apparent that the Mexican code makes its provisions general, while the U. S. document is considerably more specific, leaving less to individual interpretations. The text of the Mexican code is here presented for the first time.

MORAL CODE—Moral norms which in agreement with the Department of Cinematographic Supervision of the Secretariat of the Government will be observed in the making of pictures by the Association of Producers and Distributors of Mexican pictures.

Films authorized to be exhibited publicly must not contain:

I. Scenes that will lessen or deform the civic and moral principles of the public about the nation, about the excellencies of the home founded in marriage, about the obligations of respect and of solidarity in the society in which we live, and about obedience to law.

II. Scenes that ridicule or tend to give a misunderstanding of the institutions consecrated by the General Constitution of the Republic.

III. Scenes in which the Flag, the National Anthem, the monuments erected in memory of the heroes and prominent men of the fatherland, are not employed with due respect.

IV. Scenes in which Mexican history is falsified or distorted.

V. Scenes in which offense or discredit are given to the country in its people, traditions, customs, etc., etc.

VI. Scenes which incite to evil exemplified in cruelty, perversity, hate, vengeance and vice of every kind. No picture will be authorized when the character or characters have committed crime and remain unpunished.

VII. Scenes which excite to prostitution through excessive and lascivious kisses, sensual embraces, suggestive posture or gestures, real or symbolized nudity.

VIII. Scenes in which seduction, adultery are presented in explicit form, or treated as justifiable.

IX. Scenes in which obscenity in language, in song, gesture, or illusion is used.

X. Scenes in which are shown in detail the methods followed in assault, robbery, murder and arson in such form they constitute a school for the commission of these crimes.

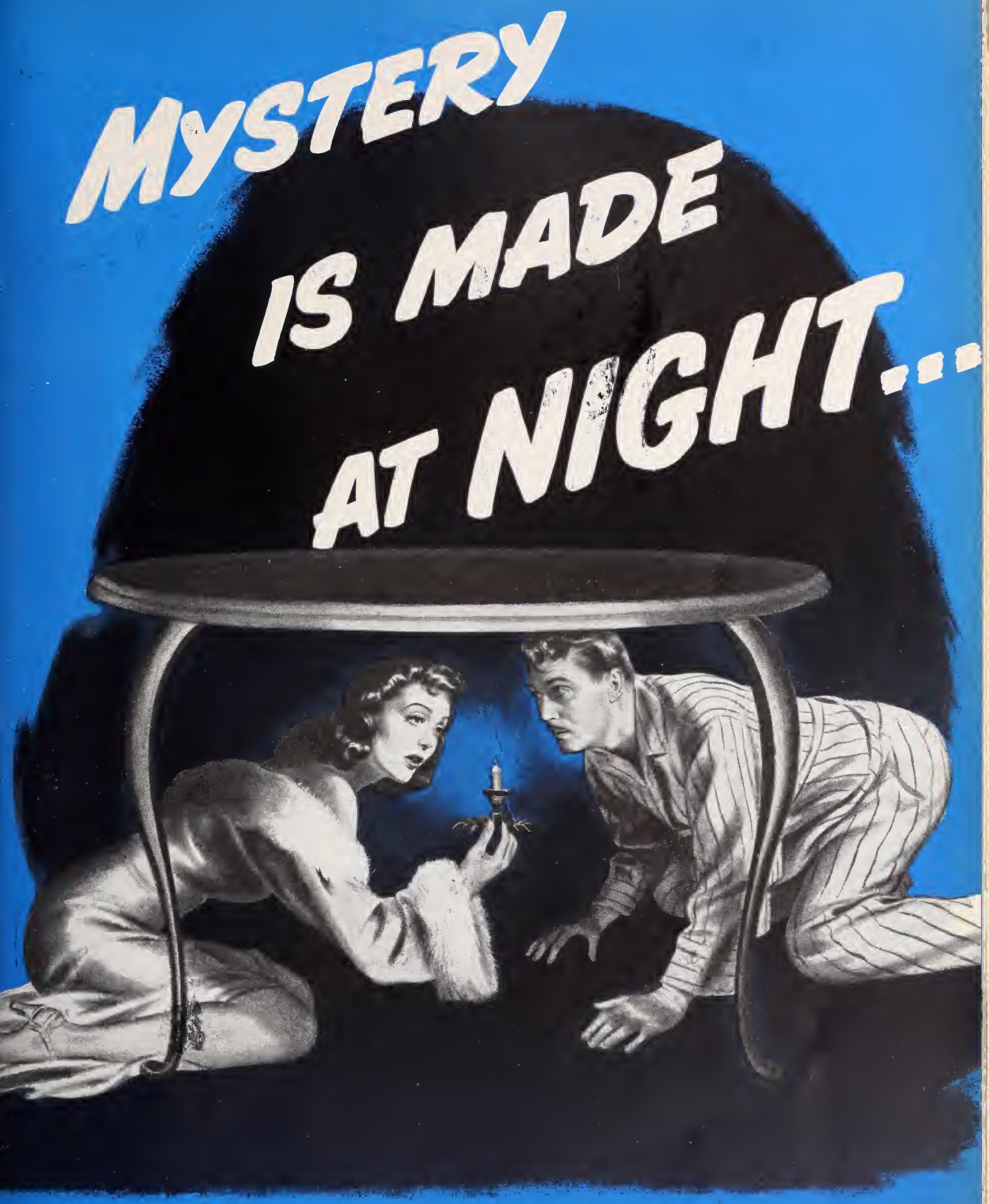
XI. Scenes of intimate life that depart from morality and good taste.

SECONDLY—The scenes not included in these norms and which could be against the disposition made in article VI of the General Constitution of the Republic will be left to the judgment of the Department of Cinematographic Supervision.

Mexico, D. F., May, 1942.

Executed by

Jesus Grovas
Juan Pezet
Miguel Contreras Torres
Vincente Garcia de Leon
Jacques Guelman
Fernando de Fuentes
Salvador Elizondo
Iracheta y Elvira
Gabriel Soria
Agustin J. Fink
Jose Luis Bueno
Raul de Anda
Raphael Arzoz
Raphael J. Sevillo
Ing. Julio Molina Font
Simon Wishnack
V. Saizo Piquer
Fernando Soler
Mauricio de la Serna
Eusebio Pereda
Gregorio Walerstein
Juan Bustillo Oro
Sanitago Reachi
Lio. Carlos Carriedo
Rene Gaguine
Miguel Zacarias
José Rodriguez
Roberto Rodriguez


MYSTERY
IS MADE
AT NIGHT...

Something new in merry
Something new i
KEEP 'EM BUYING
WAR BONDS AND STAMPS
AT YOUR THEATRE
RELEASED DEC. 10th

QUIVERS!

eerie SHIVERS!

THE MOST MIRTHFUL MURDER
MYSTERY IN YEARS!

Kisses in the dark!
Killers in the shadows!
Cops in a daze ...and
everybody in hysterics!

A Night TO REMEMBER

CO-STARRING

LORETTA YOUNG ★ BRIAN AHERNE

with

(Miss) Jeff Donnell · William Wright · Sidney Toler · Gale Sondergaard · Blanche Yurka

Screen play by Richard Flournoy and Jack Henley · Produced by SAMUEL BISCHOFF

Directed by RICHARD WALLACE · A COLUMBIA PICTURE

FOUR MORE POWER-PACKED TOPPERS FROM *Columbia*

Available Soon!

COMMANDOS STRIKE AT DAWN

STARRING **PAUL MUNI**

with **Anna Lee · Lillian Gish · Sir Cedric Hardwicke · Robert Coote**

Based on the C. S. Forester Cosmopolitan Magazine Stary • Screen play by Irwin Shaw

Directed by JOHN FARROW

A LESTER COWAN PRODUCTION

DON **AMECHE** · JANET **BLAIR** · JACK **OAKIE**

in

Gregory Ratoff's "SOMETHING TO SHOUT ABOUT"

with

William Gaxton · Cobina Wright, Jr. *and* **Hazel Scott**

Screen play by Lau Breslaw and Edward Eliscu

Songs by Cole Porter · Produced and Directed by GREGORY RATOFF

in Technicolor!

THE DESPERADOES

with

RANDOLPH SCOTT · GLENN FORD · CLAIRE TREVOR

EVELYN KEYES · EDGAR BUCHANAN

Screen play by Robert Carson

Produced by HARRY JOE BROWN

Directed by CHARLES VIDOR

CITY WITHOUT MEN

with

LINDA DARNELL

EDGAR BUCHANAN · MICHAEL DUANE

SARA ALLGOOD · GLENDA FARRELL · LESLIE BROOKS · DORIS DUDLEY

Screen play by W. L. River

Directed by SIDNEY SALKOW · Produced by B. P. SCHULBERG

A SAMUEL BRONSTON PRODUCTION

COLUMBIA PICTURES

WORKERS WAR MIGRATION PASSES PEAK, U. S. SAYS

Estimate of Needs for Next Year Indicates Stability of Population Near

Estimates by Administration agencies of labor and military needs for the coming year indicate that the peak of the great war migration of workers, which has turned civilian business upside down has been passed.

In its wake are towns practically depleted of young men and communities which find it almost impossible to provide shelter for the horde of newcomers answering the cry of war industries for men and more men.

(Motion Picture Herald in recent weeks has published the results of a survey conducted by correspondents across the country, indicating the effects on box office receipts of the shifts of population nationally in the changing pattern of a war economy.)

How severely the war-induced shifts of population will affect our normal economy will not be known until after the war, when the great problem of returning millions of workers to their former homes must be dealt with at the same time as the Government seeks to discharge other millions of soldiers, sailors and marines.

A graphic exposition of the suppression of civilian activities which has resulted from the war is given in figures compiled by the War Manpower Commission in connection with its plans for the orderly withdrawal for military service of skilled workers in essential industries.

To meet the need for maintaining war production, the WMC has worked out a program whereby skilled workers of draft age who are engaged in key positions in essential industries are to be called only after their employers have had time in which to train replacements.

Labor Force Seen at 58,700,000

The training of new workers will call for the transfer of labor from less essential to the more essential industries, a process which has been going on for the past two years as part of the general industrial expansion program but which hereafter will be more definitely directed from Washington.

Statistics in the possession of the commission show how the stream of labor has been diverted as the United States sought to build an Army and Navy large enough for global war and back it up with the greatest industrial army the world has ever known.

These figures reveal that in the two years ending next month, the total labor force of the Nation will have been increased by 4,100,000 persons to a total of 58,700,000. In the same period the number of persons engaged in war industries will have been expanded by 15,800,000, from 1,700,000 to 17,500,000, and the armed forces will have been increased by 4,600,000 men, from 900,000 to 5,500,000.

To increase the war industry and military forces by more than 20,000,000 persons it has been necessary to shift millions to new activities, new locations and new lives. It has, for instance, required the removal of 9,500,000 persons from the ranks of the non-war workers, reducing that group from 30,000,000 to 20,500,000; has put 5,000,000 unemployed persons to work or into military service, reducing the number of jobless from 7,400,000 to 2,400,000; and has taken 1,000,000 workers from agriculture, leaving 7,800,000, and a like number from self-employment, leaving 5,000,000.

Expect Jobless to Be Cut to 2,000,000

Projecting its figures through 1943, the War Manpower Commission foresees a total labor force of 62,300,000, of which 20,000,000 will be war workers, and an armed force of nearly 10,000,000 men. This will mean not only the absorption of all "new" labor coming into the market by the graduation from schools and colleges of young men and women and the drafting of 'teen-age youths for military service, but also further shifts from the other categories of workers.

By the close of next year, it is figured, the number of jobless persons will have been reduced to 2,000,000, largely unemployable, self-employed persons will number only 4,700,000, the country and the United Nations must be fed and clothed by the labor of but 7,500,000 agricultural workers, and only 19,100,000 non-war workers will be left to produce the goods and services required by more than 120,000,000 civilians.

Expect Minnesota Houses to Close

by ROBERT MURPHY

in Minneapolis

Theatre mortality in the Minneapolis territory looms in the next few months, in the opinion of observers. Already a number of houses in smaller towns have been closed, and others are anticipating closing. The greatest mortality is expected to occur in mid-December, when managers close houses before Christmas week, the low point of the season.

A number of exhibitors have experimented with curtailed operations. Some in smaller towns have kept theatres open only on weekends, playing a single picture. Others have operated on staggered nights, closing on Tuesdays and Thursdays, and playing single-day picture runs except on weekends.

The population loss has created not only a box office crisis, but has affected manpower adversely. Closing of some houses was reported hastened by an inability to get people to operate them.

Northwest Allied reported the population shift is becoming more acute in small towns as armed services and industry call able-bodied workers away, and it is anticipated that small towns by January 1st will have lost 25 to 50 per cent of total population.

Although Minneapolis, St. Paul, Duluth and some other industrial towns in Minnesota have shown population increases, the total state loss, it is estimated, will reach nearly 10 per cent by the end of the year.

Concert Season Big in Pittsburgh

Concert and lecture attractions in Pittsburgh this year are as numerous as ever, and crowds thus far this season are as large. Numerous competing auspices, individual and organizational, provide a platform attraction almost every night in the week somewhere in the city. Prices are scaled as high as $3.30.

Leading attractions are billed for the music stage by the Pittsburgh Symphony Society, May Beagle, the Art Society and the YM & WHA Musical Society. Lecture highlights are sponsored by Miss Beegle's Town Hall series, the Twentieth Century Club, the YM&WHA Forum, and the Mt. Lebanon Lecture Society. In addition, numerous other individuals, cultural groups and clubs sponsor events throughout the year, such as the Mendelssohn Choir, New Friends of Music, the Savoyard, the Foreign Policy Association, and others.

Some of the musical stars and groups scheduled during the next five months are Rachmaninoff, Ballet Russe de Monte Carlo, Dorothy Maynor, Zino Francescetti, Rudolph Serkin, Vronsky and Babib, Robert Casadesus, Jascha Heifetz, Artur Rubinstein, Fritz Kreisler, Vladimir Horowitz, Joseph Szigeti, Hilda Burke, Helen Traubel, Russian Don Cossacks, Carmen Amaya and Co., Trapp Family Singers, Nadine Connor, Julius Huehn, Lucretia and Ballmeyer Russell, Mathilde McKenney and Alice Stempel, Metropolitan Opera Audition Winners, Claudio Arrau, Isaac Stern, Anne Brown, Mack Harrell, American Ballad Singers, Boston Symphony, Cleveland Orchestra, and Philadelphia Orchestra.

Speaking dates are set for Dorothy Thompson, Fulton Lewis, Jr., Margaret Bourke-White, George V. Denny, Jr., Allen Raymond, Pierre Van Paasen, Dr. Salo W. Baron, Col. M. Thomas Tchou, Sir Norman Angell, Dr. Kirshnalal Shirdharani, Frank Buck, Dr. Franz J. Polgar, Leland Stowe, Soo Yong, Hallet Abend, Alice Dixon Bond, and many others.

Form Connecticut Newsreel Circuit

Liebermann Brothers have formed the Newsreel Theatres, Inc., of Connecticut and will operate newsreel theatres in the state. The new company has announced the purchase of the Proven Theatres Building in Hartford. The corporation listed its capital at $100,000.

Completes Marine Training

Bernard W. Denning, former manager of the Carey theatre, Carey, Ohio, now in the Marine Corps, has completed training at the Navy Motion Picture Sound Technicians School at the Brooklyn, N. Y., Navy Yard, and is now stationed at Quantico, Va., for further training.

Sells Iowa Theatre

Joseph Cass has sold the Orpheum theatre at Strawberry Point, Iowa, to Don Brown and W. Bergtold. Mr. Cass owns the Coggin theatre at Coggin, Iowa, and the Lamont theatre at Lamont, Iowa, and will live in Lamont.

Marvin White in Air Corps

Marvin White, son of Maurice White, head of the Lisbon-White theatres, Cincinnati, has joined the Air Corps.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Production Index Rises

Hollywood production continued to cross up predictions of shutdowns, letdowns and cessations of activity based on developments in Washington and elsewhere interpreted by theorists as foreshadowing reduction in the number of pictures to be filmed for the year. Realists whose business is the operation of the studios put nine pictures into production, while completing four, to raise the index of activity from 38 to 43.

Columbia started "Destroyer", starring Edward G. Robinson with Glenn Ford, Marguerite Chapman, Edgar Buchanan and others in support, under direction of William A. Seiter, "Reveille With Beverly", a musical stocked with name bands and personalities, and "Suicide Range", a Russell Hayden western.

MGM started "I Dood It", starring Red Skelton with Eleanor Powell and Tommy Dorsey's Band, and Universal put the Walter Wanger picture, "We've Never Been Licked", and "Isle of Romance", an Alan Jones number, into shooting stage.

Twentieth Century-Fox started "The Moon Is Down", the John Steinbeck play in which Sir Cedric Hardwicke, Henry Travers and others are to be seen; Republic started "Dead Man's Gulch", a Don Barry item, and Producers Releasing Corporation launched "After Tomorrow" with Alan Baxter and Gertrude Michael.

The scene at the weekend:

COMPLETED

Monogram
Silent Witness
PRC
Rangers Take Over
20th-Fox
Secret Mission
Warner
Background to Danger

STARTED

Columbia
Destroyer
Suicide Range
Reveille with Beverly
MGM
I Dood It
PRC
After Tomorrow
Republic
Dead Men's Gulch
20th-Fox
Moon Is Down
Universal
We've Never Been Licked
Isle of Romance

SHOOTING

Columbia
Merry-Go-Round
MGM
Mr. Justice Goes to Washington
Half-Pint Kid
Youngest Profession
Gentle Annie
Careless Cinderella*
Private Miss Jones
Above Suspicion
Salute to the Marines
Monogram
Adventures of Cosmo Jones
Paramount
Dixie
China
Miracle of Morgan's Creek
Aerial Gunner
Salute for Three
Pressburger
Never Surrender
RKO Radio
I Walked With a Zombie
From Here to Victory
Bombardier
This Land Is Mine
Republic
Hit Parade of 1943
20th-Fox
Hello Frisco, Hello
Coney Island
Universal
White Savage
Corvettes in Action
Forever Yours
Hi Buddy
Bad Company
Warner
Thank Your Lucky Stars
Edge of Darkness
Action in the North Atlantic
Mission to Moscow
Old Acquaintance
Devotion

*Formerly "Nothing Ventured"

Alex Gottlieb, for his work as associate producer on the Abbott and Costello pictures, has been elevated by Universal to the post of producer. The first credit under his new status will be on the comedians' "It Ain't Hay," just completed. Mr. Gottlieb started as a writer at Universal two years ago.

Anna Lee will be co-starred with Maureen O'Hara in RKO's "The Fallen Sparrow," which Richard Knight will direct. The film, based on a novel by Dorothy B. Hughes, is a romantic mystery involving espionage in this country and in Continental Europe. Production has been scheduled for late December.

Warner Brothers has named Sydney Greenstreet for the leading role in "Five Doors," formerly "The Pentacle," a psychological murder mystery written for the screen by Robert Siodmak and Alfred Neuman. Keith Winters is preparing the script for producer Henry Blanke.

Michael Harvey, New York actor, has been signed by Paramount and will make his screen debut in a supporting role in "So Proudly We Hail."

Jack Chertok, Metro-Goldwyn-Mayer producer who resigned last week after 18 years with the studio, reported this week to the Warner Brothers studio to take a producer post.

Republic has purchased "Gone With the Draft," story of a rookie's experience, by Park Kendall.

Story Selected for Edington Film

"Walk Away from 'Em," a novel by Elliott Chess, which was published last year, has been purchased by RKO for production by Harry Edington under his one-picture deal with the studio.

Phyllis Brooks will play Allison du Bois, a magazine fashion editor, in the screen version of "Lady in the Dark," Paramount announced. The role was done by Natalie Schafer on Broadway. Also at Paramount, George Marshall has been assigned to direct "Riding High," formerly "Calgary Stampede."

Universal has signed Alan Curtis, former 20th Century-Fox actor, to a term contract, and he will replace John Garfield as the leading man in the third sequence of "Flesh and Fantasy." Garfield withdrew from the picture and was suspended by Warners, his home studio, which had lent him to Universal for the assignment.

Norman Foster, who left the studio several seasons ago, has rejoined 20th Century-Fox under a term contract as an actor and writer. He directed Orsen Welles' unreleased RKO production, "Journey Into Fear."

Paul Henreid is being considered to play General Charles de Gaulle in Warner Brothers' screen biography of the Fighting French leader.

"Mr. Bullfinch Takes a Walk," a screen story by Philip Dunne and Charles E. McCarthy, has been purchased by 20th Century-Fox and assigned to Kenneth Macgowan for production. The name, "Mr. Bullfinch," is used by Prime Minister Winston Churchill as his nom de guerre, and although the story does not identify him, the leading character is a British statesman who wears a bowler and smokes a cigar.

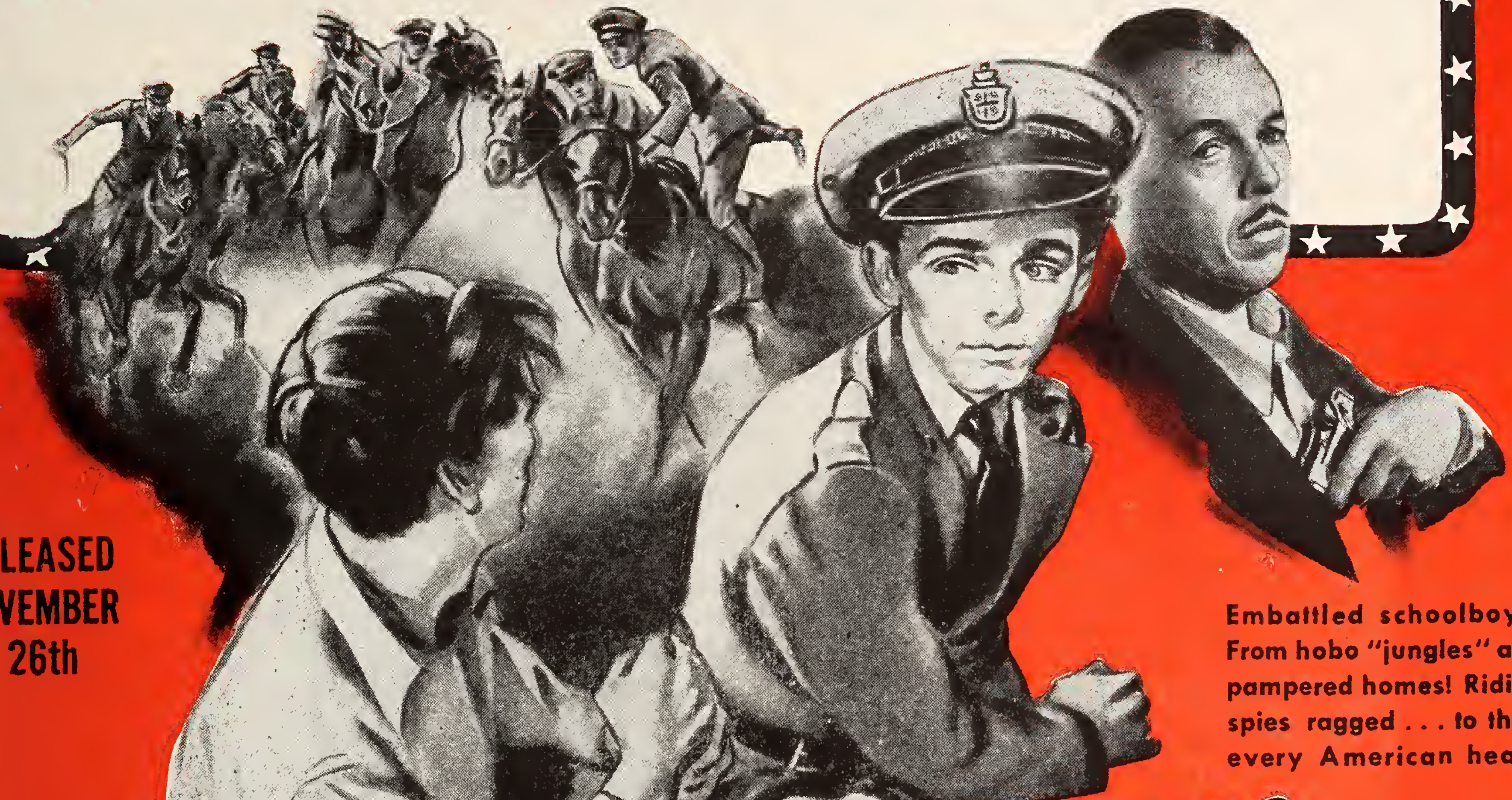
The story tells of a visit to the United States by the statesman, his meeting with a New England family, and his solution of a war problem. Mackinlay Kantor will write the scenario and the studio will seek Edmund Gwenn for the title role.

MGM has realigned the cast of "Best Foot Forward," putting Lana Turner back into the leading role. Miss Turner originally had been assigned to the part of Gale Joy, the film actress, which Rosemary Lane played on Broadway, but she had been replaced by Judy Garland, who in turn was supplanted by Lucille Ball. Miss Ball will be used in another film.

Virginia Weidler will play Helen Schlessinger, the character created on Broadway by Maureen Cannon, and Metro also has engaged six members of the New York cast of the George Abbott musical comedy to repeat their stage roles in the film; Gil Stratton, Jr., will be seen as Bud Hooper, Nancy Walker as the blind date, June Allyson as Minerva, Tommy Dix as Chuck Green, Jack Jordan as Dutch Miller and Kenneth Bowers as Hunk Hoyt.

Sonny Tufts, former Yale football player and night club singer, whom Paramount singed to a term contract, has been named for one of the male roles in "So Proudly We Hail," with Paulette Goddard, Claudette Colbert, Veronica Lake and George Reeves.

FIGHTING SONS OF UNCLE SAM... TOO YOUNG TO ENLIST... BUT OLD ENOUGH TO SMASH AMERICA'S FIFTH COLUMN!



RELEASED
NOVEMBER
26th

Embattled schoolboys! From hobo "jungles" and pampered homes! Riding spies ragged . . . to thrill every American heart!

JUNIOR ARMY

WITH Freddie
BARTHOLOMEW
Billy **HALOP** • Huntz **HALL**
Bobby
JORDAN

Screen play by PAUL GANGELIN
Produced by COLBERT CLARK • *Directed by* LEW LANDERS

COLUMBIA PICTURES

KEEP 'EM *BUYING*
WAR BONDS AND STAMPS
AT YOUR THEATRE

Wartime Television Aided by Screen

Stations Still in Operation Rely Heavily on Films to Hold Franchises

Motion picture film, most of it obtained without cost, is giving important aid to television stations in their effort to keep on the air during wartime.

A recent survey of the stations in operation at the outbreak of war last December indicates that most still are on the air for a few hours a week.

The stations which had received commercial licenses are meeting the minimum of four hours a week required by the Federal Communications Commission for the retention of their franchises.

However, the visual broadcasters are hard pressed by personnel, equipment and program material shortages. Most have had their operating budgets pared to the bone.

To fill program time, and maintain entertaining transmissions, they are using an increasing proportion of motion picture film. These pictures are principally Government "information" and propaganda subjects obtained without charge from the Office of War Information and other agencies. British, Canadian and Australian films also are being used extensively.

Three New York Stations Are Operating

New York, scene of the largest amount of pre-war television activity, still has three stations on the air transmitting entertainment on regular schedules. These are WCBW, the Columbia Broadcasting System outlet; WNBT, operated by the National Broadcasting Company, and WABD, the DuMont-Paramount outlet, still transmitting on an experimental permit.

In Schenectady, N. Y., the General Electric station, WRGB, with the largest power output of the prewar stations, is operating on Channel 3. It is using some original film, but principally is relaying programs from NBC in New York.

Philadelphia's WPTZ, operated by the Philco Radio and Television Company on an experimental basis, resumed regular transmission several weeks ago. It also relays programs from NBC in New York.

Columbia continues to transmit the most extensive program over a New York television outlet. CBS maintains its studios at the Grand Central station. Programs are divided between two days, Thursday and Friday.

On Thursday WCBW is on the air over the Chrysler Building transmitter from 8 to 10 P. M. with a live talent program from the studio. It includes a weekly news review, with maps and photographs, from 8 to 8:30 P. M. This is followed by a half-hour of first aid and air raid instruction prepared by the American Red Cross. A spot news summary of five minutes follows and from 9:55 to 10 P. M. Gil Fates conducts a weekly quiz program.

Uses Two Hours of Picture Programs

This quiz program, presenting different name guests each week, is reported to have received one of the highest listener responses ever recorded by the station.

On Friday, WCBW presents two hours of motion picture transmission. It uses Government and industrial short subjects and an occasional comedy or feature picture. The station continues to rent a few of the latter type of motion picture from independent 35 and 16mm. film libraries. The budget is limited, however.

Gilbert Seldes continues as program director with Leonard Hole as manager of the station.

WNBT, according to Noran Kersta, manager, and Burke Crotty, program director, is transmitting four hours of programs every Monday. The major portion of this period is devoted to civilian defense instruction for New York city air raid wardens. Studio and film programs are transmitted primarily for the benefit of classes held in precinct and Civilian Defense Volunteer Organization headquarters.

Short Subjects Are Shown Mostly

The air warden training program is broadcast on Monday afternoons from 4 to 5 P.M. and repeated in the evening from 7:30 to 8:30 P.M. The balance of the time until sign-off at 10:30 P.M. is devoted to motion pictures.

The films shown during this period consist almost exclusively of short subjects. They cover a wide variety of subjects and are collected from Government, educational and industrial film sources. None are paid for, NBC having abandoned its policy of renting feature entertainment motion pictures from states right distributors at the time it curtailed programs over WNBT.

DuMont's WABD is on the air Sunday evenings at New York. It presents a one to two-hour variety show using live talent from the studio, beginning at 8:30 P.M. Sam Cuff, formerly with NBC, presents a weekly news roundup over WABD.

Will Baltin has returned to the DuMont station to direct program activities. His weekly schedule includes singers, dancers, magicians and other professional and amateur entertainers. The American Television Society also is preparing several experimental programs for DuMont according to Norman D. Waters, ATS president.

Philco is the only company still using a remote pickup. It has broadcast University of Pennsylvania home football games each Saturday over mobile equipment at Franklin Field. Also WPTZ is relaying films and air raid instruction material picked up from WNBT in New York.

In Los Angeles television broadcasting its confined to experimental transmissions by the Don Lee station, KTSL, two or three times a month.

The Balaban and Katz station in Chicago has been taken over almost completely by the Navy and its operations, still under the direction of William Eddy, are confined to instruction and experiment for sailors and officers in the Navy communications and radio school at Chicago.

Television men in New York admit that statistics on the extent of audiences are lacking. They add, however, that it has dropped sharply from the approximately 4,500 receivers reported in use a year ago in the metropolitan area. DuMont, in a mail survey of its audience in two directional sectors, found that only about 1,300 sets were in regular use.

Stations also reported an increasing number of queries from listeners seeking information as to where they may obtain replacements and repair for their receivers. The supply of iconoscopes is limited and although most requests for them have been met to date out of stock no new units are being manufactured for civilian use.

TYPICAL PROGRAM ON TELEVISION

Typical of the motion picture programs now being used by television stations is the following Monday night bill from a recent schedule of the National Broadcasting Company's WNBT in New York.

The program included: "Target for Tonight", "Oil for Victory", "Fuel Conservation", "The River", "Salvage" and "Leathernecks on Parade". They were obtained from the British Ministry of Information, Marine recruiting office, and Office of War Information.

FM Radio Stations Are Increasing

Although television operators admit the possibility of television lapsing completely for the duration, as in England, they are hopeful that a minimum operation may be maintained with existing equipment. They point out that transmitters deteriorate far less rapidly when in operation.

Although the manufacture of new frequency modulation receivers and broadcast equipment has been halted, FM Broadcasters, Inc., a trade association, reported this week that 14 new FM stations have gone on the air since Pearl Harbor. Also, it said, new FM receivers are still being sold from stocks manufactured prior to War Production Board orders stopping civilian radio manufacture.

It is estimated that dealers still have about 50,000 FM receivers in unsold stocks.

Approximately 350,000 FM and combination FM and standard radio receivers are now in operation, the association estimates. They are scattered widely through the various urban areas now served by the 40 FM stations on the air. Of these, W71SB, at South Bend, Ind., operated by the South Bend *Tribune,* is the last to begin operations. Construction has been suspended on 24 other stations which have received FM licenses and construction permits from the FCC.

Two Houses in Albany Area Will Reopen

In the Albany territory, the Strand theatre, Hudson, N. Y., recently closed and sold by Harry Lamont Theatres, will be reopened shortly. Norman Pratt, veteran exhibitor associated with Mr. Lamont in operation of the Hudson theatre, will be the manager.

The Colonial theatre, in downtown Utica, dark for the past two years, will be reopened late this month, alternating between motion pictures, vaudeville and burlesque, it is reported. The theatre last was operated by Nate Robbins. Sam Davis has closed the Phoenicia theatre, Phoenicia, N. Y., for an indefinite period. Practically all of the Adirondack and Catskill Mountain summer houses will be closed by Thanksgiving Day, according to Albany reports.

RKO Bid Rejected

A bid by RKO for the Oriental theatre, large Chicago house, has been rejected by the board of directors of the 32 West Randolph Corporation.

Monogram Booker in Army

Louis Bulgarelli, office manager and booker at the Monogram office in Des Moines for the past two years, has left to join the armed forces.

Legal Notice of Trade Showings of WARNER BROS. PICTURES

CITY	PLACE OF SHOWING	ADDRESS	CASABLANCA		THE GORILLA MAN	
			DAY & DATE	TIME	DAY & DATE	TIME
Albany	Warner Screening Room	79 N. Pearl St.	Mon. 12/7	12:30 A.M.	Mon. 12/7	2:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton S. N.W.	Mon. 12/7	10:00 A.M.	Mon. 12/7	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	Mon. 12/7	2:00 P.M.	Mon. 12/7	3:45 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 12/7	2:00 P.M.	Mon. 12/7	3:45 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 So. Church St.	Mon. 12/7	9:30 A.M.	Mon. 12/7	11:15 A.M.
Chicago	Warner Screening Room	1307 S. Wabash Ave.	Mon. 12/7	11:00 A.M.	Mon. 12/7	2:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Mon. 12/7	10:30 A.M.	Mon. 12/7	12:15 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	Mon. 12/7	8:00 P.M.	Mon. 12/7	9:45 P.M.
Dallas	Paramount Sc. Rm.	412 S. Harwood St.	Mon. 12/7	10:00 A.M.	Mon. 12/7	2:00 P.M.
Denver	Paramount Sc. Rm.	21st & Stout Sts.	Mon. 12/7	8:00 P.M.	Mon. 12/7	9:45 P.M.
Des Moines	Paramount Sc. Rm.	1125 High St.	Mon. 12/7	12:30 P.M.	Mon. 12/7	2:30 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Mon. 12/7	9:30 A.M.	Mon. 12/7	11:15 A.M.
Indianapolis	Paramount Sc. Rm.	116 W. Michigan	Mon. 12/7	10:00 A.M.	Mon. 12/7	11:45 A.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte	Mon. 12/7	1:30 P.M.	Mon. 12/7	3:15 P.M.
Los Angeles	Warner Exch. Sc. Rm.	2025 S. Vermont Ave.	Mon. 12/7	2:00 P.M.	Mon. 12/7	3:45 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	Mon. 12/7	9:30 A.M.	Mon. 12/7	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 12/7	10:00 A.M.	Mon. 12/7	11:45 A.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	Mon. 12/7	10:30 A.M.	Mon. 12/7	1:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 12/7	2:00 P.M.	Mon. 12/7	3:45 P.M.
New Orleans	Paramount Sc. Rm.	215 S. Liberty St.	Mon. 12/7	10:00 A.M.	Mon. 12/7	1:00 P.M.
New York	Home Office Sc. Rm.	321 W. 44th St.	Mon. 12/7	10:30 A.M.	Mon. 12/7	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 12/7	9:00 A.M.	Mon. 12/7	10:45 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	Mon. 12/7	10:30 A.M.	Mon. 12/7	12:15 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 12/7	10:15 A.M.	Mon. 12/7	12:00 Noon
Pittsburgh	Paramount Sc. Rm.	1727 Blvd. of Allies	Mon. 12/7	2:30 P.M.	Mon. 12/7	4:15 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	Tues. 12/8	2:00 P.M.	Tues. 12/8	3:45 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 E. 1st South	Mon. 12/7	10:30 A.M.	Mon. 12/7	12:15 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Mon. 12/7	1:30 P.M.	Mon. 12/7	3:15 P.M.
Seattle	Little Victor Theatre	2422 Second Ave.	Mon. 12/7	2:00 P.M.	Mon. 12/7	3:45 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 12/7	10:00 A.M.	Mon. 12/7	11:45 A.M.
Washington	Earle Th. Bldg.	13th & E. Sts. N. W.	Mon. 12/7	10:30 A.M.	Mon. 12/7	1:30 P.M.

Ginger

ROGERS

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OF HOLIDAY-TIME BUSINESS A

IN **LEO M**

"Once Upon A

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Screen Play

and *Cary*

GRANT

3rd WEEK

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Honeymoon"

ALBERT DEKKER

by **LEO McCAREY**

eridan Gibney

**BONDS TO AVENGE
PEARL HARBOR—
DECEMBER 7-13!**

Army Soon to Have 1,000 Film Houses

Will Seat 750,000, Serve 150,000,000 Annually, Murray Tells SMPE

One thousand theatres will be in operation by the United States Army shortly, and will serve more than 150,000,000 yearly, according to R. B. Murray, director of the Army's Motion Picture Service, and a guest speaker at the meeting in New York last week of the Atlantic Coast Section of the Society of Motion Picture Engineers. Mr. Murray's talk was an exposition of the service's operations.

The 1,000 houses will have 750,000 seats, and exhibit 6,750 programs weekly, he inserted. The present theatres number 700. They seat more than 500,000, exhibit 4,630 programs weekly, and serve 118,000,000 yearly.

The growth of the military theatre service has been exceedingly rapid, Mr. Murray said. Its 100th house was opened October 5th, 1940. Two years later, there were 600 theatres. On November 18th, last, the 700th was opened.

He paid tribute to the theatres as the backbone of Army entertainment, quoting from a pamphlet issued by the Joint Army and Navy Committee on Welfare and Recreation, and adding that post commanders agree that films have contributed much to the maintenance of morale.

Mr. Murray outlined the theatre service operation. It is owned by the military personnel; it operates as a cooperative enterprise, and all posts, camps, and stations are eligible to join. He added:

"Posts with populations sufficiently large to provide profitable operation are guaranteed a share in the profits, with the amount approximating the total profit which these posts could expect to realize if they operated on an autonomous basis."

Army Theatre Service Is Self-Sustaining

The service sustains itself, Mr. Murray noted, and disclosed details. Single admissions are 15 cents. Coupon books reduce this to 12 cents. Enlisted men hold theatre jobs. They are paid up to $52 per month. The theatres employ 5,000 men, who receive a total of $1,600,000 per year.

Civilian theatres are protected from competition, Mr. Murray said. "Every effort has been made to so conduct the service that no legitimate grounds could exist for charges of unfair competition." He added that all advertising is confined to posts, all attendance restricted to military personnel, and to civilians living on military reservations.

Although most Army projectionists had no experience in such work in civil life, there has been little damage to film, the theatre service head said, giving statistics. Of 1,695,620,000 feet projected in the past 12 months, 82,927 feet were damaged. This is only .0051 per cent. Additionally, there have been no fires caused by films burning, although the service has lost five houses through fire.

The programs have five changes per week. The two best pictures are shown two days each.

Mr. Murray praised the motion picture industry's donation of films to men overseas, which sometimes enables them to see pictures months before release in this country.

Other details of the Army Motion Picture Service were outlined at the SMPE meeting by Charles Welpley, architect, who spoke on "Construction of War Department Theatres"; M. D. Kiczales, mechanical engineer, speaking on "Heating, Ventilating and Air Conditioning of War Department Theatres," and George L. Bub, chief sound engineer of the Service, who spoke about "Sound and Projection Equipment" in the theatres.

Philadelphia, Atlanta Variety Clubs Elect

Samuel Gross, 20th Century-Fox branch manager, has been elected chief barker for 1943 of the Philadelphia Variety Club. He succeeds Edgar Moss, 20th Century-Fox district manager. Others elected were Al Boyd, first assistant chief barker; Charles Zagrans, second assistant chief barker; William J. McAvoy, Jr., treasurer, and Irwin Scharlap, secretary. Mr. McAvoy was named chairman of the house committee.

A new board of directors elected by the Atlanta Variety Club for 1943 includes: R. B. Wilby, Wilby-Kincey Theatres; Harry G. Ballance, chief barker, 20th Century-Fox; Willis Davis, Lucas and Jenkins; Paul Wilson, 20th Century-Fox; E. E. Whitaker, Lucas and Jenkins; Sidney Reams, James Harrison, Wilby-Kincey; Richard Ford, 20th Century-Fox; David Prince, RKO; Jack Dumestre, RCA, and T. L. Davis, United Artists. William K. Jenkins, former chief barker, is automatically a board member and was named national canvassman.

Tampa Theatre Sold

The Tampa Theatre building, at Tampa, Fla., which was built in 1925 at a cost of more than $1,000,000, has been sold for $62,100. Included in the building is a 10-story office building and the Tampa theatre. It was built on land held under a 99-year lease at a monthly rental of $2,000. This rental, plus high taxes and overhead, has made the building unprofitable, it is stated.

Club Holds Card Tourney

The Cincinnati Variety Club will hold a three-night card tournament, with the semi-finals on November 29th, and the finals the following night. Saul M. Greenberg, property master of the club, is chairman of the committee, which includes Harris Dudelson, Allan Moritz, Mike Greenberg, Peter Niland, Nat Kaplan and Maurice White.

Lt. German in Far East

Lt. Fred A. German, son of William J. German, vice-president of J. E. Brulatour, Inc., and formerly proprietor of the Camera Shop at Arrowhead Springs Hotel, San Bernardino, Cal., is serving in the Far East with the Signal Corps Photographic Detachment.

Producers Bid On U. S. Films

Once again the United States Government has invited some 200 independent producers of industrial films to participate in submitting bids for the largest block of pictures ever made by the Office of Education—140 to 155 training films for which Congress appropriated $1,000,000. Last year, 48 pictures were made with $235,000 the appropriated sum. The training films included subjects for industrial schools, shipyards and machine shops, among others.

Producers will be given from a week to 10 days to prepare their bids and return them to the Procurement Division of the Treasury Department. The huge program, it is reported, will consist of training films on machine shop practice, aircraft manufacturing, shipbuilding and optical glass work, among other subjects. Contracts will be awarded for groups of five pictures, the procedure followed last year. It is understood that approval for each subject must be obtained from the War Manpower Commission.

In addition to the training pictures, producers will be asked to prepare a sound track with each film as well as a slide film and manual. The latter is to be written by the producer, working in cooperation with the Office of Education. The slide film may be composed of stills from the motion picture or supplementary shots made by the producer.

Among the companies reported to be preparing bids are: Calvin Co., Kansas City; Jam Handy, Detroit; Audio Productions, New York; Wilding Productions, Detroit; Kerkow Films, New York; Trade Films, Inc., Hollywood; Loucks and Norling Studios, New York; West Coast Sound Studios, New York; Caravel Films, New York; Ray-Bell Films, St. Paul; Sound Masters, Inc., New York; Emerson Yorke Studios, New York and the Institute for Vocational Training and Visual Education, New York.

Last year, Castle Films, New York, received the award for distribution of the training films.

Massey Major in Canadian Army

Raymond Massey, stage and screen star, has reported for duty with the Canadian Army in the adjutant general's branch with the rank of major, it was announced in Ottawa this week by J. L. Ralston, Canadian defense minister.

Mr. Massey served in World War I as an artillery officer and was wounded. He was a training officer at Petawawa, Ont., for some months and later was detailed for duty at Washington with the British mission. He is a brother of Vincent Massey, Canadian High Commissioner in London.

Named Goldman Aide

Morris Phillips, former relief manager for the William Goldman circuit in the Philadelphia territory, has been promoted to assistant to Lyle Trenchard, general manager. Another Goldman circuit change has Ben Zimmerman, manager of the 56th Street Theatre, Philadelphia, taking over as the special relief manager and Irving Philips filling the management vacancy.

Hetelson Takes House

The newly-opened Booker theatre in Philadelphia, held by the Affiliated Theatres Circuit, has been taken over by Leonard Hetelson. The interests headed by Mr. Hetelson also operate the Colonial in Philadelphia and the Roxy at Chester, Pa.

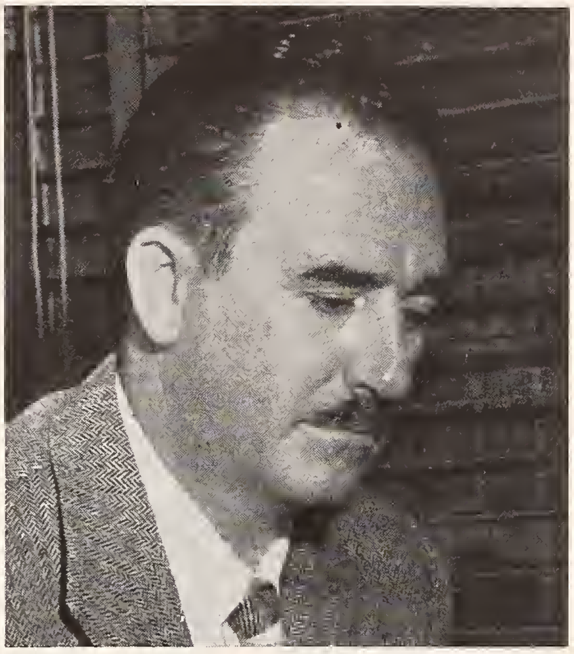
October Box Office Champions

Raoul Walsh, director

DESPERATE JOURNEY: Warner Brothers. Produced by Hal B. Wallis. Directed by Raoul Walsh. Original screenplay by Arthur T. Horman. Art director, Carl Jules Weyl. Film editor, Rudi Fehr. Cast: Errol Flynn, Ronald Reagan, Raymond Massey, Nancy Coleman, Arthur Kennedy, Alan Hale. Release date, September 26, 1942.

Alexander Hall, director

MY SISTER EILEEN: Columbia. Produced by Max Gordon. Directed by Alexander Hall. Screenplay by Joseph Fields and Jerome Chodorov. Based on the play of the same title. Adapted from the stories by Ruth McKenney. Cast: Rosalind Russell, Brian Aherne, Janet Blair, George Tobias. Release date, September 30, 1942.



Norman Z. McLeod, director

PANAMA HATTIE: Metro-Goldwyn-Mayer. Produced by Arthur Freed. Directed by Norman Z. McLeod. Screenplay by Jack McGowan and Wilkie Mahoney. Based on the play by Herbert Fields and B. G. DeSylva. Music and lyrics by Cole Porter. Cast: Red Skelton, Ann Sothern. September, October, November release.

Julien Duvivier, director

TALES OF MANHATTAN: Twentieth Century-Fox. Produced by Boris Morros and S. P. Eagle. Directed by Julien Duvivier. Musical director, Edward Paul. Film editor, Robert Bischoff. Cast: Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda, Charles Laughton, Edward G. Robinson, Paul Robeson, Ethel Waters. Release date, October 30, 1942.

Arthur Hornblow, producer

THE MAJOR AND THE MINOR: Paramount. Produced by Arthur Hornblow. Directed by Billy Wilder. Screenplay by Charles Brackett and Billy Wilder. Suggested by play of Edward Childs Carpenter, and story by Fannie Kilbourne. Cast: Ginger Rogers, Ray Milland, Rita Johnson, Robert Benchley. First Group, 1942-43 Season.

John Farrow, director

WAKE ISLAND: Paramount. Associate producer, Joseph Sistrom. Directed by John Farrow. Screenplay by W. R. Burnett and Frank Butler. Original story by U. S. Marine Corps. Film editor, Le Roy Stone. Cast: Brian Donlevy, Robert Preston, Macdonald Carey, Albert Dekker, Barbara Britton, William Bendix. First Group, 1942-43 Season.

ALL THIS WONDERFUL PRAISE

for the picture aflame with the spirit of the WAFS, the WAACS and the WAVES

ON TO VICTORY WEEK—
DECEMBER 7-13.
SELL MORE BONDS!

most inspiring picture and one I shall not soon forget."
—*Oveta Culp Hobby, Director Women's Army Auxiliary Corps*

"A really great motion picture."
—*Hollywood Spectator*

"Swell . . Stirring . . Mass entertainment . . Anna Neagle excellent."
—*Film Daily*

"An epic . . Neagle and Wilcox triumph in drama . . " —*Hollywood Reporter*

"Impressively and engrossingly told. Skillfully produced and directed."
—*Boxoffice*

"Loads of entertainment, suspense, acting . . Thrilling, exciting story."
—*Showmen's Trade Review*

"There is a thrill for every woman who is engaged in the war effort."
—*Boston Traveler*

"BEST PICTURE OF THE MONTH."
—*Photoplay-Movie Mirror*

"An honest and timely biography of the woman who blazed the way for the corps of women pilots currently bolstering England's war efforts."
—*Newsweek*

"Sincere and almost reverent story . . one of our worthwhile pictures."
—*Louella O. Parsons in Los Angeles Examiner*

"Timely aviation film, Miss Neagle inspiring tribute to all fliers."
—*N.Y. Daily News*

"I feel like shouting its praises every day from coast to coast."
—*George Fisher*

"Tells with sympathy and restraint of a daring woman who made flying history."
—*N.Y. Sun*

"Should be placed in the list of the year's best films."
—*Montreal Gazette*

"Worth your trouble, aviation enthusiast or not."
—*N.Y. Herald-Tribune*

"Vigorous entertainment."
—*N.Y. World-Telegram*

"As accurate a biography as the screen has ever seen."
—*Los Angeles News*

"Stirs up a buoyant excitement." —*N.Y. Times*

"A tender and inspiring film." —*Toronto Star*

"Impressive and compelling."
—*N.Y. Daily Mirror*

ANNA
NEAGLE · ROBERT
NEWTON

Wings and the Woman

Produced and Directed by
HERBERT WILCOX

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RAW STOCK SHORTAGE HITS PRODUCERS IN ARGENTINA

Several Companies Facing Possible Suspension of Production Plans

by NATALIO BRUSKI
in Buenos Aires

The depletion of Argentina's present stocks of raw film constitutes a most serious problem for this country, to the extent that not a few times the possibility of many producing companies having to suspend their activities has been voiced. For over a year Eastman Kodak has been the only raw film importer capable of handling the situation, as Dupont operated in this country on a very small scale. With the European source closed for obvious reasons, the United States is the only place where raw film can be obtained.

In January of this year, the A. P. P. A. (Argentine Film Producers Association), understanding that the situation would have to be solved very shortly, negotiated with Eastman for the necessary film to meet urgent demands for this year, which so far has been fulfilled.

However, next season's outlook is certainly not so bright. According to declarations of Eastman to this representative, raw film stock will be then completely run out and very little chance exists of receiving more, not only due to scarce shipping facilities and reduction of production in the United States, but also because it is doubted that Argentina will obtain priority for the time being.

Importers of raw stock have tried in every way possible to improve local conditions. They have been able to obtain the necessary exchange permits and have done everything to assure a supply of raw stock, but all these efforts are dependent on the decision of the authorities.

Many Producers Cutting Schedules

Local producers who were planning to engage in film production, as well as newly formed companies which had expressed their intentions of entering this field, have had to give up their plans in view of the impossibility of obtaining the necessary raw stock. On the other hand, the majority of the big producing companies will find themselves forced to cut down their respective plans of production in order to be able to carry on with the stocks they have been able to reserve.

In spite of this, Argentina Sono Film has announced 15 feature films for next season. The producing company has a sufficient quantity of raw film material on hand for approximately two years of production. For the most part the raw stock has been obtained from Europe.

American film distributing companies also will find themselves in severe difficulties because of the recently adopted system of bringing down the dupe negatives by plans and having them copied in local laboratories, as adequate reserves had not been set up in anticipation of this situation.

E. F. A. has started filming "Amor último modelo" ("Up-to-date Romance"), directed by Roberto Ratti, from the play originally produced by Koler and Cortazzo. The cast includes Alberto Vila, Ana María Lynch, Rufino de Córdoba, Sussy del Carril, Adrián Cúneo and Ilda Sour.

Pampa Film bought the rights to Darthés and Damel's play, "No la quiero ni me importa" ("I Don't Love Her and I Don't Care"), which will be the producer's first film during the coming season. Arturo García Buhr will be the leading players. Alberto Vacarezza, well known farce writer, has been asked by the same producer to write a play especially for the screen.

In Baires Studios, Distributors Cinematográfica Argentina has begun filming "La Cabalgata del Tango" (Tango Cavalcade), consisting of a collection of modern and old-time tangos. Lopecito, Alberto Margal and well known orchestras will be in the cast.

New Films Opened In Buenos Aires

Dante Quinterno Syndicate has finished giving the final touches to "Patoruzú," Argentine's most famous animated cartoon.

Artistas Unidos presented at the Ideal theatre in its debut showing, its second film, titled "Sinfonía Argentina," directed by Jacques Constant, with Fanny Navarro and Alberto Anchart in the leading roles.

At the Broadway and for the first time on November 18th, E. F. A. presented "La casa de los millones" with Sandrini and Olinda Bozán, directed by Bayón Herrera.

The same day, at the Monumental, Argentina Sono Film presented "Un nuevo Amanecer" ("A New Dawn"), directed by Carlos Borcesque, with Silvia Legrand. This producer, in a film to be directed by Luís César Amadori, shortly will present López Lagar and Amelia Bence.

"Guerra Gaucha," the first production of Artistas Argentinos Asociados, opened on November 17th at the Ambassador theatre. The script was from a novel of Leopoldo Lugones, and had been adapted for the screen by Ulises Petit de Murat and Homero Manzi. Enrique Muiño, Francisco Petrone, Angel Magaña, Sebastián Chiola and Amelia Bence form an all-star cast. Director José Bohr at present is working on "Pal otro lao" ("On the Other Side").

Electric Power Banned Two Hours Daily

"La luna en el pozo" ("The Moon Down the Pit"), an F. I. A. production, taken from Armando Mook's book, will go into work soon. The cast includes Angelina Pagano, Aída Alberti and Florén Delbene.

Mario Soffici, who has been filming location backgrounds for "Tres hombres del río" ("The Three River Men"), has returned here from the north.

"Claro de Luna" ("Moonlight"), an Argentina Sono Film production, featuring the Legand Sisters, is having considerable success, having been held over for another week.

Dated the first of November, the Argentine Bureau of Distribution of Power and Fuel, an official organization connected with the Argentine Department of Agriculture, has made effective an order under which electricity has been forbidden from 7:30 to 9:30 P. M. for the following purposes: industrial electric motor power, air-conditioning outfits, luminous and illuminated signs and ads.

Consequently, during the above mentioned hours, cinema and motion picture places will have to turn off their electrically illuminated signs and their air-conditioning systems. The suspension of use during those two hours will affect not only the afternoon shows, but also those taking place in the evenings.

Music Group Seeking Better Screen Music

The New Jersey Federation of Music Clubs has as one of its projects better music on the screens and each club is being asked to appoint a motion picture chairman whose duty it will be to see that pictures with the finer music are shown at local theatres. Clubs in the state also are being urged to sponsor benefits of recommended films with proceeds being used to purchase War Bonds.

The Federation also is suggesting that clubs devote one program during the season to film music. "The many excellent pictures being released today with the cooperation of American, British and Soviet Union Governments are those which bring to us the actual realities of conditions as they are throughout the world," Mrs. Grace Widney Mabee, national chairman, advised local presidents. "Their aim is to increase our war fervor so that we may do everything possible in order that victory may be ours."

Managers Take New Posts

Two new theatre managers have assumed their duties in Seattle. At the Telenews theatre, William Houck took over, and John Danz's Uptown theatre is now under the direction of James McDermott, formerly an assistant manager on the Sterling Chain staff.

Rosevelt Transferred

F. H. Rosevelt, manager of Ross Federal Service branch at Charlotte, N. C., has been transferred to the Kansas City, Mo., branch. He has been succeeded in Charlotte by L. J. Aubrecht, who was manager of the Ross branch in Omaha.

PRC Closes Deal

The current product of Producers Releasing Corporation has been sold to Warner theatres in the Washington territory. The deal was closed by George R. Gill, PRC franchise holder in Washington.

Joins Warner Circuit

William Shugard, formerly with the advertising department of the defunct Philadelphia *Evening Public Ledger*, has joined the advertising and publicity department of Warner Theatres there.

Russell Gets Commission

George Russell, formerly of the Burr theatre, Ludlow, Mass., is now a second lieutenant, stationed on the west coast.

Seidelman Heads Distribution for Army Overseas

Joseph Seidelman, vice-president and foreign sales manager of Universal, will supervise overseas distribution of films to American soldiers. Mr. Seidelman has been appointed special civilian consultant to the War Department by Henry L. Stimson, Secretary of War.

The appointment, made more than a month ago, was disclosed Tuesday in New York. It was learned also that Mr. Seidelman has been working for that period, on his new assignment. His work will be separate from that of the War Activities Committee, it is understood.

Mr. Seidelman entered the film industry in 1919, as Paramount Albany branch manager. He then went to the company's foreign department, later becoming its head. From Paramount, he went to Columbia, where he also was foreign sales head. In 1938, he joined Universal.

Mr. Seidelman served in the First World War. He is an alumnus of Marquette University's School of Law. For six months he had been chairman of the industry's foreign sales managers' committee in New York. His recent resignation led to the disclosure of his War Department post.

Plan Norwegian Aid On "Avenger" Opening

J. J. Friedl, president of Minnesota Amusement Company, in Minneapolis, has appointed W. A. Ronning, booker, as director of presentation for the picture "The Avengers," which will have its northwest premiere at the Century theatre, Minneapolis, December 4th.

The picture deals with Norwegian resistance to German invasion and Norwegian Quislings. Mr. Ronning has been prominent in affairs of Norwegian-American organizations in Minneapolis, center of a large population of Norwegian descent.

He will be assisted by those organizations and by Jacob Stefferud, Minneapolis consul for the royal Norwegian Government, in preparing for the premiere. The picture was made in England for Paramount.

PRC Orders Extra Prints On "Yank in Libya"

Producers Releasing Corporation has ordered 35 additional prints on "A Yank in Libya," according to Arthur Greenblatt, general sales manager. The picture had been in general release only a few weeks when the American and British invasion of North Africa was started.

Savings Song on Slides

The new payroll savings song, "Everybody Every Payday," is being prepared for theatre community sings on song slides, according to an announcement by Carlton Duffus, associate field director in charge of motion pictures and special events of the War Savings Staff. The song was written by Dick Uhl and Tom Adair and was published by the Treasury Department.

Sobel Aide to Stromberg

Bernard Sobel, formerly publicity director for Florenz Ziegfeld and more recently with the Metro-Goldwyn-Mayer publicity department, has been appointed advertising and publicity representative for Hunt Stromberg, producer.

Heffernan in England

James Heffernan, formerly of the Penn theatre, Wilkes-Barre, is with the U. S. Army in England.

JOSEPH SEIDELMAN

Expand Press Aid To Latin America

An expanded information service for Latin American newspapers and magazines has been authorized for the motion picture division of the Coordinator of Inter-American Affairs.

Albert Deane, head of the Paramount foreign public relations department, has been appointed by Francis Alstock, director of the film division, and Phil Reisman, in charge of distribution, to head the Latin American press service of the film division. Mr. Deane will serve without compensation, on a part time basis, it was disclosed.

News and special information on the exhibition of films in the United States about Latin America will be prepared in Spanish and Portuguese by Mr. Deane for correspondents of South American newspapers and press services. Material also will be distributed directly to papers in South America.

An extensive program for the non-theatrical exhibition in the United States of films acquired from Latin America under the coordinator's policy of exchanging educational and cultural screen material is now under way. This, as well as news of production of interest to South America, will be described.

The coordinator's office also has appointed Charles B. Garrett to head its film work in Havana. Mr. Garrett will direct the exhibition of American Government films in Cuba. He has resigned as Havana press representative of Paramount. Formerly he edited *Mundo Filmico Cubano*, a fan magazine, and was with Gaumont-British.

Seattle Men In Army

Several additional men from the industry in Seattle have joined the armed forces. They include Roy Brobeck, office manager for the B. F. Shearer Theatre Equipment Company, into the Signal Corps as a first lieutenant; Howard McBride, former city manager of Spokane theatres for Hamrick-Evergreen circuit, to officers' training school; Howard Wayne, former manager of the Mission theatre, to an Army Air Corps officers' training camp.

Set Photographers Dance

The Press Photographers Association of New York will hold its 14th annual ball February 5th at the Waldorf-Astoria Hotel, with net proceeds to go to the USO, it was announced. Robert A. Wands and Joseph Heppner are chairmen of the dance and entertainment committees, respectively.

Fight Develops Over National Gas Rationing

Despite strong opposition from Western Congressmen, national gasoline rationing was being pushed this week by Government officials and Congressional leaders. Leon Henderson, director of the Office of Price Administration, on Monday told a House Interstate Commerce Committee sub-committee that the rationing must begin next Tuesday. Senator Harry S. Truman, Missouri, chairman of the Senate Defense Investigating Committee, on Monday asked the country to "go along" with the plan, and asserted his committee shortly would present the "facts" publicly.

Continuing the effort to show that national gasoline rationing is for rubber conservation, the office of William Jeffers, National Rubber Director, this week quoted endorsements by leaders of railroad workers' unions. On Saturday, he asserted the plan would begin operating next Tuesday in spite of "organized opposition," and he asserted that the rationing in 17 eastern states has saved rubber.

Opposition in Congress is led by Representative Jed Johnson, Democrat, of Oklahoma. Seventy-five Representatives last week urged a 90-day postponement. House Speaker Sam Rayburn said he was "trying to get (the plan) deferred, at least until January 1st."

Meanwhile, the Office of Defense Transportation has launched a "don't travel" campaign, in collaboration with the Association of American Railroads and the National Association of Bus Operators.

Effects of national rationing on exhibition may be felt more in sections other than the east, according to industry observers. It was pointed out there are in the south and the west rural areas where motor travel is the only way to reach the local theatre.

Plan Test Campaign for War Prisoners' Aid

A test campaign in behalf of the War Prisoners' Aid Committee, to determine the feasibility of a national theatre drive, will be put on in New Haven, Pittsburgh and Rochester in conjunction with the YMCA, the War Activities Committee announced this week.

The national campaign, if undertaken, would be under the auspices of the WAC. The purpose would be to collect musical instruments, sheet music, portable phonographs and athletic equipment, which would be sent to United Nations prisoners of war.

Reading House Uses Vaudeville

Loew's Capitol theatre, Reading, Pa., is the latest house in the Eastern Pennsylvania area to add vaudeville. It is the first time in several years a variety policy has been used at a Reading house. Stage shows have been scheduled for Thursday, Friday and Saturday evening. A straight picture policy prevails for the remainder of the week. Prices are raised to a 40-cent top for the stage shows. Dish giveaways, heretofore on Thursday and Fridays, will be continued on Sundays.

Honor Soldier Employees

Two hundred-twenty former Fox West Coast greater San Francisco employees, now in the armed services, were honored last week by dedication of a plaque at the Fox theatre there.

Philip Trent Now Salesman

Philip Trent, former Universal player, has joined the staff of the Universal exchange in Philadelphia as a salesman.

UNITED ARTISTS

the film industry'

Wil

whose cinem

"YANKEE

"CITY FO

McLeod's Folly

from the Outstanding Novel by Louis Bromfield . . .

proudly welcomes to its roster of
most *distinguished* producers...

iam Cagney

riumphs have made world-wide box-office history . . .
ODLE DANDY" • "STRAWBERRY BLONDE"
CONQUEST" • "THE BRIDE CAME C.O.D."
"CAPTAINS OF THE CLOUDS"

. . and it is with great pleasure and anticipation that United Artists announces the first picture to be produced by Cagney Productions, Inc. for United Artists release will be:

tarring James Cagney

Watch for this newest addition to the Cagney array of Hit pictures on United Artists' 1942-43 schedule!

October Bond Sales Total $9,000,000

Theatres Complete Plans for Intensive Drive to Start December 7th

Returns from those of the 16,000 theatres functioning as Bond-selling agents which have reported to date show that for the month of October sales leaped to a total of $9,000,000, the War Activities Committee announced this week.

In August, at which time no theatres were designated Bond-issuing agents, and during which time there was no extra promotional activity, the theatres netted only $7,000,000 in Bonds and Stamps.

The October figure, the WAC said, was computed on a basis of total returns from individual theatres received at WAC headquarters up to November 20th. The committee expects that when tardy theatres have sent in their statements the national aggregate will be in the neighborhood of $15,000,000.

Meanwhile the WAC reported that local committees all over the country were holding meetings to set plans for the "Avenge December 7th-On to Victory" week. This campaign, at the request of the Treasury Department's War Savings Staff, will be to sell only "E" Bonds and Stamps.

A four-page "Showmen at War" manual, outlining methods of boosting sales for both the Pearl Harbor commemorative celebration and the Christmas campaign, has been sent by the New York office of the WAC to theatres enrolled under its banner.

Plan Trailer for Bond Campaign

A trailer is being tentatively planned for use during the week of December 7th, which will feature a one-minute address by some nationally prominent war hero.

Loew's, RKO and Warner circuits and hundreds of independents have enrolled to put on special exercises on the first night of the "On to Victory" week, according to WAC. The exercises will begin at 9 P. M.

Max A. Cohen, president of the Cinema Circuit, who was New York state chairman of the industry's War Bond drive in September, has been appointed to head the special theatres Bond drive in New York City December 7-14.

The appointment was made by Fred Schwartz and Samuel Rinzler, co-chairmen, on behalf of the New York City War Activities Committee. It also was announced that at a meeting of the New York City WAC it was decided to expand the scope of the local organization to include activities allied to the war effort, such as those of welfare groups, as well as activities affecting the welfare of theatres.

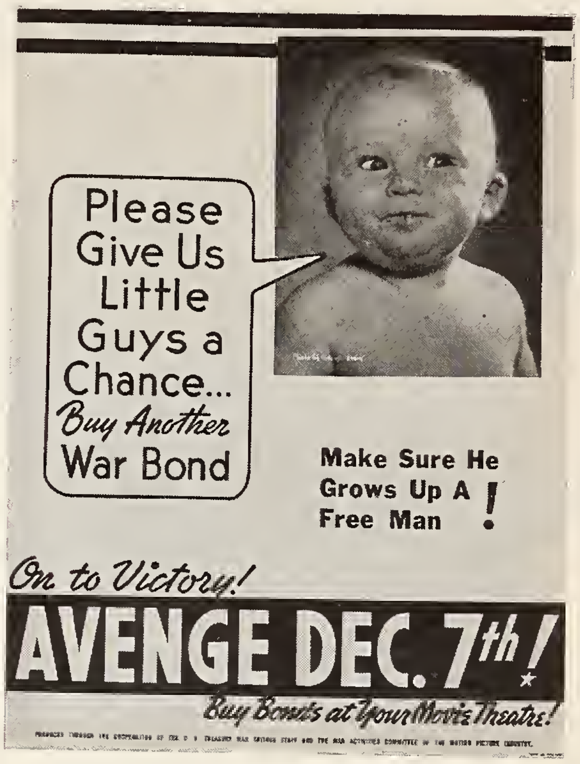
Further computation shows the Warner division office continuing work on Bond and Stamp sales in Connecticut and Massachusetts houses. For the month of October $113,175 in Bonds was issued, $70,475 of which was issued by Connecticut theatres and $30,325 in Massachusetts, in addition to $12,375 issued by the zone office in New Haven.

Stamp figures show $32,641 sold, $25,729 by Connecticut houses, and $6,912 in Massachusetts. Pledges received by the division totaled $21,780 additional. For the week ending November 14th, Warner houses issued a total of $21,300 in Bonds.

War Bond sales totaling $35,600 were made during a surprise rally at the Radio City Music Hall, New York, last week. The sale was conducted by 125 AWVS members who canvassed the audience during the two evening stage performances.

A weekend War Bond rally at Loew's State, New York, in honor of the 167th anniversary of the founding of the U. S. Marine Corps, and in conjunction with the "Wake Island" showing there, brought a total of $20,335 in Bonds, the theatre announced.

An intensive booking campaign to promote playing time for "Song of Victory," a Columbia Color Rhapsody short subject, and additional playing time for "America Sings with Kate Smith" during the WAC's "Avenge Pearl Harbor" week, has been announced by Columbia sales executives.


Please Give Us Little Guys a Chance...
Buy Another War Bond
Make Sure He Grows Up A Free Man !
On to Victory!
AVENGE DEC. 7th!
Buy Bonds at Your Movie Theatre!
PRODUCED THROUGH THE COOPERATION OF THE U. S. TREASURY WAR SAVINGS STAFF AND THE WAR ACTIVITIES COMMITTEE OF THE MOTION PICTURE INDUSTRY.

This poster, available through National Screen Service, will aid the theatres in their Bond and Stamp drive in commemoration of Pearl Harbor. It was prepared by the Treasury Department and is released through the War Activities Committee.

Columbia Sileo Returns

Columbia R. Sileo, associate and wife of Jimmy Sileo, photographer, arrived in New York this week from Mexico City by way of Hollywood. While in Mexico City, Mrs. Sileo wrote the biography of Mrs. Susana de Regnier, the founder of the Boy Scouts of Mexico.

McIlwain at Camp Campbell

William McIlwain, recently manager of the Uptown theatre, Indianapolis, and previously of the Lyric there, is now stationed with Headquarters Company, Third Battalion, 56th A. I. R., at Camp Campbell, Ky.

Astor Buys British Film

"Scandal for the Bride," British production, has been purchased by Astor Pictures Corporation from Artlee Corporation and will be released nationally December 15th.

Offices Compete in Scrap Contest

Competition is under way among eight major New York film exchanges and National Screen Service to see which office can turn in the most scrap.

Virginia E. Aaron of the Metro-Goldwyn-Mayer exchange has been selected by the American Women's Voluntary Services to head the campaign committee.

The captains chosen to conduct the drive are Helen J. Fisher, National Screen Service; Helen Duffy, Universal; Seymour Jonas, 20th Century-Fox; Bea Friedman, MGM; Lillian Bergson, Paramount; William Hartman, RKO; Anne Turov, Warner Bros.; Silvia Zeitels, United Artists, and Abe Cohen, Columbia.

The War Activities Committee this week reported on the scrap drive from various points in the country.

Sixty-three Ohio theatres held scrap matinees recently, playing host to 43,000 persons. The yield was 155 tons, which was sold to junk dealers for $950. The revenue was turned over to charity, according to William N. Skirball, exhibitor chairman for the Cleveland territory.

Seventeen theatres in the Charlotte territory, according to H. F. Kincey, WAC chairman for the area, netted a total of 110 tons in their scrap drives. The theatres, in addition to holding scrap matinees, cooperated with the local school system, civic organizations and newspapers.

E. L. Peaslee, chairman of the scrap drive of the Northwest WAC, said that more than 800 theatres in that area had held special scrap matinees. With the average theatre collection for the territory said to be two tons, it would indicate a yield of 1,600 tons.

A tally from theatres which staged scrap matinees throughout Michigan showed a total of 150 tons.

Show "Fantasia" Originals At Little Carnegie

An art display of Walt Disney originals from "Fantasia," RKO Radio release, is to be sponsored by the Russian War Relief in conjunction with the coming extended engagement of the film opening December 1st at the Little Carnegie Playhouse.

The exhibition will include model sheets, idea charts, rough drawings, water colors and celluloids, showing how each of the various musical sequences were developed. A small admission charge will be charged with all proceeds to be turned over to the war relief body.

This sponsorship will be part of the Russian War Relief's current program, "Thanks for Russia Month" in which an extensive schedule of events is arranged daily. Several distinguished guests will be present at the opening of the exhibit on December 1st at the Little Carnegie.

Manages North Carolina Houses

Sanford Jordan has succeeded Emmett Stafford, who is on a leave of absence on account of his health, as manager of North Carolina theatres in Burlington, N. C. Theatres under Mr. Jordan's supervision are the Paramount, Carolina and Alamance. He formerly managed theatres in Goldsboro, High Point, Charlotte and Lexington.

Leaves Fox West Coast

After 10 years with the Fox-West Coast circuit in San Francisco, the last three as manager of the Warfield, downtown first run, Arvid Erickson has resigned. He has been succeeded at the Warfield by David Richards, former manager of the State. Lou Singer, publicity chief at the Paramount, has succeeded Mr. Richards at the State.

"A Box-Office Success In Any Situation!"

—*says SHOWMEN'S TRADE REVIEW*

"A lusty story that will hit the revenue jack-pot in all showings!"
—*BOXOFFICE*

"A winner that can be sold for box-office results!"
—*HOLLYWOOD REPORTER*

"Should stand up strongly in box-office competition!"
—*DAILY VARIETY*

"A whirlwind of action, topping Sherman's previous bests by a wide margin!"
—*MOTION PICTURE HERALD*

"The Best Picture of the Week! A roaring melodrama!"
—*JIMMIE FIDLER over The Blue Network coast-to-coast*

"A fine picture—the best from the Sherman workshop in years!"
—*MOTION PICTURE DAILY*

Ready Now FOR IMMEDIATE RELEASE!

ARRY SHERMAN presents

SILVER QUEEN

starring

GEORGE **BRENT** ☆ PRISCILLA **LANE**

with

Bruce Cabot · Lynne Overman · Eugene Pallette

Directed by LLOYD BACON • A HARRY SHERMAN Production
Screen Play by Bernard Schubert and Cecile Kramer

RELEASED THRU UNITED ARTISTS

elp Back the Second Front! SELL WAR BONDS TO AVENGE DEC. 7

Organize Mexican Film Chamber

Intended to Function for Industry Along Lines of Commerce Units

by LUIS BECERRA CELIS
in Mexico City

Organization of a film chamber to function for the motion picture industry as chambers of commerce do for other business, has been started here with a meeting held at the home of General Juan F. Azcarate, president of Mexico-Espana-Argentina Films, S. A., former Mexican Minister to Germany and now sub-commander of the Gulf military and naval zone. Most of the Mexican producers are backing this plan which, it was decided at the meeting, will be presented to the Government for its approval. General Ascarate has been named president of the chamber.

The Mexican industry has been federalized to the extent of supervision of its disputes. This places the business, in this regard, on the same status as railroads, oil, electric power and all other enterprises that function under Federal concession. Federalization of the picture industry has made it necessary for the Federal Board of Conciliation and Arbitration to organize a special section for the handling of work conflicts affecting this industry. This section is to start January 1st.

Increased financing for the industry is assured with the organization here of a bank, the Film Industry Credit Union, which has begun business with a capital of $400,000, provided by 25 of the most important business men in Mexico. Officers of the bank are Gabriel Martinez Montero, executive president; Jose U. Calderon, of the family long prominently identified with the Mexican picture business, vice-president; Ferando Uribe Montes de Oca, manager; Gen. Juan F. Azcarate, president of Mexico-Espana-Argentina Films, treasurer, and Jose Maria Jufresa, secretary.

Six Prizes for 1942 Academy Winners

Six valuable prizes are assured as many branches of the film industry which, in the judgment of the Mexican Academy of Cinematographic Arts and Sciences, organized recently, will be the best of 1942. Five of these awards to be made at a party here soon after the New Year, are gold medals, and are known as national prizes, because the Federal Government has provided them. They will be for the best picture, actor, actress, cameraman and composer of film music of the year. Oddly, no gold medal, as yet, is listed for the leading director and scenarist of 1942.

The other prize is a trophy and will be awarded for an unusual achievement—to the producer of the film which grossed the most during 1942 in local theatres. This is the first time that such a prize will be awarded in Mexico. The trophy is a personal donation of Javier Rojo Gomez, Mayor of Mexico City.

378 MANUSCRIPTS FILED IN MEXICO

During the two-year period ended October 31st last, a total of 378 manuscripts for motion pictures, the stage and the radio have been registered in Mexico. The registration is handled through the National Mexican Authors Union, and constitutes legal protection against plagiarism in Mexico.

The large total is seen as insuring Mexican film producers against a dearth of material for motion pictures during the coming year.

The film industry is directly affected by censorship the Mexican Government will inaugurated November 1st on mail, telegraph and radio-telegraph communications, for the purpose of curbing the activities of the enemies of this and the other United Nations. *El Nacional,* the local daily newspaper which is the organ of the Federal Government, declared that this censoring is intended to be superior to that in effect in other countries.

This censorship, of course, has retarded greatly the movement of the mails and has slowed down telegraph. The delay in the mails is particularly noticeable between Mexico and the United States.

At least five pictures will be produced next year by Promesa Films, S.A., which went into action recently and has just completed its first film of 1942, "Yolanda," a musical comedy, starring Irina Baronova, of the Ballet Theatre. Promesa is headed by Manuel Reachi, former Mexican Government representative in Hollywood, and Angel S. Fernandez, widely known producer. Two of the 1943 productions will feature La Baronova.

Mexican Censor's Daily Revenue Is $35

An average daily revenue of $35 and daily operating costs of $19 are reported by the Federal Film Censorship and Supervision Department, which has been functioning for 19 months and is under the jurisdiction of the Ministry of the Interior. The department charges $1.05 per reel for each picture it inspects which is intended for exhibition in Mexico and 65 cents per reel for films to be exported.

Felipe Gregorio Castillo, chief of the department, is now back on the job after a leave of absence to produce and direct a picture, "Maria Cristina," which he wrote.

Distributors of Mexican pictures have been increased here with the inauguration of Panamerican Films, S.A., Albert Saltiel, general manager, with offices at Calles de las Artes, No. 28. This company is handling the products of Ixtla Films and Filmex, exclusively.

The realistic test blackout, accompanied by the dropping of imitation bombs, the play of searchlights and the sound of anti-aircraft artillery, went off well for exhibitors here, with one exception. That was the Cine Insurgentes, the newest de luxe subsequent run theatre. The management has threatened to sue a local radio station unless it retracts allegedly disparaging remarks it made in its report of the blackout, chiefly that the theatre was disloyal because it did not put out all its lights. The exhibitor declares emphatically that he did put out all his lights, with due warning to patrons, at the first sound of the sirens.

General Juan F. Azcarate is making an English version of his documentary short subject, "Sin Novedad en el Golfo" ("All Quiet on the Gulf"), depicting what Mexico is doing toward protecting the vital Gulf of Mexico and its coasts. This film was praised highly by President Manuel Avila Camacho.

Complete cooperation in advancing the national civil defense program through 10-minute periods for a special program each week as well as time necessary for short talks on the subject by Government and volunteer speakers, has been pledged to the administration by 14 of the principal commercial radio stations in Mexico.

This service was initiated by Station XEQ, of 50,000 watts, conducted by the Emilio Azcarraga Co., operator of Station XEW here, of 150,000 watts, and two large picture theatres.

Mexican Radio Is Attracting Socialites

XEQ here, of 50,000 watts, operated by the Emilio Azcarraga Company, also operator of local Station XEW, of 100,000 watts, and two big theatres, the Alameda, first run, and the Bucareli, subsequent run, observed its fourth anniversary on October 31st with an 18-hour star-studded program, in which many picture celebrities participated.

Mexican radio has begun to attract socialites as entertainers for pay. Outstanding among them is Dona Virginia Iturbide de Limantour. She is a member of two of Mexico's most aristocratic families, a descendant of General Agustin Iturbide, who had a short reign as Emperor of Mexico when this country became independent of Spain in 1821, and is a relative of Ivor Limantour, one of Mexico's most famous Ministers of Finance.

Doña Virginia is presenting a 15-minute-daily lecture, Mondays to Fridays, on "The Art of Living" over Station XEOY, recently opened here, which is conducted by a syndicate of three of the scions of Mexico's most prominent families. This program is sponsored by Canada Dry of Mexico.

Stath Joins Peoples

George Stath, owner and former operator of the Beacon and Broadway theatres in Hopewell, Va., has joined the Peoples Amusement Company, Washington, D. C.

Takes Theatre on Trial

The Golden State circuit, operating more than a score of neighborhood houses in San Francisco, has taken over the Strand, downtown subsequent run on a 60-day trial basis. The Strand is owned by J. J. Franklin.

COMPANIES BUY 46 STORY PROPERTIES IN OCTOBER

Compares with 34 Acquired in September; 12-Month Total Reaches 556

Forty-six story properties were acquired during October by Hollywood producers. This compares with 34 acquisitions the month previous and 39 in October of 1941. In the past 12 months 556 story properties were acquired for production.

Of the 46 acquisitions in October 32 are originals, nine are books and five are plays. Under books are listed two published magazine stories and two songs, "Sleepy Lagoon" and "Three Little Sisters." The first will be used as the basis of a picture and the second as a title. Both were acquired by Republic.

The acquisitions in October included Quentin Reynolds' war commentary, "Only the Stars Are Neutral," and "McLeod's Folly," novel by Louis Bromfield. The latter will star James Cagney in his first United Artists release.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
November, 1941	20	16(a)	3	39
December	16	10(b)	.	26
January, 1942	27	9(c)	4	40
February	44	10(d)	3	65
March	40	15(e)	2	57
April	43	8(f)	5	56
May	30	11(g)	5	46
June	35	16(h)	4	55
July	24	12(i)	4	40
August	35	13(j)	4	52
September	22	10(k)	2	34
October	32	9(l)	5	46
TOTALS FOR 12 MONTHS	368	147(m)	41	556

(a) Including 1 published magazine story and 1 musical composition.
(b) Including 4 published magazine stories.
(c) Including 1 film and 1 song.
(d) Including 3 published magazine stories and 1 song.
(e) Including 4 published magazine stories and 2 musical compositions.
(f) Including 2 published magazine stories and 1 newspaper comic strip.
(g) Including 4 published magazine stories and 2 radio scripts.
(h) Including 1 magazine story, 1 song and 1 poem.
(i) Including 3 films, 1 radio script and 1 song.
(j) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.
(k) Including 4 magazine stories.
(l) Including 2 published magazine stories and 2 songs.
(m) Including 27 magazine stories, 9 musical compositions, 4 radio scripts, 4 films, 2 newspaper comic strips and 1 poem.

Properties Purchased During October

And Now the Tides Come Back, original by Jane Fortune, purchased by Metro-Goldwyn-Mayer.

And This, Too, Is Love, original by Helene Manard, purchased by Twentieth Century-Fox for production by Robert Bassler.

Bad Man of Texas, story of Sam Bass by Frank Gruber, purchased by Twentieth Century-Fox for production by Lee Marcus.

Bataan Patrol, original by Robert D. Andrews, puchased by Metro-Goldwyn-Mayer.

By the People, original by Byron Morgan, purchased by Metro-Goldwyn-Mayer. The story concerns American aircraft workers sent to England to reconstruct American bombers.

Cheyenne Roundup, original by Elmer Clifton, purchased by Universal.

Concertina, original by Frederick Kohner and Lt. John Huston, purchased by Columbia.

Connecticut in King Arthur's Court, A, screenplay by Arthur Horman, purchased by Warner Bros. for production by Jesse L. Lasky.

Cry Havoc, play by Allen Kenwand, short subject director for Metro-Goldwyn-Mayer, purchased by MGM. The story dramatizes the courage of army nurses at Bataan. Edwin Knopf will produce.

Dawn Attack, original by Graham Baker, purchased by Columbia. It is a story of the anti-mine patrol.

Diplomatic Courier, story in *Reader's Digest* by Frances Wickware, purchased by Twentieth Century-Fox for production by Robert Bassler. Don Ameche will be starred.

Fallen Sparrow, romantic novel of espionage by Dorothy B. Hughes, purchased by RKO Radio Maureen O'Hara will be starred.

Fish Sergeant, original by John O. Pasco, purchased by Universal.

Flare Path, London stage play by Terrence Rattigan, of the RAF, purchased by Twentieth Century-Fox for production by Nunnally Johnson.

Happy Land, novel by MacKinlay Kantor, purchased by Twentieth Century-Fox for production by Kenneth Macgowan.

Henry Aldrich Plays Cupid, original screen story by Aleen Leslie, purchased by Paramount for Jimmy Lydon, Charles Smith and Diana Lynn.

Highland Fling, A, London stage success by Margaret Curtis, purchased by Twentieth Century-Fox.

Hundred Girls and a Man, A, original by Myles Connolly, purchased by Universal.

Imagine Us, a short story by Libby Block, purchased by Twentieth Century-Fox for production by William LeBaron.

Junior Commandos of the U. S. A., original by Paul Huston, purchased by Universal.

Land Is Bright, The, stage play by George S. Kaufman and Edna Ferber, purchased by Sam Wood for an independent production to be released through Columbia. The story tells of an ambitious American family.

Last Train from Berlin, war documentary by Howard K. Smith, purchased by Twentieth Century-Fox for production by Robert Bassler.

Life of Touhy, original by Crane Wilbur, purchased by Twentieth Century-Fox for production by Bryan Foy.

Lone Star Trail, original by Harry Crane, purchased by Universal.

Malta, original screen story by Heinz Herald, purchased by Columbia. The story deals with the British defense of the Mediterranean island. Mr. Herald will do the screenplay.

Bromfield Novel To Be Cagney Vehicle

McLeod's Folly, novel by Louis Bromfield, purchased by William Cagney as the first United Artists release starring James Cagney.

My Name Is Ruth, original by Eleanor Griffin, purchased by Metro-Goldwyn-Mayer for production by Edgar Selwyn. It concerns a young French priest and a child who help a group of refugees escape from the Germans.

Never Been Licked, original by Jay Dratler, purchased by Universal.

Night Shift, novel by Maretta Wolff, purchased by Warner Bros. Ann Sheridan and Humphrey Bogart will be starred.

Once a Woman, original by Sidney Skolsky, columnist, purchased by Columbia.

Only the Stars Are Neutral, war commentary by Quentin Reynolds, purchased by Twentieth Century-Fox for production by Lamar Trotti.

Passing the Buck, original by Harry Crane, purchased by Universal.

Pass the Ammunition, original story by Wallace P. Hilding, purchased by Monogram.

Prodigal's Mother, an unpublished story by Ben Ames Williams, purchased by Republic.

Queen Was in the Kitchen, The, original by Marion Spitzer and Milton Merlin, purchased by Columbia.

Rainbow Island, original screen story idea by Seena Owen, silent screen star, purchased by Paramount for a color production starring Dorothy Lamour.

Right About Face, original by Matt Brook and Joe Hoffman, purchased by Metro-Goldwyn-Mayer.

Universal Purchases Stage Comedy

Rollicking Rogues, The, novel by Johnston McCulley, purchased by Reublic, to be used as material for "King of the Cowboys," a high budget Roy Rogers western.

See My Lawyer, stage comedy by Richard Maibaum and Harry Clork, acquired by Universal. The play was produced in the 1939-40 season.

Sleepy Lagoon, song by Jack Laurence and Eric Coates, purchased by Republic, to be used as the basis of a story to co-star Judy Canova and Joe E. Brown.

Susanna and the Youngsters, original by Andrew Solt, purchased by Columbia.

Tall in the Saddle, *Saturday Evening Post* serial by Gordon Ray Young, purchased by RKO Radio as a starring vehicle for John Wayne.

Three Little Sisters, song, purchased by Republic, to be used as a title for a film starring Jane Withers, Mary Lee and Ruth Terry.

Trombone from Heaven, original by Maurice Rapf, purchased by Universal.

Wags, The, short story, formerly known as "The Army Pup," by Robert Metzler, purchased by Twentieth Century-Fox.

Without Notice, original by Andrew Solt and Lili Hatvany, purchased by Columbia.

★ DE LUXE PICTURES FOR DE L

THE HIT PICTURE OF THIS WAR!

starring

John WAYNE ★ **John CARROLL** ★ **Anna LEE**

with PAUL KELLY ★ GORDON JONES ★ MAE CLARKE ★ BILL SHIRLEY

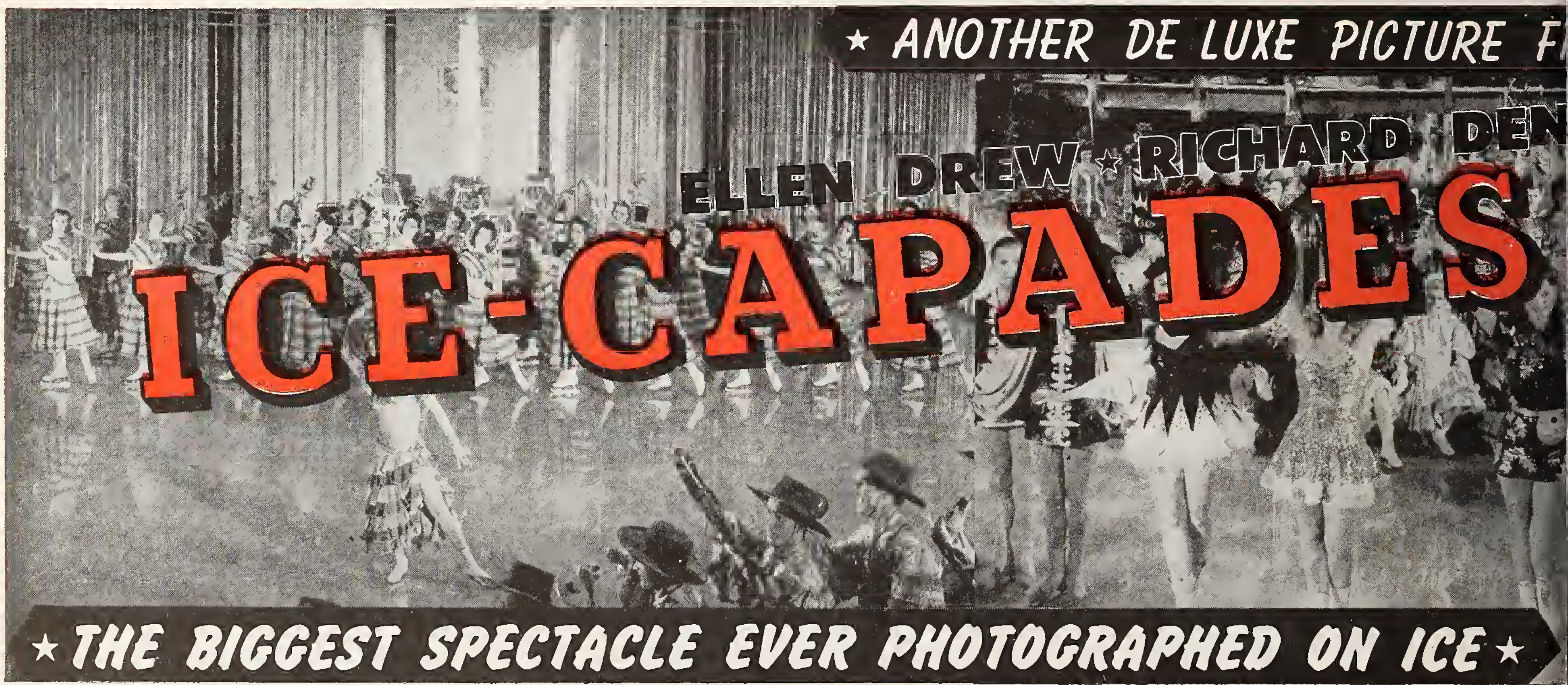
DAVID MILLER—Director

Screen Play by Kenneth Gamet and Barry Trivers • Original Story by Kenneth Gamet

EDMUND GRAINGER—Associate Producer

FLYIN

CAPITOL THEATRE, New York City—2 weeks
HOLLYWOOD & DOWNTOWN THEATRES,
Los Angeles—2 weeks each
FOX THEATRE, Atlanta, Ga.—Carry over to
CAPITOL THEATRE, Atlanta—extended run
LOEW'S STATE THEATRE, Providence, R. I.
Carry over to CARLTON THEATRE,
Providence—for 8 days
STRAND THEATRE, Manchester, N. H.
PALACE THEATRE, Pittsfield, Mass.
STRAND THEATRE, Portland, Me.
PARAMOUNT THEATRE, Springfield, Mass.—
2 weeks
IMPERIAL THEATRE, Charlotte, N. C.—Mov
over to BROADWAY THEATRE, Charlotte
RIALTO THEATRE, Champaign, Ill.
COLFAX THEATRE, South Bend, Ind.
LOEW'S THEATRE, Dayton, Ohio
BROAD THEATRE, Columbus, Ohio—2 weeks
PARAMOUNT THEATRE, Toledo, Ohio—
Carry over to PRINCESS THEATRE, Toledo
STATE THEATRE, Youngstown, Ohio
STATE THEATRE, Cleveland, Ohio—Carry ov
to STILLMAN THEATRE, Cleveland
MAJESTIC THEATRE, Houston, Texas—9 days



★ ANOTHER DE LUXE PICTURE F

ELLEN DREW ★ RICHARD DEN

ICE-CAPADES

★ THE BIGGEST SPECTACLE EVER PHOTOGRAPHED ON ICE ★

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★ **BUY U. S. WAR**

E THEATRES FROM REPUBLIC! ★

G TIGERS

READ THIS RECORD!

ESTIC THEATRE, San Antonio, Texas—
oveover to TEXAS THEATRE, San Antonio
ANAY THEATRE, El Paso, Texas
ESTIC THEATRE, Dallas, Texas
ESTIC THEATRE, Wichita Falls, Texas
TE THEATRE, Galveston, Texas
RTH THEATRE, Fort Worth, Texas
EF THEATRE, Colorado Springs, Colo.—
days
EF THEATRE, Pueblo, Colo.
CLE THEATRE, Indianapolis, Ind.
LTO THEATRE, Louisville, Ky.
OWN, ESQUIRE, FAIRWAY THEATRES,
nsas City, Mo. (day and date)—8 days
ch house.
THEATRE, San Bernardino, Calif.
E THEATRE, Bakersfield, Calif.—
oveover to KERN
THEATRE, Phoenix, Ariz.
and STATE THEATRES, San Diego, Calif.
ay and date)—Moveover to MISSION
ESTIC THEATRE, Bridgeport, Conn.—
oveover to Lyric
NGER THEATRE, New Orleans, La.—
rry over to TUDOR THEATRE, New Orleans

MIDWEST THEATRE, Oklahoma City, Okla.—8 days
ORPHEUM THEATRE, Tulsa, Okla.
VARSITY THEATRE, Lincoln, Nebr.—9 days
STANTON THEATRE, Philadelphia—4 weeks
PALACE THEATRE, Bethlehem, Pa.—9 days
HOLLYWOOD THEATRE, Atlantic City, N. J.
CAPITOL THEATRE, Wilkes Barre, Pa.—8 days
COMERFORD THEATRE, Scranton, Pa.—8 days
FULTON THEATRE, Pittsburgh, Pa.—3 weeks
STRAND THEATRE, Altoona, Pa.
REGENT THEATRE, New Castle, Pa.
CAMBRIA THEATRE, Johnstown, Pa.
MAYFAIR THEATRE, Portland, Ore.—2 weeks
FOX THEATRE, St. Louis, Mo.—Carry over to MISSOURI THEATRE.
UPTOWN THEATRE, Salt Lake City, Utah—2 weeks—Carry over to RIALTO THEATRE
PARAMOUNT THEATRE, San Francisco, Calif.—2 weeks
WARNER THEATRE, Fresno, Calif.
ORPHEUM THEATRE, Seattle, Wash.—2 weeks. Moveover to ROOSEVELT THEATRE—2 weeks
ORPHEUM THEATRE, Spokane, Wash.
MAYFAIR THEATRE, Baltimore, Md.—3 weeks

EARLE and AMBASSADOR THEATRES, Washington, D. C. (day and date)—Moveover to METROPOLITAN THEATRE
COLONIAL THEATRE, Richmond, Va.—2 weeks
NORVA THEATRE, Norfolk, Va.
UPTOWN THEATRE, Toronto, Canada—2 weeks
PALACE THEATRE, Hamilton, Canada
MALCO THEATRE, Memphis, Tenn.
CHICAGO THEATRE, Chicago, Ill.
CENTURY THEATRE, Rochester, N. Y.
PARAMOUNT THEATRE, Syracuse, N. Y.
20th CENTURY THEATRE, Buffalo, N. Y.
PARAMOUNT & FENWAY THEATRES, Boston, Mass.
ARCADE THEATRE, Jacksonville, Fla.
GOPHER THEATRE, Minneapolis, Minn.
STRAND THEATRE, St. Paul, Minn.
PALM STATE THEATRE, Detroit, Mich.
TENNESSEE or RIVIERA THEATRE, Knoxville, Tenn.
TIVOLI THEATRE, Chattanooga, Tenn.
CALHOUN and NOBLE THEATRES, Anniston, Ala. (day & date)
PARAMOUNT and CLOVER THEATRES, Montgomery, Ala. (day & date)

REPUBLIC COMING SOON! ★

NG REVUE

A HILARIOUS MUSICAL SPECTACLE ON ICE

with

JERRY COLONNA • BARBARA JO ALLEN (VERA VAGUE) • HAROLD HUBER
MARILYN HARE • BILL SHIRLEY *featuring* THE ICE-CAPADES COMPANY
WITH INTERNATIONALLY FAMOUS SKATING STARS INCLUDING
VERA HRUBA MEGAN TAYLOR • LOIS DWORSHAK • DONNA ATWOOD
Directed by BERNARD VORHAUS
Screen play by Bradford Ropes—Gertrude Purcell • Based on an original story by Robert T. Shannon—Mauri Grashin

AVINGS BONDS ★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

CIO Unit Loses Plea For Theatre Vote

NLRB Denies Petition for Guild Election in N. J. Warner Circuit

The CIO's Screen Office and Professional Employees Guild, and the CIO's union foothold in the film industry—won and lost battles last week, in its continuing struggle to organize the territory's clerical workers.

In Newark, the National Labor Relations Board denied the union's petition for a bargaining election in 48 Stanley-Warner theatres of northern New Jersey. The petition, by Local 113, was in behalf of managers and assistants. The board ruled that managers and assistants must vote as separate units. The SOPEG had asked that it bargain for them as a single entity.

Meanwhile, in New York, the Guild's Local 109 won elections Monday at the Paramount home office, Famous Music, and Paramount subsidiaries, but lost at the exexchange and newsreel. Of the latter, a Guild spokesman said Monday it would file with the NLRB charges of unfair labor practices against the International Alliance of Theatrical Stage Employees, against which it had contended at the exchange.

The charges will be based upon special delivery letters assertedly sent by the IA to the Paramount employees, informing them the union had signed a contract with the company September 19th. At recent NLRB hearings in New York, the IA asked that a national union, such as itself, with most other key cities signed, represent clerical workers in New York exchanges.

Hearings Continue on Paramount Dispute

This week, in New York, hearings continued at the American Arbitration Association, on the Screen Publicists Guild dispute with Paramount over bonus payments. The cost-of-living adjustments, which began last May, were not given members of the Guild, after it signed a contract with the company. They received only two of the quarterly payments.

The third-quarter bonus is eight per cent on salaries up to $100; four, on those between $100 and $200. Payments on the final quarter, also demanded, are 10 and five per cent in those categories.

In Hollywood, it was reported negotiations between studios and international unions in the basic studio labor pact, will be delayed until clarification of the Federal salary "freezing" regulations. The negotiations are conducted annually. The unions in the pact are those representing painters and decorators, electricians, carpenters and joiners, teamsters and chauffeurs.

In Butte, Montana, the dispute between the IATSE Local 94 and the city's two operating theatres, the Rialto and Montana, continued this week despite settlement efforts by James A. Brownlow, of the War Production Board labor division. A previous dispute between the houses and the Women's Protective Union, representing ushers, cashiers and janitresses, was settled, and the theatres reopened after almost a month, during which 50,000 Butte inhabitants had no film entertainment.

PETRILLO TO FACE CONGRESS PROBE

James Caesar Petrillo will be haled before the Senate Interstate Commerce Committee, possibly December 7th, and it will be seen whether the president of the American Federation of Musicians is "bigger than the Federal Government." Such were the words last week of Senator D. Worth Clark, Idaho, head of a subcommittee investigating Mr. Petrillo's ban on manufacture of recordings by AFM members. Senator Clark declared "there hasn't been a new bit of popular music recorded since August 1st."

Theatres Seek One Operator in Booth

Three other theatres in the city are closed because of poor business. The dispute between the two remaining, and Local 94, is over employment of only one operator in a booth, requested by the theatres and protested by the local.

Moving to protect its members in the armed services, the IATSE last week instructed state and district groups to seek to assure resumption of jobs by such members and to modify any laws which would hamper such resumption.

In Pennsylvania, Lawrence Katz, secretary to the IA's fourth district, appealed to the State Department of Labor against a provision of the license law requiring projectionists to be re-examined if they fail to obtain a license two successive years. The appeal was successful. An official ruling was issued last week that former projectionists returning from armed service may have six months in which to renew their licenses without examination.

Chicago Stagehands Ask Wage Rise

The New Haven IATSE exchange and clerical's workers union, F-41, has elected Phillip Gravitz, Loew booker, president. Other officers are Sidney Levine, Warners, vice-president; Herman Miller, Loew's, treasurer; Lea Alderman, Warners, secretary; Jean Foley, Loew's, sergeant-at-arms. On the executive board are John Ricciuti, Paramount, and Eileen Tierney, Loew's.

Also, in New Haven, Local 273, projectionists, elected Morris Moriarty president for the coming year, at the annual election. Others elected were: Frank Perry, vice-president; Edward Boppert, treasurer; Ernest DeGrosse, secretary, and Matthew Kennedy, business agent for the eighth consecutive year. Named to the executive board were: Michael Villano and Isidor Stein.

The Chicago stagehand's local is asking a five per cent wage increase, its business agent, Frank Olson, said last week.

In New York, the contention by the Grand Central Newsreel Theatre that it has no contract with projectionists' Local 306, was argued last week in the Appellate Division. A New York Supreme Court decision already has upheld the validity of the contract. David Dubin operates the house.

There will be no election for vice-presidency by Local 702, Laboratory Technicians Union, New York, it was decided by the union Monday. George Waugh had held the post. He is now first vice-president, succeeding John P. Francavilla, president in the absence of John Rugge, who left several weeks ago for Army duty.

Seek Cincinnati Ban on Games

Motion picture theatres, specifically mentioned by name, for the first time have been officially tied-in with chance games in the current Cincinnati council controversy over the playing permit system.

Councilman Russell Wilson, former theatre editor of the Cincinnati *Times-Star,* has introduced a motion to repeal the 1938 resolution which authorized the city to issue playing permits. Mr. Wilson said that the games no longer were innocent pleasure, but wholesale gambling. "The income of wage earners and housewives is taken from the purchase of necessities and diverted to games of chance," he said.

A councilman opposing the motion said that the games were a "great solace" for those who had sons in war service. "These people do not like to attend motion pictures because the war scenes depress them," he said, adding that "on the other hand, these games take their minds off everything that is depressing and furnish harmless entertainment."

The report on the city's chance game activities for October showed that 276,257 persons attended a total of 207 parties, at which the gross was $197,418.88, prizes $46,580.25, and net $150,838.63.

Exhibitors to Check Victory Short Dates

A check on the playing of Victory short subjects released by the War Activities Committee will be instituted by Allied of New Jersey, according to plans announced following a membership meeting in New York this week. Much confusion on the booking and playing of the shorts had prevented their efficient release, officers of the organization said. Several members reported that they had not received the subjects after ordering them from the exchange or that they had received them for dates other than those on which they had planned to play them.

The organization plans to study the present bookings of the shorts and to set up a follow-through system which will insure the prompt return and rehsipping of prints.

Harry Loewenstein and Irving Dollinger, officers of the unit, reported on the national board meeting last week. The South Jersey unit of the organization will meet in Camden December 1st.

Shift Warner Trade Shows

Warner Bros. has set "Guerilla Man" for trade showing December 7th in all exchanges in place of "Truck Busters," previously scheduled for that date. "Truck Busters" was formerly titled "Murder on Wheels."

THE PERSONALITY OF THE DAY!

The star who made boxoffice history in his appearance at the World's Championship Rodeo at Madison Square Garden brings his audience appeal to your theatre in his biggest and best musical western!

ROY ROGERS
"KING OF THE COWBOYS"

SMILEY BURNETTE
GEORGE "Gabby" HAYES

HEART OF THE GOLDEN WEST

Associate Producer—Director
JOSEPH KANE

Original Screen Play by
EARL FELTON

BOB NOLAN *and*
THE SONS OF THE PIONEERS
RUTH TERRY
WALTER CATLETT
PAUL HARVEY
EDMUND McDONALD
LEIGH WHIPPER
WILLIAM HAADE
and **THE HALL JOHNSON CHOIR**
Choral Arrangements by Hall Johnson

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

'Ox-Bow,' Western, Opens in Denver

Test Run of Film from Best-Seller Novel Is Given Realistic Treatment

by JOHN ROSE
in Denver

A test run of "The Ox-Bow Incident," a super-Western made from a novel which critics hailed as the ultimate in realistic pioneer drama, is being conducted by Twentieth Century-Fox in Denver, where the Old West was nothing if not realistic. Two years ago this first novel, written by Walter Van Tilburg Clark, created a flurry of comment among some of the nation's leading literary critics and was praised by book reviewers as a Western story with implications and under-currents of a socio-psychological nature.

Cognizant of the unusual stir which the novel caused on the book mart, Twentieth Century-Fox decided to give singular treatment to its screen version. "Ox-Bow" probably will not be on the company's sixth block-of-five schedule. No regular release date has been set to date. In addition to the unusual test run at the Paramount in this city the company will open "Ox-Bow" December 4th for another test engagement at the Fox theatre, St. Louis. Future release plans, for the moment, however, have not been announced.

The film, which stars Henry Fonda, broke all house records at the Paramount in its first three days, and last Sunday shattered the fourth day's consecutive record at that theatre with a 10 per cent increase over the previous record-holder. It is reported that both the advertising for the picture and the interest in the published novel, which was a best-seller, were factors in drawing record crowds to the theatre.

Departing from the traditional framework which characterizes the Western film, "Ox-Bow" is the story of a cattle town in the West in 1885 which has for its central dramatic theme a lynching and a study in mob psychology.

Drama Involves Fight To Uphold Law

The story unfolds with the discovery by the townspeople of Bridger's Wells, that 600 head of cattle have been rustled on nearby ranges and that one of the local ranchers is reported murdered by the rustlers. A posse is formed to follow them over the mountain trail. The posse consists of leading citizens of the town plus its barroom habitués, all demanding that the lynch law be the order of the day. In a mountain pass, the Ox-Bow, the posse catches up with three innocent men upon whom circumstantial evidence piles up to the satisfaction of the lynchers.

The drama devolves from a spirited battle between two townspeople, a sadistic old Confederate officer who urges taking the law "in our own hands," and the leading merchant who pleads for upholding the law of trial by jury. Lawlessness prevails, however, and the three men are lynched by the mob. Immediately after the hanging, the sheriff arrives and tells the crowd that the men were innocent.

The nature of the story and its unusual treatment prompted a sensational kind of advertising for the picture at the Paramount theatre in Denver. A pre-opening ad urged the public to "See it from the beginning. Positively no one seated during the last 15 minutes! Nothing must break the spell of this savage tale of violence, love and the raw, naked emotions that make men—and women—what they are!"

Another advertisement informed that the film was "Shocking as the lash of a whip across your face! It will chill your blood with terror and make it boil with fury! Nothing you've ever seen on the screen can prepare you for this wholly new experience." A third ad characterized the picture thus: "No other word can describe it. It's got Guts!"

The advertising for the test run of "Ox-Bow" was prepared by Harry Huffman, Denver district manager for Fox Midwest Theatres; Harold Rice, advertising director of the circuit, and Herbert Hillman, publicity director.

'Casablanca' and 'Avenger' Open

Tribute to the people of two nations occupied by the Nazis, France and Norway, marked the premiere ceremonies of two openings this week; Paramount's "The Avengers" at the Rivoli theatre Tuesday night, and Warner Bros.' "Casablanca" Thursday night at the Hollywood, New York.

A formal salute of allegiance to Crown Princess Martha of Norway by a detachment of pilots from Little Norway Training School in Canada, highlighted the debut of "The Avengers." Officials of the diplomatic corps of all Scandinavian countries attended the showing, in addition to leaders of New York society, the stage and screen.

"Casablanca," which has its locale in French Morocco, opened Thanksgiving night under the sponsorship of France Forever and the Free French War Relief. Prior to the performance at the Hollywood, a Fighting French delegation of Foreign Legionnaires, veterans of North African warfare, aviators recently returned from the battle fronts and leaders of the De Gaulle movement paraded from the Free French headquarters on Fifth Avenue to the theatre. Recruiting, souvenir and other booths were set up by the delegation in the rotunda of the Hollywood.

MGM announced this week that "Journey for Margaret" will have its opening at the Granada theatre, Emporia, Kan., on December 4th, in the town which is the home of William L. White, war correspondent and author of the book on which the film is based. Mr. White is the son of William Allen White, Emporia publisher. The New York premiere of MGM's "The War Against Mrs. Hadley" was held Friday night at Loew's Criterion.

"Ice Capades Revue," Republic's film starring Ellen Drew and Richard Denning, and featuring Jerry Colonna with the skating stars of the "Ice Capades" troupe, will have its debut showing at the new J. P. Harris theatre in Pittsburgh, December 24th.

Warner Office Holds Party

The Warner Theatres zone office in New Haven held its autumn dinner party at the Waverly Inn last Friday night, with Robert Anderson of the contact office in charge of arrangements.

Mulcahy to Columbia

Jack Mulcahy, with the Twentieth Century-Fox publicity department on the coast for the last seven years, has joined Columbia as assistant to Howie Mayer, publicity director.

'Fantasia' Plays Year in London

Highlighting the holdover news of the week is the report from London that Walt Disney's "Fantasia," released by RKO, has played 51 consecutive weeks in three West End theatres. It ran 20 weeks at the New Gallery, seven weeks at the Marble Arch Pavilion and 24 weeks at the Studio One theatre, where it is still playing, according to RKO, with "such success that grosses in recent weeks have been pointing upwards." The film played 52 consecutive weeks at the Savoy in Melbourne, Australia.

Two current RKO releases, "The Navy Comes Through" and "Seven Days Leave," are "hitting top grosses with holdover time all over the country," according to Robert Mochrie, general sales manager of the company.

Other holdover reports include: Paramount's "The Major and the Minor," four weeks at the Newman, Kansas City, Mo.; "George Washington Slept Here," Warner Bros., fourth week, Strand, New York, second week, Strand, Brooklyn; "Flying Fortress," Warner Bros., second week in Seattle. "Now Voyager," Warner Bros., third week, Philadelphia, Louisville and Oklahoma City. "Gentleman Jim," Warner Bros., in its third week in Cleveland, Hollywood, Los Angeles. "Desperate Journey," Warner Bros., fourth week, Pittsburgh and Philadelphia; third week in Detroit, San Francisco.

Paramount's "Road to Morocco," the Bing Crosby-Bob Hope comedy, began its third week at the Paramount, New York. According to the company, it played to 312,000 persons during its first two weeks and topped by $1,500 the previous record-holder, "Holiday Inn," for the weekend of the second week.

RKO's "Once Upon a Honeymoon" began its third and final week on Thursday at the Radio City Music Hall in New York. United Artists' "One of Our Aircraft Is Missing," began its fourth week at the Globe. "Now Voyager," Warner Bros., ended its fifth week at the Strand on Wednesday, making way for "Casablanca."

"Bambi" Preview Is Held in Switzerland

Walt Disney's "Bambi," RKO Radio release, the last American film to get into Switzerland before Vichy France clamped down on transportation, was given a special preview in Zurich, Switzerland, this week at which Felix Salten, author of the best seller from which the picture was made, was guest of honor, according to RKO.

Mr. Salten cabled to Walt Disney in Hollywood as follows: "With greatest pleasure I saw private performance your 'Bambi.' My impression your genius and gift of imagination was greater than ever."

Armour with Disney

Reginald Armour, formerly Continental European manager for RKO with headquarters in Paris, has been named British representative for Walt Disney Productions. After returning to this country in 1940 following the Nazi occupation of France, Mr. Armour was appointed home office representative at the RKO studio by George J. Schaefer, former president. He has been on the west coast since.

Wiman Gets Red Cross Post

Dwight Deere Wiman, Broadway producer, has been appointed director of entertainment for the American Red Cross in Great Britain and will have charge of entertainment of American troops there for the organization. Mr. Wiman is relinquishing his production activities for the duration of the war to accept the post.

M-G-M TRADE SHOWINGS

* These dates and hours supercede previously announced trade show information for this picture

		DAY, DATE AND HOURS OF SCREENING		
CITY	PLACE ADDRESS	STAND BY FOR ACTION	* KEEPER OF THE FLAME TENNESSEE JOHNSON	THREE HEARTS FOR JULIA
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 12/8 11 A.M.	SAT. 12/19 11 A.M.	SAT. 12/26 11 A.M.
ATLANTA	RKO Screen Room 191 Walton St., N.W.	TUES. 12/8 10:30 A.M.	TUES. 12/15 10:30 A.M.	SAT. 12/26 10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 12/8 10 A.M. *Also:* 2:15 P.M.	TUES. 12/15 10:30 A.M. *Also:* 2:30 P.M.	MON. 12/28 2:30 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 12/8 1:30 P.M.	MON. 12/21 8 P.M.	MON. 12/28 8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 12/8 1:30 P.M.	SAT. 12/19 1:30 P.M.	SAT. 12/26 1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 12/8 1 P.M.	TUES. 12/15 1 P.M.	SAT. 12/26 10:30 A.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 12/8 7 P.M.	TUES. 12/15 7 P.M.	SAT. 12/26 11 A.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 12/8 1 P.M.	SAT. 12/19 1 P.M.	SAT. 12/26 1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 12/8 10:30 A.M.	SAT. 12/19 10:30 A.M.	SAT. 12/26 10:30 A.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 12/8 1:15 P.M.	TUES. 12/15 1:15 P.M.	SAT. 12/26 1:15 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 12/8 1 P.M.	SAT. 12/19 1 P.M.	SAT. 12/26 1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 12/8 1:30 P.M.	TUES. 12/15 1:30 P.M.	MON. 12/28 1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	TUES. 12/8 9 A.M.	SAT. 12/19 9 A.M.	SAT. 12/26 9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 12/8 1 P.M.	TUES. 12/15 1 P.M.	SAT. 12/26 1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	TUES. 12/8 10:30 A.M.	SAT. 12/19 10:30 A.M.	SAT. 12/26 10:30 A.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	SAT. 12/12 1 P.M.	SAT. 12/19 1 P.M.	SAT. 12/26 1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 12/8 1:30 P.M.	SAT. 12/19 10 A.M.	SAT. 12/26 10 A.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 12/8 1 P.M.	SAT. 12/19 10 A.M.	SAT. 12/26 10 A.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 12/8 10 A.M.	SAT. 12/19 10 A.M.	SAT. 12/26 10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 12/8 1:30 P.M.	SAT. 12/19 1:30 P.M.	SAT. 12/26 1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 12/8 9:30 A.M. *Also:* 1:30 P.M.	TUES. 12/15 9:30 A.M. *Also:* 1:30 P.M.	TUES. 12/22 9:30 A.M. *Also:* 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 12/8 10 A.M.	SAT. 12/19 10 A.M.	SAT. 12/26 10 A.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 12/8 1:15 P.M.	SAT. 12/19 1:15 P.M.	SAT. 12/26 1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 12/8 11 A.M.	TUES. 12/15 11 A.M.	MON. 12/28 11 A.M.
PITTSBURGH	M-G-M Screen Room 1631 Blvd. of Allies	TUES. 12/8 1 P.M.	TUES. 12/15 1 P.M.	SAT. 12/26 11 A.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	TUES. 12/8 1 P.M.	TUES. 12/15 1 P.M.	SAT. 12/26 1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 12/8 1 P.M.	TUES. 12/15 1 P.M.	SAT. 12/26 11 A.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 12/8 1 P.M.	SAT. 12/19 1 P.M.	SAT. 12/26 1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 12/8 1:30 P.M.	SAT. 12/19 1:30 P.M.	SAT. 12/26 1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	TUES. 12/8 1 P.M.	TUES. 12/15 1 P.M.	SAT. 12/26 10:30 A.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 12/8 1 P.M.	SAT. 12/19 10 A.M.	SAT. 12/26 10 A.M.

"Keeper of the Flame"—*Spencer Tracy, Katharine Hepburn* • "Stand By For Action"—*Robert Taylor, Brian Donlevy, Charles Laughton*
"Tennessee Johnson"—*Van Heflin, Lionel Barrymore, Ruth Hussey* • "Three Hearts For Julia"—*Ann Sothern, Melvyn Douglas*

Newsreel Houses in Brazil Lack Shorts

Distribution of American Subjects Irregular; to Show Midway Films

by ALFREDO C. MACHADO
in Rio de Janeiro

Brazilian newsreel theatres (or Cineacs, as they are called here) are suffering the effects of a lack of shorts to include in their programs. The two Cineacs of Rio and the two of Sao Paulo are open daily from 11 A. M. until midnight. On Sundays there are special matinees for children, beginning at 9 A. M.

Each program lasts 70 minutes, and is usually composed of seven or eight short subjects (a Brazilian complement, obligatory in every program; an American newsreel, an English newsreel, one or two cartoons, a comedy and a musical).

American shorts distribution is very irregular in Brazil, and frequently theatres have to use old comedies to fill their programs. Recently Cineac Trianon, under the direction of Mr. E. Domenech, Spanish exhibitor, had to purchase old copies of Chaplin's two-reel comedies, from an Argentine distributor. One of these comedies, the famous "Shoulder Arms," was the greatest success in the history of Brazilian cineacs, with two weeks of full houses.

The Battle of Midway films taken by John Ford have been announced for the near future, and will be presented simultaneously in several theatres, distribution to be made by the Office of the Coordinator of Inter-American Affairs.

What the cineac owners are now complaining of is the apparent non-interest of American companies in distributing their shorts in Brazil. Some of the best shorts, such as the March of Time series, and "Superman," never have been shown in Brazil.

Newsreel Theatres Change Schedules

Due to an alteration in airplane schedules between the United States and South America, the change of program in Rio's newsreel theatres, instead of being on Fridays at 4 P. M., is now on Thursday at 3 P. M. Patrons that arrive at 2 P. M. may see both programs for the usual price.

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United Artists has organized a special broadcast through Brazilian radio stations, as part of the exploitation campaign for "Ships with Wings." The program included patriotic songs and scenes recorded on board of the *Ark Royal.* The attaché of the British Embassy and other prominent members of the colony spoke.

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The *Jornal do Exibidor,* a local trade newspaper, dedicates its last issue to John L. Day, Jr. After 25 years in Brazil, Mr. Day recently left his post as general manager of Paramount in South America.

▽

The members of Conselho Nacional de Cinematografia (National Council of Cinematography), organized by a decree of January 26, 1941, finally have been appointed. They are: Alberto Botelho, representing Brazilian producers; David Serrador, the exhibitors; Alipio Ramos, distributors, and Arí Lima, of Warner Brothers, for importers. The Council is under the supervision of Major Coelho des Reis, director of the Department of Press and Propaganda.

New Shorts Company Opened in Rio

A new company for the distribution of Brazilian shorts has been opened here, under the sponsorship of Department of Press and Propaganda. It is the "Cooperative Cinematografica Brasileira," with headquarters in Rio and agencies in all key cities of Brazil.

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Meridional Filmes, under the direction of Newton Paiva, recently delivered a new production, "Coelho Sai," filmed in northeastern Brazil, in the State of Pernambuco, with beautiful forest backgrounds and a lavish score of folk music. Edgard Cardoso and Carlos Brasil, both announcers at the PRA-8 of Racife, Pernambuco, had the leading role. Other actors featured in the picture were: Alvarenga & Ranchinho, the "Abbott and Costello" of Brazilian night clubs and radio programs, Conjunto Vocal "Garotos da Lua," Geninha Sá, Maria Celeste, Quarteto "Black-Out," Linda Paz, Elpidio Câmara, Graciete Silva and Alberto Fernandes.

"Coelho Sai" is specially recommended by the Diretoria de Estatistica, Propaganda e Turismo da Prefeitura de Recife, and its opening in Rio is scheduled early in December.

▽

President Getulio Vargas was presented a beautiful album by the directors of Pan Filme Company, producer of a weekly newsreel and owner of one of the best studios in town. The album, profusely illustrated, shows the activities of Pan Films and the place it holds in the Brazilian film industry.

"Bedtime Story" Sets Record

J. B. Urbina, of Grovas, S. A., an important Mexican producer, was tendered a banquet by Distribuidora Azteca. Mr. Urbina brought with him several recent Mexican productions to be shown in Brazil. His trip has some connection with the Distribuidora Azteca's plans of building a theatre in Rio.

Last week Columbia Pictures announced that "A Bedtime Story," with Loretta Young, set new records for the company in Brazil. "Bedtime Story" had a very small publicity campaign. Previous records were held by "The Awful Truth" and "The Tree of Liberty."

The opening of "Mrs. Miniver" simultaneously in the three Cines Metro, definitely is scheduled for December 2nd. Prices will be increased to $1.50 and $2.50, and all proceeds of the opening day will be devoted to institutions headed by Mme. Darcy Vargas.

Drastic Dimout In New England Hits Theatres

The drastic dimout order, from the Army's Second Service Command, and effective Friday, November 20th, in coastal sections of New York, New Jersey and Delaware, has been followed by a new dimout ruling for the New England territory, effective next Monday.

The new ruling, by General Sherman Miles of the First Corps Area is viewed with some apprehension by Boston exhibitors, it was reported from there. No illuminated signs are allowed and no window may have more than the equivalent of 15 watts.

The order affects the coasts of Massachusetts and Rhode Island and extends 40 miles inland. It covers previously unaffected cities such as Worcester, Providence, Fall River, New Bedford, Lowell, Lawrence and Salem.

The five-county Philadelphia area soon will be placed under dimout regulations, details of which will be worked out this week. They follow reports that lights from this region cast a sky glow which can be seen at "operational heights of airplanes 50 miles off the Atlantic Coast." The regulations to be adopted in the Philadelphia metropolitan district are not expected to be as stringent as those in New York City. Although Philadelphia and southern New Jersey are in different command areas, it is believed that Trenton and Camden in New Jersey will have to be included soon to make the dimout in the Philadelphia area thoroughly effective.

Among the regulations considered for the Philadelphia area are the lessening, or possibly extinguishing in some cases, of large neon and other type electrical signs in conspicuous places, as on roof-tops. This also includes signs over theatres and on marquees. Other measures are expected to include the screening of street lights, store windows, adjusting lights in railroad yards and lowering window shades in all buildings above the second-floor level.

Hazen Completes Course At Army Staff School

Joseph H. Hazen, vice-president of Warner Brothers, returned to his desk at the home office in New York Tuesday following the completion of a four-week orientation course in Army organiaztion and procedure at the Command and General Staff School, Fort Leavenworth, Kan.

Mr. Hazen was chosen as the film industry's representative to attend the course with 82 other national business leaders, who now will be in a position to explain the Army requirements to the various branches of their respective industries and thus facilitate cooperation with the war effort.

Philco Declares Dividend

The board of directors of the Philco Corporation has declared a dividend of 10 cents per share on the common stock, payable December 12, 1942, to stockholders of record on November 28th. This brings total dividend payments this year to 55 cents per share.

Ullman on Coast

Frederic Ullman, Jr., president of RKO Pathe, arrived in Hollywood this week to confer on production matters with N. Peter Rathvon, president of Radio-Keith-Orpheum, and Charles Koerner, vice-president of RKO Radio Pictures in charge of production.

Figueroa in Service

William J. Figueroa, vice-president of Astor Pictures Corporation, has joined the Marines.

NOTICE OF

TRADE SHOWINGS

20th CENTURY FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

BRANCH	ADDRESS	"OVER MY DEAD BODY"		"TIME TO KILL"		"LIFE BEGINS AT EIGHT-THIRTY"		"CHINA GIRL"		"WE ARE THE MARINES"	
	(20th Century-Fox Proj. Room Unless Otherwise Specified)	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour	Day and Date	Hour
Albany	1052 Broadway	Thur. 12/3	10:00 A.M.	Thur. 12/3	10:00 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	10:30 A.M.
Atlanta	197 Walton St., N. W.	Thur. 12/3	9:30 A.M.	Thur. 12/3	11:00 A.M.	Fri. 12/4	2:30 P.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	11:00 A.M.
Boston	105 Broadway	Thur. 12/3	10:30 A.M.	Fri. 12/4	10:30 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	2:30 P.M.
Buffalo	290 Franklin St.	Thur. 12/3	10:00 A.M.	Thur. 12/3	10:00 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	10:30 A.M.	Fri. 12/4	2:30 P.M.
Charlotte	308 So. Church St.	Thur. 12/3	10:30 A.M.	Thur. 12/3	10:30 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	10:30 A.M.
Chicago	1260 So. Wabash Ave.	Thur. 12/3	10:30 A.M.	Fri. 12/4	10:30 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	10:30 A.M.
Cincinnati	1638 Central Parkway	Fri. 12/4	10:30 A.M.	Thur. 12/3	10:30 A.M.	Fri. 12/4	3:30 P.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	2:00 P.M.
Cleveland	2219 Payne Ave.	Fri. 12/4	10:00 A.M.	Thur. 12/3	10:00 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	10:00 A.M.
Dallas	1801 Wood St.	Thur. 12/3	10:00 A.M.	Fri. 12/4	10:00 A.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	2:00 P.M.	Fri. 12/4	10:00 A.M.
Denver	2101 Champa St.	Thur. 12/3	10:00 A.M.	Thur. 12/3	10:00 A.M.	Fri. 12/4	2:00 P.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	10:30 A.M.
Des Moines	1300 High St.	Thur. 12/3	10:30 A.M.	Thur. 12/3	2:00 P.M.	Thur. 12/3	12:45 P.M.	Fri. 12/4	12:45 P.M.	Fri. 12/4	2:00 P.M.
Detroit	2211 Cass Ave.	Fri. 12/4	10:30 A.M.	Fri. 12/4	1:30 P.M.	Thur. 12/3	10:30 A.M.	Thur. 12/3	1:30 P.M.	Fri. 12/4	1:30 P.M.
Indianapolis	326 No. Illinois St.	Thur. 12/3	1:30 P.M.	Thur. 12/3	10:30 A.M.	Fri. 12/4	1:30 P.M.	Thur. 12/3	1:30 P.M.	Fri. 12/4	1:30 P.M.
Kansas City	1720 Wyandotte St.	Thur. 12/3	10:00 A.M.	Thur. 12/3	10:00 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	10:30 A.M.
Los Angeles	2019 So. Vermont Ave.	Thur. 12/3	10:00 A.M.	Fri. 12/4	10:00 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	2:30 P.M.
Memphis	151 Vance Ave.	Thur. 12/3	11:30 A.M.	Thur. 12/3	10:00 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.	Fri. 12/4	10:00 A.M.
Milwaukee	1016 No. 8th St.	Thur. 12/3	10:00 A.M.	Thur. 12/3	10:00 A.M.	Fri. 12/4	1:30 P.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	1:30 P.M.
Minneapolis	1015 Currie Ave., N.	Thur. 12/3	11:00 A.M.	Fri. 12/4	10:00 A.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	2:00 P.M.	Fri. 12/4	10:00 A.M.
New Haven	40 Whiting St.	Fri. 12/4	1:00 P.M.	Thur. 12/3	1:00 P.M.	Thur. 12/3	1:00 P.M.	Fri. 12/4	10:00 A.M.	Fri. 12/4	1:00 P.M.
New Orleans	200 So. Liberty St.	Thur. 12/3	9:30 A.M.	Fri. 12/4	10:30 A.M.	Thur. 12/3	11:00 A.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.
New York City	345 West 44th St.	Fri. 12/4	10:30 A.M.	Thur. 12/3	10:30 A.M.	Tues. 12/1	2:30 P.M.	Thur. 12/3	2:30 P.M.	Fri. 12/4	2:30 P.M.
Oklahoma City	10 N. Lee Ave.	Thur. 12/3	10:00 A.M.	Fri. 12/4	10:00 A.M.	Fri. 12/4	2:00 P.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	10:00 A.M.
Omaha	1502 Davenport St.	Thur. 12/3	1:30 P.M.	Thur. 12/3	10:30 A.M.	Fri. 12/4	1:30 P.M.	Thur. 12/3	1:30 P.M.	Fri. 12/4	1:30 P.M.
Philadelphia	302 No. 13th St.	Fri. 12/4	10:30 A.M.	Thur. 12/3	2:00 P.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	2:00 P.M.	Fri. 12/4	2:00 P.M.
Pittsburgh	1715 Blvd. of Allies	Thur. 12/3	10:00 A.M.	Thur. 12/3	11:30 A.M.	Fri. 12/4	2:15 P.M.	Thur. 12/3	2:15 P.M.	Fri. 12/4	11:00 A.M.
Portland	Star Prevue Room 925 N. W. 19th Ave.	Thur. 12/3	10:30 A.M.	Thur. 12/3	1:00 P.M.	Thur. 12/3	1:00 P.M.	Fri. 12/4	2:00 P.M.	Fri. 12/4	10:30 A.M.
St. Louis	S'Renco Screening Room 3143 Olive St.	Thur. 12/3	10:00 A.M.	Thur. 12/3	10:00 A.M.	Thur. 12/3	1:00 P.M.	Fri. 12/4	11:00 A.M.	Fri. 12/4	1:00 P.M.
Salt Lake City	216 E. 1st South St.	Thur. 12/3	11:00 A.M.	Fri. 12/4	10:00 A.M.	Thur. 12/3	1:30 P.M.	Fri. 12/4	1:30 P.M.	Fri. 12/4	11:30 A.M.
San Francisco	245 Hyde St.	Fri. 12/4	10:30 A.M.	Thur. 12/3	10:30 A.M.	Fri. 12/4	2:00 P.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	2:00 P.M.
Seattle	2421 Second Ave.	Thur. 12/3	1:30 P.M.	Thur. 12/3	10:00 A.M.	Thur. 12/3	1:30 P.M.	Fri. 12/4	2:00 P.M.	Fri. 12/4	10:30 A.M.
Washington	932 N. J. Ave., N. W.	Fri. 12/4	11:00 A.M.	Thur. 12/3	10:30 A.M.	Thur. 12/3	10:30 A.M.	Thur. 12/3	2:00 P.M.	Fri. 12/4	11:00 A.M.

Skouras, Century Circuits Extend New York Pool

Skouras Theatres and the Century Circuit mutually have agreed to extend their existing pool on 23 metropolitan New York theatres for an additional 17 years, following the expiration of the present pooling arrangement, which has three years to run.

The original arrangement was entered into seven years ago, and extension of the pool for another 17 years will prolong the arrangement for a total of 20 years.

The theatres, all on Long Island, are: the Lynbrook, Lynbrook; Valley Stream, Valley Stream; Sunnyside and Bliss, Woodside; 43rd St., Long Island City; Franklin, Franklin Square; Playhouse, Great Neck; Jamaica and Merrick, Jamaica; Manhasset, Manhasset; Beacon, Port Washington; Cove and Glen, Glen Cove; Rivoli and Hempstead, Hempstead; Huntington and Huntington Station, Huntington; Grove, Freeport and Plaza, Freeport, and Baldwin, Baldwin; Fantasy and Strand, Rockville Center.

Executives of both circuits met at dinner last week to sign the new contracts and celebrate the extension of the pool. Albert A. Hovell, president of Century, and George P. Skouras, head of the Skouras circuit, spoke.

Century executives attending included Fred J. Schwartz, Sam Goodman, Joseph Springer, A. S. Baker, Mitchell Klupt, Walter S. Kaufman and Martin H. Newman. Skouras officials at the dinner were William A. White, Louis M. Weber, J. W. White, Jules Catsiff, John Benas and Paul Behrke.

Robin Harris Named UA Publicity Director

Robin Harris has been appointed director of publicity for United Artists, it was announced this week by David E. Weshner, head of advertising and publicity for the company.

Mr. Harris formerly was on the staffs of The New York *Times,* New York *World,* New York *Daily News,* New York *Journal-American,* and a correspondent in Paris for the Chicago *Tribune* and New York *Herald-Tribune.* He also has been a screen writer for Twentieth Century-Fox.

He has handled exploitation campaigns for many films, including "I Wanted Wings," "Foreign Correspondent," "The Long Voyage Home," "Pride of the Yankees," "Jungle Book," and "The Thief of Bagdad."

Buy Cooperative Space

Twenty-eight district theatres in the east bay area have joined in purchasing space for daily ads in the San Francisco *Chronicle,* one of the favorite commuter newspapers of the bay area. The houses are located in Oakland, Alameda, Berkeley, Piedmont, El Cerrito, Albany, Emeryville, Richmond and the Hopkins-Laurel district. Each theatre has a brief mention in the ad, which appears under a two-column heading on the page opposite the San Francisco theatre and drama page.

Derenberg with OPA Unit

Dr. Walter J. Derenberg, director of legal research of the American Arbitration Association and its motion picture arbitration system, has resigned to become chief counsel of the opinions and research bureau of the Office of Price Administration in Washington.

Iowa Theatre Burns

Fire destroyed four business establishments at Sloan, Ia., last week, including the Sloan theatre. Total loss was estimated at about $10,000. A. J. Anderson operated the theatre.

THEATRE STAFFS AID CANADA LOAN DRIVE

Eighty per cent of the employees of Canadian theatres have subscribed to the Dominion's third Victory Loan for a total that is expected to reach $100,000. That would be twice the amount subscribed in any previous drive, it was said by J. J. Fitzgibbons, national chairman of the motion picture section of the war finance committee.

Film distributing companies in Canada are reported to have invested a total of $600,000 in the loan drive.

Ask Relief for Small Houses

Allied Theatre Owners of the Northwest in Minneapolis this week demanded relief for exhibitors in small towns in their territory, hard hit by population depletion due to the call of services and heavy industry elsewhere.

In a bulletin issued by Fred H. Strom, executive secretary, a demand for government regulation and for investigation of the motion picture industry was threatened.

The bulletin said the board of trustees of the new Central States Conference of Motion Picture Exhibitors, of which Northwest is now part, would meet in Minneapolis early in December to survey the situation as it applies to the entire Minneapolis territory, and will determine action at that time.

Mr. Strom quoted a Minneapolis *Star-Journal* editorial which pointed to conditions in a number of Minnesota points surveyed by that newspaper. The editorial cited numerous closings of small businesses, and "upsetting of the economic scheme" across northern Minnesota due to movement of populations out of small towns and that section of the state.

"That distributors have failed to recognize this condition in its true proportions is reflected in the many complaints filed with this office," the bulletin said. "Palliatives in the form of 'adjustments' and 'we will deal with individual complaints' will not suffice. Something drastic must be done."

Major Clark With AEF In North Arica

Major Kenneth Clark, formerly head of press relations for the Motion Picture Producers and Distributors of America, was reported this week in action on the North African front. Dispatches to the Assodciated Press by Gladwin Hill, and to other newspapers and wire services mention Major Clark as an aide to Lieutenant Colonel Joseph Phillips, in charge of press relations with the expeditionary force.

Major Clark was reported in service at the field headquarters of Lieutenant General Dwight Eisenhower. He was said to have landed with the first American contingents.

Loew-Poli Has Birthday

The Loew-Poli theatre in New Haven this week observed its 25th anniversary. Frank O'Connell, stage manager, at the same time celebrated his 35th year with the Poli theatres and Robert Russell, manager, observed his 24th year with the circuit.

House Has All-Girl Staff

The Indiana theatre, largest house in Indianapolis, now has an all-girl house staff.

Momand Action Trial to Start December 5th

The 10-year-old anti-trust suit of A. P. Momand, Shawnee, Okla., exhibitor, against the major distributors and the Griffith circuit, will begin December 5th, in Oklahoma City Federal court. It is understood that the case will be continued over until January. The trial had been scheduled for November 16th.

The latest extension was granted to permit the plaintiff's attorneys to complete taking of depositions in New York and Boston from industry leaders. These actions were only recently completed after considerable delays in contacting officials. The depositions were to replace a previous set taken several years ago, which the defendant attorneys alleged were out-of-date and useless.

Judge Bower Broaddus previously had granted a month's extension from October 16th so that these new depositions might be taken, but delays made it impossible for Momand attorneys to complete their work by November 16th, and a further two-week extension was granted.

Meanwhile, in the continuing effort by the Schine circuit to dispose of 16 houses, under a Federal two-year "standstill" agreement, it was disclosed in Buffalo Federal Court Monday that negotiations for sale of the Ada Meade and Opera House theatres, Lexington, Ky., were being conducted with the same buyer who exercised an option on the Scotia in Scotia, N. Y.

Scully Sets Universal December Releases

William A. Scully, vice-president and general sales manager for Universal, this week set releases for December. They are: "Behind the Eight Ball," December 4th; "Pittsburgh," and "Madam Spy," December 11th; "The Great Impersonation," December 18th, and Walter Wanger's "Arabian Nights," December 25th.

Mr. Scully plans to attend studio conferences early in December for the purpose of setting January and February releases and to discuss properties acquired for the remainder of this season's program. William J. Heineman, assistant general sales manager, and Maurice Bergman, head of the company's advertising and publicity in the east, will accompany Mr. Scully to the coast.

Budd Rogers will serve as special representative for Charles K. Feldman for the producer's film, "Pittsburgh." Mr. Rogers served in a similar capacity for two previous pictures produced by Mr. Feldman.

Mrs. Gilbert Retires From Paramount

Mrs. Clarissa Gilbert, who has been on the staff of the St. John, N. B., Paramount branch, has retired after 20 years of affiliation with that exchange.

In her honor, the Film Girls Patriotic Club tendered her a dinner. At the dinner she announced her intention of continuing in the club, of which she has been one of the most active members.

Phillips Succeeds Reiner

D. John Phillips has been named short subjects and newsreel publicity manager for Paramount, succeeding Manny Reiner, who has been granted a leave of absence by the company to join the Office of War Information. Mr. Phillips had been with United Artists for the past year and formerly was advertising manager of the Borden Company, produce sales division.

"We request that you do not book this picture until you see it"

We have a very entertaining picture titled, "When Johnny Comes Marching Home."

We believe in the subject just as we believed in "Buck Privates."

In our opinion, it's the kind of a picture that will entertain your patrons and send them out with a smile.

We request that you do not book this picture until you see it.

"When Johnny Comes Marching Home" will be a good thing for you, for us and for our business in general.

W A Scully

W. A. SCULLY,
Universal Pictures Co., Inc.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

CONVICTED WOMAN: Rochelle Hudson, Glenn Ford—A good program film from Columbia.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

HELLO ANNAPOLIS: Jean Parker, Tom Brown—One of the best service pictures to come out of Hollywood. Worth a playdate with plenty of advertising. Played Friday, Saturday, September 18. 19.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

MEDICO OF PAINTED SPRINGS: Charles Starrett and his manner on the screen will never change. I received a poor print on this one but I suppose there is a shortage due to WPB or due to the extremely long ones being made by the Big Five. Played Friday, Saturday, October 23, 24.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

PARACHUTE NURSE: Kay Harris, Marguerite Chapman—This is a swell double biller and should be liked by all who see it. It gives a very authentic report on the Paranurses and Columbia should be complimented on the continuity given this. Played Friday, Saturday, October 16, 17.—Mrs. B. V. Sheffield. Strand Theatre, Poplarville, Miss. Small college town patronage.

TALK OF THE TOWN: Cary Grant, Jean Arthur, Ronald Colman—I was the title when I had finished the run of this super-duper from Columbia. They spent the money on this and they had the stars, but the box office had a good rest for the duration. In spots it is good, in others it drags. The last five minutes of the last reel are very good. Played Monday, Tuesday, November 2, 3.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—A very handsome little feature. Clever little comedy and well worth a playdate. It does not gross too much. When you do play this, advertise hard and you may be the winner. Played Monday, Tuesday, October 19, 20.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone—This was well liked by all. Had just enough drama to take the edge off the ridiculous. Played Wednesday, Thursday, November 4, 5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

AFFAIRS OF MARTHA: Marsha Hunt, Richard Carlson—And when the picture finished, the audience still was wondering what the Affairs of Martha were. The title said she had some, so she must have had. But the audience seemed never to have solved what they were.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

AFFAIRS OF MARTHA: Marsha Hunt, Richard Carlson—A very good little program picture from Metro, and an excellent filler for a double bill. Plenty of action and very funny in spots. Wouldn't suggest playing it on its own feet, due to lack of star value. The trailer is no good. Played Friday, Saturday, November 6, 7.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

COURTSHIP OF ANDY HARDY: Mickey Rooney, Donna Reed—These pictures are always good, and this played to average business. Mickey Rooney doesn't seem to be able to pull any new punches because once you have seen him you have him figured all the way through. Played Monday, Tuesday, September 14, 15.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—Picture was not even fair and I had a disappointed house. Business was fair first night, but I could have closed on the second night. Played Monday, Tuesday, October 26, 27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MOKEY: Dan Dailey, Jr., Donna Reed—One of the best riot pictures we've had in a long time.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

PANAMA HATTIE: Ann Sothern, Red Skelton—They did right by Ann in this one, in the fact that they added Rags Ragland and Ben Blue to the cast. Metro may have gotten smart and realized that Skelton just has not enough on the ball to go it alone in a feature. Of course, an exhibitor speaks only for his own situation. It is easily the best that the great Ann has had for some time, and there is a cute little trick, Jackie Horner, that educates Ann to be a lady.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

RIO RITA: Abbott and Costello—I advertised, I begged and I pleaded with the customers but they wouldn't give in to me. Consequently a flop from every angle, but I can say that Universal seems to have the goods. All of the previous pictures with these comics were good but don't depend on this one to get out of debt. Played Monday, Tuesday, September 28, 29.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Heresy, perhaps, but this is a very mediocre picture that drags badly. There is just too much fuss as to who is going to get Lana, and plain boring at times. There is no action until the very end. War scenes were brief for that, thanks. A very bad let down for Gable's last picture and that is the audience reaction.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, John Garfield—Metro put three good stars, a good director, pretty sepia, good music and beautiful advertising, besides the excellent trailer into the making of this. But for the life of me I did not see why the public did not come to see it. Personally, I thought it one of the very best from every standpoint but I can't buy tickets and pay the bills, too. Played Monday, Tuesday, October 26, 27.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—A story of the south and an old southern family. Well liked.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

WOMAN OF THE YEAR: Katharine Hepburn. Spencer Tracy—Metro should be ashamed to have placed their trademark on this one. The worst grosses in the history of my theatre and if had known that this was so bad I would have paid for it and let it stay in the exchange. Played Monday, Tuesday, September 21, 22.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

Monogram

LURE OF THE ISLANDS: Margie Hart, Robert Lowery—Of all the stupid junk to come out of the American film capital this reaches a new high. It is amateurish, short, and above all, not worth a one-day stand with a strong filler for a double bill. Played Wednesday, Thursday, September 23, 24.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

SADDLE MOUNTAIN ROUNDUP: The Three Mesquiteers—A very good routine Western which was used as a filler on a double bill. The average public still likes the wide open spaces and the chase of the bandits in the final reel. Played Friday, Saturday, November 6, 7.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

Paramount

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Beautiful Technicolor and a good jungle picture. Good business. Played Wednesday, Thursday, October 28, 29.—Miss Cleo Manry. Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—This jungle "hokum" gets 'em. Why? You guess it. Beautiful color. Played Sunday, Monday, October 25, 26.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

FLY BY NIGHT: Richard Carlson, Nancy Kelly—Good program picture. 'Nuff said. Played Tuesday, Wednesday, October 27, 28.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

GLASS KEY, THE: Brian Donlevy, Veronica Lake, Alan Ladd—Good detective story to average business. This is not as big a picture as we were led to believe. Played Tuesday, November 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAJOR AND MINOR, THE: Ginger Rogers, Ray Milland—Very good comedy and very good business. Play this one quick and you will clean up. Played Tuesday, Wednesday, November 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—If this picture had been given plenty of publicity it would get the job done because it is real entertainment for music and dancing patrons. I have an abundant supply of these folks. Played Sunday, Monday, October 18, 19.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

REAP THE WILD WIND: Paulette Goddard, Ray Milland, John Wayne—I did a very nice business on this show even at advanced prices. No complaints and many favorable comments. Played Sunday, Monday, November 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STICK TO YOUR GUNS: William Boyd—Better than the average "Hoppy" we have been getting from Harry Sherman recently. The rural patronage will thank you for running it and you will like it, too. This one reminds me of the first "Hoppies" because there was something to it. Played Friday, Saturday, October 30, 31.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

SWEATER GIRL: Eddie Bracken, Betty Jane Rhodes—When you can fight a good picture in top bracket with ones like this, and do alright, it must be okay. Betty Rhodes is fast gaining popularity here, too. Played Sunday, Monday, November 1, 2.—Terry Axley, New Theatre, England, Ark. Rural and small town patronage.

TRUE TO THE ARMY: Judy Canova, Allan Jones—I made the mistake of placing this on a double bill, but for the life of me the patrons came out and thanked me for giving them an "A" picture on Friday and Saturday. When you play this don't say anything to the audience for raising the roof off the house with laughter, because that is what happens. Played Friday, Saturday, September 25, 26.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

Republic

HI NEIGHBOR: Lulubelle & Scotty, Jean Parker—An excellent comedy which will stay in the minds of all who see it. It is strictly a second run feature and all credit for its magnificent success is due to Vera Vague. Played Thursday, Sunday, November 5-8.—B. N. Rubin, Terrace Theatre, Los Angeles, Calif. General patronage.

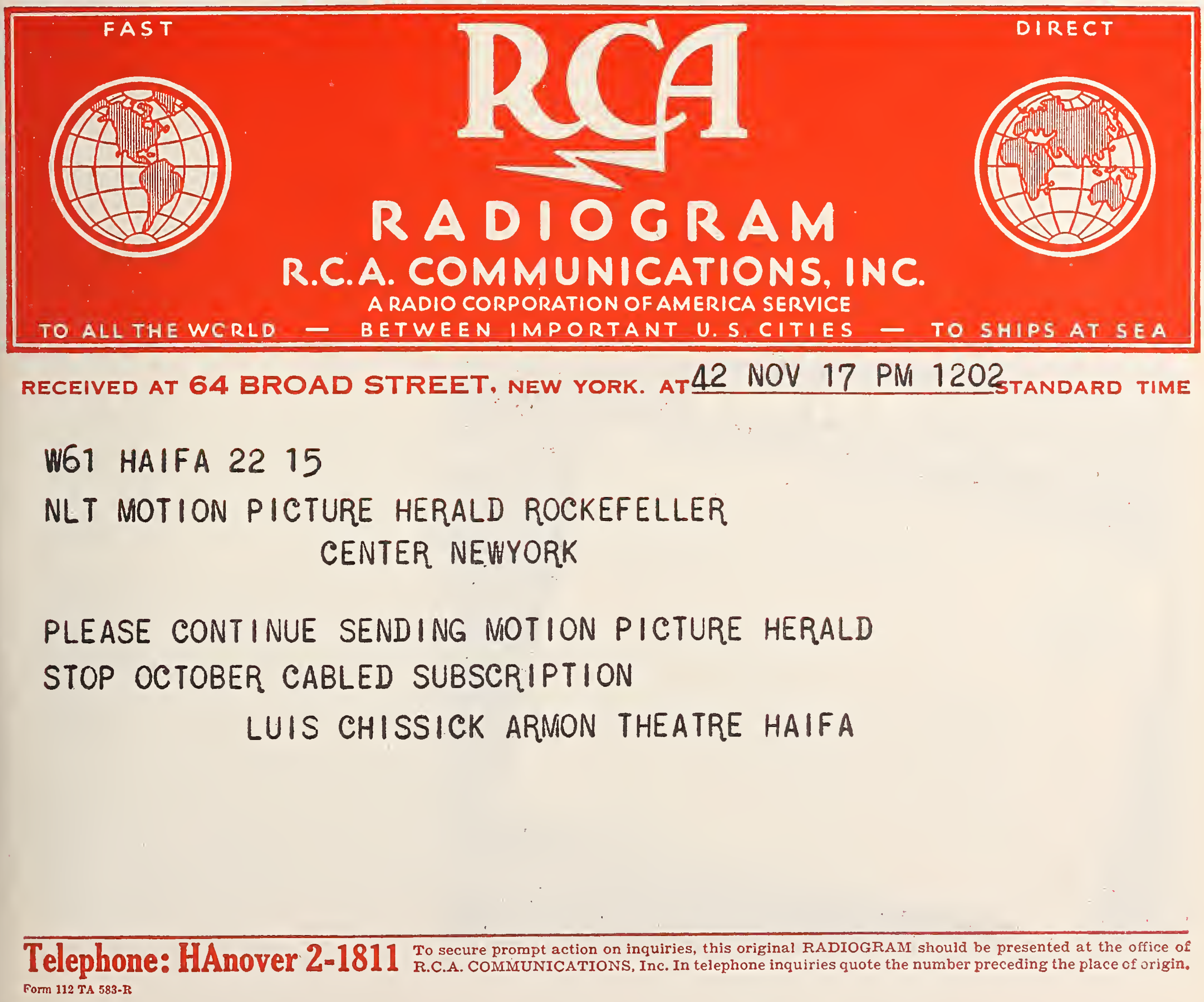
HOME IN WYOMIN': Gene Autry, Smiley Burnette—A great Western that was well liked by our farm lads.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

IN OLD CALIFORNIA: John Wayne, Binnie Barnes—Good average Western which had about the

(*Continued on page* 66)

RADIO FROM PALESTINE

Considering especially all the momentous events occurring in the vicinity, this radiogram from the Near East is a significant appraisal of an exhibitor's valuation of MOTION PICTURE HERALD *— more evidence of how the world's leading motion picture business paper and its services penetrate the far corners of the earth in wartime as in the days of peace.*



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Form 112 TA 583-R

(*Continued from page 64*)

average Western draw. They are all alike when it comes to box office: Played Friday, Saturday, November 6, 7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MOSCOW STRIKES BACK: Documentary—Brought unbelievable and unexpected results. Everyone really enjoyed the first reel about the "Russia's Youth Day" during the year of 1939. Our theatre is only six months old in a small community and it's rather hard to get pictures enjoyed by all. But this exclusive film did the trick. It played with "In Old California." It also carried a kid crowd for the Armistice Day matinee. "Moscow Strikes Back" is a sure bet. Played Monday-Thursday, November 9-12.—Bernard Rubin, Terrace Theatre, Los Angeles, Calif. General patronage.

OUTLAWS OF PINE RIDGE: Don Red Barry—Good western which pleased on Friday and Saturday. Played November 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STAR DUST ON THE STAGE: Gene Autry—This was the best one yet. Everyone made this comment. Business good. Played Friday, Saturday, October 30, 31.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

YOKEL BOY: Albert Dekker, Joan Davis—Very good picture, did satisfying business.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

RKO Radio

LOOK WHO'S LAUGHING: Fibber McGee and Molly, Edgar Bergen—This is a natural for the small town, but somehow it did not bring in the amount it should have. If you do play it I hope you are not as disappointed as I and that your customers will give the cashier something to do besides paint her nails. Played Wednesday, Thursday, October 28, 29.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

Twentieth Century-Fox

CASTLE IN THE DESERT: Sidney Toler, Arleen Whelan—We used this for a midnight show. Did the usual business.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

CASTLE IN THE DESERT: Sidney Toler, Arleen Whelan—A very good Charlie Chan. Good business. Played Bargain Night. Played Wednesday, Thursday, November 11, 12.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town patronage.

I WAKE UP SCREAMING: Betty Grable, Victor Mature—A really good thriller that was very well liked. Laird Cregar played a wonderful part.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

MAGNIFICENT DOPE, THE: Henry Fonda, Don Ameche—Good little picture for Sunday play. Business only fair. Played Sunday, October 25.—Miss Cleo Manry, Buena Vista Theatre, Guena Vista, Ga. Small town patronage.

Swap

I have a four-inch F1.6 projection lens for an Eastman 16mm. Sound Kodascope Special. Its present retail value is $80, but to me I figure about $50 or $60 would satisfy.

Due to the fact that I am figuring on opening a small town theatre in the near future, I would be willing to swap this lens for $50 or $60 worth of small theatre equipment, such as reels, rewinds, ticket box, or anything like that.

I bought the lens in 1938 to use with an Eastman sound projector. I used it only a few times and then I disposed of the projector. I've been "stuck" with the lens ever since.—ROBERT K. ROTHSCHILD, 2831A West Dunbar Place, Milwaukee.

MOONTIDE: Jean Gabin, Ida Lupino—Although this feature has no box office appeal, it had that something about it that made patrons feel they had seen something worth while. It is a picture that grows on you the more you think about it. But I hardly believe that Gabin will ever become much of a box office star. Played Sunday, Monday, November 8, 9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery—A fair Western that went over big here due to the fact that so many people read the book.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

ROXIE HART: Ginger Rogers, George Montgomery—Everybody loves Ginger Rogers in Tilbury.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

ROXIE HART: Ginger Rogers, George Montgomery—Played this pretty late, but it did about average business and pleased. You have to look at this as a satire on the newspaper reporter racket or you are liable to wonder if such travesty could happen in American courts. Played Sunday, Monday, November 1, 2.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROXIE HART: Ginger Rogers, George Montgomery—A good picture well liked by all, even the kids. Played Saturday, Sunday, November 14, 15.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town patronage.

SWAMP WATER: Walter Brennan, Walter Huston—A good show that was well liked.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

THIS AGOVE ALL: Tyrone Power, Joan Fontaine—One of the best pictures of the year, but not the drawing power of a good comedy.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

United Artists

CORSICAN BROTHERS, THE: Douglas Fairbanks, Jr., Ruth Warrick—Another very good United Artists picture. Did good business. Played Saturday, Sunday, November 7, 8.—J. H. Taylor, Zap Taylor, Zap Theatre, Zap, N. D. Small town patronage.

FIESTA: Ann Ayars, George Givot—A very poor show that we double billed with "Mr. Dynamite."—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

FLYING WITH MUSIC: William Tracy—Very good musical, suitable for a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

MISS ANNIE ROONEY: Shirley Temple, William Gargan—Shirley should rest on her laurels. "Kathleen" failed and now this one. The first was nothing to shout about and neither is this. We thought that perhaps under a different producer she might come through, which she did not. She is not as attractive in her adolescence, either, as she appeared to be. What you would call in golf, pressing. So regretfully, we are ringing down the curtain on Shirley.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

TO BE OR NOT TO BE: Carole Lombard, Jack Benny—A good comedy that should go over big anywhere. We advertised it big as Carole Lombard's last picture, but somehow it failed to click at the box office. They stayed away for some reason or other.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

TWIN BEDS: Joan Bennett, George Brent—A feather in United Artists' hat for giving us a down-to-earth picture once in a lifetime. Those who came did some swell praising and, if handled right, will prove an asset. Bennett and Brent make a grand team and the rest of the cast prove their abilities. Played Wednesday, Thursday, September 30, October 1.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

Universal

BROADWAY: George Raft, Janet Blair, Pat O'Brien—A good picture of the gangster type. Pat O'Brien best star.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

FLYING CADETS: Edmund Lowe, William Gargan—Used on a double bill. A short, snappy airplane picture enjoyed by our Saturday trade.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

LADY IN A JAM: Irene Dunne, Patric Knowles—Sort of silly. Will get by midweek.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

MEN OF TEXAS: Robert Stack, Jackie Cooper—Here is a big Western that just misses being better. The fairly small crowd seemed to like it when doubled with "Wings for the Eagle." It is a well-done and actionful film. Played Friday, Saturday, November 6, 7.—W. Varick Nevens III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MR. DYNAMITE: Lloyd Nolan, Irene Hervey—A fair programer that was well received.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

Warner Brothers

ALL THROUGH THE NIGHT: Humphrey Bogart, Kaaren Verne—I was surprised at the results on this one, but they were still low. The second night I could have rested instead of going through the motion of pretending to have worked. I do give Bogart credit for being a versatile actor and should make a box office hit where murder is appreciated. Played Wednesday, Thursday, October 21, 22.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

ALWAYS IN MY HEART: Gloria Warren, Kay Francis—I was really surprised at this little picture

(*Continued on page 68*)

TELEGRAMS
are feature length stories in short subject form
WESTERN UNION
REMEMBER THAT YOU CAN CALL WESTERN UNION FROM HOME OR OFFICE. HAVE TELEGRAMS CHARGED TO YOUR TELEPHONE BILL
WESTERN UNION
Everywhere

Uncle Sam Demands—

1. Accurate Record of Defense Tax Collections
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3. Accurate Record of Admission Ticket Numbers
4. Accurate Record of Daily Disbursements
5. Accurate Record of Payments to all Employees
6. Accurate Summary of All Expenditures
7. All This and Many Other Records

Theatre Management Record and Tax Register

Provides—A Practical and Simple Accounting System—Requires no Bookkeeping Experience —Eliminates Tax Headaches—Daily—Weekly—Monthly—Defense Tax Record—Meets All Bookkeeping Requirements

**MAIL
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$2.00
POSTPAID

**SOLD WITH A
MONEY BACK
GUARANTEE**

QUIGLEY BOOKSHOP,
ROCKEFELLER CENTER, NEW YORK

Here is my check for $2.00 Send me "Theatre Management Record and Tax Register."

Name ....

Address ....

City and State..

Theatre ....

(*Continued from page 66*)

and I really was glad that I gave my patrons such a clean, nice little picture. I used it as an American Legion Auxiliary benefit and was proud of it. That girl, Gloria Warren, is the berries and she can really take care of the acting as well. Warners should keep a close vigil on her. Played Wednesday, Thursday, November 4, 5.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—Lots of action and wisecracks make this a typical film in the general run expected with the cast. However, there is not the music that one might expect from the title, so in this respect the title is misleading. Sorry to say receipts were below average by a small amount. It is a good picture, though. Played Thursday, November 5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KINGS ROW: Ann Sheridan, Ronald Reagan, Robert Cummings—This is the tops in motion pictures because I rate it much better than "Gone With the Wind." It is well worth a playdate on your best time, but if you don't mop up you will be proud you had the pleasure of having seen such a fine photoplay. Sheridan and Reagan deserve awards for superb acting and Warner should receive one for producing same. Play it. You won't be sorry. Played Monday, Tuesday, October 12, 13.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Silly slapstick stuff which is popular at this time here.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—Good action picture. No draw and positively not for the kids. Not worth more than one day. Played Wednesday, Thursday, September 16, 17.—Mrs. B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small college town patronage.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Not too good a crowd when doubled with "Men of Texas." However, this picture of the workers in Lockheed is full of inspiring material and great interest. There is a good deal of comedy dialogue that was well received. Personally, I think this is exceptionally good and those who came spoke highly of it. Played Friday, Saturday, November 6, 7.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Short Features

Columbia

WOODMAN, SPARE THAT TREE: Color Rhapsodies—The fox and crow that were in "Fox and the Grapes" are back again in a very wacky color cartoon that got plenty of good hearty laughs. I'd like to see these continued further. They have a good idea background in them. They start off sublimely, but end up ridiculously.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Metro-Goldwyn-Mayer

MR. BLABBERMOUTH: Two-reel Specials—Two reels of propaganda which was entertaining. Shows how gossip travels in war time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MR. BLABBERMOUTH: Two-reel Specials—Good Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb.

VICTORY VITTLES: Pete Smith—A Pete Smith with unusual appeal.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb.

Paramount

POPULAR SCIENCE, No. 1: Color Cartoon—Good entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUPERMAN IN SHOW DOWN: Color Cartoons—Average Superman cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WORLD AT WAR: War Activities Committee—This should be run by all American exhibitors and seen by all American citizens.—Terry Axley, New Theatre, England, Ark. Small town patronage.

RKO Radio

ORPHANS' BENEFIT: Donald Duck—These Disney shorts, especially Donald Duck, are enjoyed by my patrons and this is no exception.—Terry Axley, New Theatre, England, Ark.

Twentieth Century-Fox

STORK'S MISTAKE, THE: Terrytoons—This is really a very good little black and white cartoon.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

TRICKY BUSINESS: Terrytoons—One like this will last my customers a long time. An Oscar should be awarded to my bunch for not walking out on it. Well, the rest of the program seemed good by contrast.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of November 23rd

ASTOR

Everybody's War	20th Cent.-Fox
Picturesque Massachusetts	MGM
Feature: For Me and My Gal	MGM

CAPITOL

Everybody's War	20th Cent.-Fox
Wizard of the Fairway	Columbia
Modern Mexico City	MGM
Feature: I Married a Witch	Paramount

CRITERION

The Price of Victory	Paramount
Yankee Doodle Swing Shift	Universal
Feature: The War Against Mrs. Hadley	MGM

RIALTO

Golden Eggs	Disney-RKO
Everybody's War	20th Cent.-Fox
Feature: Street of Chance	Paramount

RIVOLI

Donald's Snow Fight	Disney-RKO
The Price of Victory	Paramount
Feature: The Avengers	Paramount

ROXY

Night Life in the Army	20th Cent.-Fox
Royal Araby	20th Cent.-Fox
Neptune's Daughters	20th Cent.-Fox
Everybody's War	20th Cent.-Fox
Feature: Springtime in the Rockies	20th Cent.-Fox

STRAND

Sheepish Wolf	Vitaphone
South American Sports	Vitaphone
Beyond the Line of Duty	Vitaphone
Japanese Relocation	Paramount
Feature: George Washington Slept Here	Warner Bros.

United Artists

INSIDE FIGHTING RUSSIA: World-in-Action—Mrs. C. A. Jensen, Silver Hill Theatre, Oshkosh, Neb.

U. S. Victory Film

SALVAGE: Entertaining free reel dealing with the scrap drive.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

KINGS OF THE TURF: Sports Parade—Another of those enlargements from 16 mm. color that never fail to astound me at their quality. The material about horses is good in its own right.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MEN OF THE SKY: Technicolor Specials—It probably was just my print, but the color was rather washed out. It is another of Warners' service shorts and is well done, but not up to the par of many of the others that preceded it.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Buckley Marks Anniversary

James T. Buckley, president of the Philco Corporation, this month is celebrating the 30th anniversary of his connection with the company. He joined the company at 16 as laboratory clerk and assistant. Until the outbreak of the war ended all civilian production, Philco was a leading factor in the refrigeration and air conditioning industries besides its radio activities.

'Night of Stars' Affair Held

The ninth annual "Night of Stars" was held Tuesday night at Madison Square Garden for the United Jewish Appeal. During the nine years of its existence the affair has grossed close to $1,000,000 and approximately 180,000 persons have seen the gigantic charitable entertainment.

Governor Herbert H. Lehman, New York, an honorary chairman, made the opening address. Lucy Monroe sang the Star Spangled Banner and Hatikvah, the Hebrew anthem.

Stars of the stage, screen and radio who were scheduled to participate follow:

The Acromaniacs, Milton Berle, Berry Brothers, Ray Bolger, George Hamilton Coombs, Jr., Morton Downey, Jack Durant, Major George Fielding Eliot, Benny Fields, Gracie Fields, Jay C. Flippen, Jane Froman, Georges and Jalna, Benny Goodman and orchestra, Jack Haley, Woody Herman and orchestra, George Jessel, Danny Kaye and Elissa Landi.

Also, Harry James and orchestra, Gypsy Rose Lee, Joe E. Lewis, Ted Lewis, Ella Logan, Fredric March, Adolphe Menjou, Stuart Erwin, Vaughn Monroe and orchestra, Zero Mostel, Jack Pearl and Cliff Hall, Ed Wynn, Clifton Webb, Bobby Clark, Vincent Price, Benay Venuta, Luise Rainer, Elsa Maxwell, Peggy Wood, Luella Gear, Lili Damita, and Charles Butterworth.

Also, Jane Peerce, Georgie Price, Ray and Naldi, Quentin Reynolds, Roxyettes, Bill Robinson, Music Hall Rockettes, Hazel Scott, "Steam Is on the Beam" number from "Beat the Band," Johannes Steel, Madeleine Carroll, Ed Sullivan, Lowell Thomas, Lawrence Tibbett, Fred Waring and his Glee Club, Rosario and Antonio, James J. Walker, Monty Woolley and others.

New Seattle Dimout Affects Grosses

New and more drastic dimout restrictions imposed in Seattle played havoc with theatre and amusement business last weekend, but the situation is being remedied rapidly. Responsible for about a 40 to 50 per cent drop in evening grosses was the fact that practically all residential sections were in total darkness, and citizens remained indoors to a large extent.

The reason for the complete blackout was the inability of the city light department to completely change street lights in compliance with the War department's dimout regulations, necessitating the extinguishing of the lights altogether. Light department crews are working feverishly to "hood" all lights, however, and it is expected that the job will be finished within the next few days.

Will Use Animation In Warner Newsreel

Warner Brothers last week disclosed further details about its forthcoming newsreel. In keeping with its previously announced "newspaper flavor," the new newsreel will include an animated editorial feature. H. M. Warner, the company's president, is currently discussing the plan with Rollin Kirby, Ding, Fitzgerald, and other newspaper cartoonists.

In London, Max Milder, the company's managing director in Great Britain, asserted the newsreel will not be distributed there. However, it may exchange clips with Pathe Gazette.

King Enters Army

Vance King, member of the Hollywood editorial staff of Quigley Publications for the past five years, reported to the Army induction center at Fresno, Cal., this week.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Gasless Drive-Ins

A new field for theatre exploitation was opened a few years ago with the inauguration of the first Drive-In theatres. Gasoline rationing, together with the shortage of tires and dimouts on the seaboard, have made the existence of some of them precarious.

Determined to save the day for the Miami Drive-In, Milt Harris, its manager, has done some interesting advertising. First of all, he suggested that an automobile wasn't necessary at all. Horse-and-buggy patrons were welcome and the clank of rings in hitching posts could almost be heard as Milt in advertising phrases disclosed that facilities were available for devotees of Dobbin.

Then Milt put some benches around the graded area and offered admission to patrons of several bus lines which passed near the Drive-In. To cap these unusual offers, he was among the leaders, if not the very first, to include WAACS, WAVES and WAFS in the special category of "service men" entitled to reduced admissions.

In Praise of the Industry

The importance which the motion picture industry holds in the eyes of important personages in other fields, especially with regard to its war effort, has been brought home to us twice this week and so well expressed that we call the membership's attention to these two messages.

On the next page, Donald Nelson, head of the War Production Board, in his citations to showmen for their scrap campaigns, is quoted as saying: "The motion picture industry can be a very powerful influence in educating the American public on issues of vital importance to the War Production Board." The answer of America's showmen will inevitably be: "We can and we are, Mr. Nelson."

Another outstanding tribute to the industry came in a letter from Herbert Grey, advertising manager of the Medford (Ore.) *Mail-Tribune*, to Jack Matlack, whose outstanding campaign was cited by Mr. Nelson.

Mr. Grey says: "Through the years the Motion Picture Industry has achieved a high place in the life of this nation for willing and effective public service. Whenever the cause is worthy, the producers, distributors and exhibitors of motion pictures have generously extended their energies and their facilities.

"This policy is deserving of even greater recognition in wartime. Because of the contributions of your industry to America's war effort, you are building solid public goodwill while hastening the 'ultimate triumph' of this nation.

"We were, of course, happy to join with your theatre in the recently completed scrap campaign here. We would have done so even if the campaign had not been sponsored nationally by your industry and the newspapers of America, as this newspaper has been glad to participate with you and your associates in numerous efforts of similar nature.

"The scrap clean-up, however, is especially vital at this moment. Because of this fact, your very fine 'scrap matinee' promotion was most commendable. May we congratulate you upon this successful campaign and assure you of our pleasure in being identified with it."

This letter is not only a compliment to the entire industry but it most assuredly is a compliment to Mr. Matlack.

* * *

Among the products of which there is a war-created shortage is chicle, essential to the manufacture of chewing gum. Just as in the case of coffee and sugar, it isn't the material itself which is unavailable, it's the lack of transportation which has created a shortage.

The theatre manager may well be gleeful over the shortage—but not for long. For there is also a growing scarcity of the chemicals used to remove chewing gum. In the interests of efficient housekeeping in the theatre we can only express the hope that the gum gives out one day before the remover.

* * *

The tendency of some theatres to step up their advertising budget is a heartening sign. For example, Tom di Lorenzo, manager of the New Paltz theatre, New Paltz, N. Y., a 400 seat house in a town of less than 2,000 people without a war industry, says: "Recently we have experimented with the idea of spreading out on advertising. We used to spend $22.00 per week on advertising, with $2.50 in a weekly newspaper. Beginning last August we stepped up the advertising, and particularly in the weekly newspaper, and we have seen results. The response from the readers of this newspaper has more than justified the expense, and we feel that we got all our money back many times. To be truly effective, we are staggering the newspaper advertising so that every two or three weeks we will run a big ad with plenty of illustrations."

—BOB WILE

FIVE TOP SCRAP CAMPAIGNS CITED BY DONALD NELSON

War Production Head Honors Showmen Who Do Most to Aid Drive

The first five of a group of ten special Citations from Donald Nelson, head of the War Production Board, were awarded this week. The remaining five will be awarded to the five best scrap campaigns received between this date and December 18. Announcement of the winners of the second group will be made in the issue of December 26.

Donald Nelson

The amount of scrap collected did not determine these Awards. It was recognized by the Judges that the small theatres could not possibly hope to compete with the larger ones in this respect and therefore it was only the excellence of the material that was considered. Many of the details of some of those campaigns considered have already been published in the pages of the Round Table section. Others will appear in these pages in succeeding weeks.

Effort Principal Factor

In making their selections the Judges considered principally the amount of effort put into the drive. Simply running a matinee was not regarded as sufficient to justify consideration. Proper tieups and publicity had to be arranged.

The many fine campaigns made the decisions of the Judges difficult. There is no reflection on those who did not win. It is simply that these campaigns were the five best.

Winners are listed in the adjoining column in alphabetical order. All of the winning campaigns are distinguished by the thoroughness with which their authors got every piece of scrap available in their communities.

Every type of theatre is represented. The Kenyon in Pittsburgh, a downtown Warner house, while not a first run, presents problems of neighborhood. Medford, Ore., is a city of 13,583. Corbin, Kentucky is a town of less than 8,000 souls; the Viv theatre is one of the Schine Circuit. Rockville Centre is a suburban community; the Strand theatre is one of two in town. Leonard Sills' campaign was staged while he was at the Englewood theatre, Englewood, N. J., from which he was recently transferred to his present post. Englewood is also a suburban community. The Englewood theatre is a Skouras house.

TO THE WINNERS —

THE Quigley Award Committee has called to my attention your outstanding promotional campaign on the collection of scrap material. I want to offer my personal congratulations and hope that your winning of this recognition will inspire you to further efforts in the future in behalf of the national scrap drive. The motion picture industry can be a very powerful influence in educating the American public on issues of vital importance to the War Production Board and I know that I can count upon you to give us the utmost in coperation.

(Signed) ***DONALD NELSON***

Shapiro Uses Junior Police Corps to Aid Scrap Show

A free morning show at the Dudley theatre, Roxbury, Mass., was sponsored by the Police Commissioner of the City of Boston through the auspices of the local chapters of the Junior Police Corps. The children in the neighborhood were invited to redeem their scrap for the free theatre tickets offered at the police stations in their district. The scrap was picked up each day at both these vantage points. Fifty tons was realized in this way.

Norton Shapiro, manager of the theatre, obtained newspaper publicity in connection with the special shows. Total attendance was 1,500, he reports.

Norton used the Junior Police Corps to create good will with the local police as well as with higher authorities. As a result he was personally thanked by the authorities in charge.

WINNERS

LIGE BRIEN
Kenyon theatre
Pittsburgh, Penna.

JACK MATLACK
Geo. A. Hunt Theatres
Medford, Oregon

LOUIS MERENBLOOM
Viv theatre
Corbin, Kentucky

LAWRENCE ROSENTHAL
Strand theatre
Rockville Centre, N. Y.

LEONARD SILLS
Ward theatre
Bronx, N. Y.

Sills Gets Uncle Don to Head His Scrap Parade

Uncle Don, famous on the radio, was induced to lead a parade of children from school to the Englewood theatre, Englewood, N. J., by Leonard Sills, manager of the house, as a prelude to the theatre's scrap campaign. The radio star made an announcement on the air three days in advance of the event.

The great event was announced by superintendents and principals of all public, private and parochial schools two weeks in advance. A band from a local orphanage was promoted to lead the parade. Ten prizes from local merchants were given to the children bringing in the largest amount of scrap. These prizes were awarded on the stage at the scrap show.

The Mayor of Englewood greeted Uncle Don at the theatre, led the children in the parade and introduced him from the stage.

Sills handled the publicity campaign on the scrap show just as he would have for an ace attraction with advance newspaper stories a week in advance, a lobby display for a similar period, a trailer on the screen and program announcement.

A scrap bin was erected in front of the theatre. Eight tons were collected from school children in an 840-seat theatre.

Sills has been transferred since the campaign from Englewood to the Ward theatre in the Bronx.

Merenbloom Ties Up with Kiwanis for Scrap Drive

Louis Merenbloom, manager of the Viv theatre, Corbin, Ky., made a tieup with the local Kiwanis Club to sponsor the scrap drive. The proceeds of the collection were turned over to the under-privileged child committee of the Kiwanis Club. Louis is a member of this committee and accordingly they asked the superintendent of schools to cooperate. The latter appeared anxious to oblige as he addressed the student body urging them to each bring 10 pounds of scrap to aid in this campaign.

The school students brought their contributions to the school houses and tickets to

(Continued on opposite page)

SHOWMEN PUSH SCRAP DRIVE

(Continued from opposite page)

the special scrap show were given for every 10 pounds of scrap. Of the 1,600 students in the school, 1,500 contributed. Members of the Kiwanis Club toured the streets as taxis to deposit the kids with their scrap at the school grounds.

Louis was compelled to open the other theatre in town, the Hipp, to take care of the crowds. The feature was "Joe Smith, American," a most appropriate film, donated by Loew's for the occasion. The Kiwanis Club's committee realized $120 from the sale of the scrap.

Some fine publicity was obtained by Louis in connection with this campaign, front-page mention being given by the *Corbin Daily Tribune*. All employees of the two theatres donated their services for the day and the Schine Circuit contributed all other expenses as well as furnishing the theatres gratis.

27 Indianapolis Theatres Hold Scrap Matinees

Twenty-seven theatres in Indianapolis cooperated in the current salvage drive by holding special matinees at which free admission was granted to every person who brought scrap metal or rubber to the box office.

The following theatres participated: Loew's, Circle, Indiana, Lyric, Ritz, Fountain Square, Howard, Belmont, Cinema, Dream, Garfield, Hamilton, Hollywood, Mecca, Oriental, Rex, Rivoli, St. Clair, State, Strand, Stratford, Tacoma, Talbott, Tuxedo, Uptown, Vogue and Zaring.

Proceeds from the sale of the scrap realized at these special shows was turned over to various organizations engaged in furthering the war effort.

Druker Holds Special Show

A special scrap matinee, held by Maurice Druker, manager, at Loew's State, Memphis, brought in six and one-half tons of metal. The youngsters thronged the vicinity of the theatre long in advance of the show and crowded happily into the lobby and finally into their seats to see "Bambi."

By James Quillen

More than 10,000 lbs. of scrap was collected by Walter Hall at the Park theatre, Caldwell, N. J., in one day. Caldwell has a population of only 5,000.

CAMPAIGNS ELIGIBLE FOR QUIGLEY WAR AWARD

Competition for the five remaining Citations to be issued by Donald Nelson is now open and will close December 18th. Announcement of the winners of the second five Citations will be made in the issue of December 26th. All campaigns submitted for consideration for the special Citations by Donald Nelson are also eligible for the Quigley War Showmanship Award.

Pickus Garners Legion Cannon in Scrap Drive

Ten pounds of scrap metal or rubber was the requirement for admission to the Stratford theatre, Stratford, Conn., at a special matinee. Albert M. Pickus, manager of the house, reports that the campaign was announced two days in advance by announcement in the city's schools and that the result was 8,325 pounds of scrap, "which I think is pretty good for a 600-seat house in a small town," says Albert. As a result he plans to have a scrap matinee once a month. At the next one it was planned to have the American Legion donate the cannon that was used as a memorial in front of Legion Hall to the scrap drive. It will be presented after the Drum Corps, which, says Albert, "incidentally is one of the best Drum Corps in the country," parade with it through town.

The cannon created quite a sensation in town as opposing factions of the Legion debated the wisdom of scrapping it. Some felt its sentimental value outweighed its worth if it were melted down and sent to Adolf Hitler. Others were impressed by the seriousness with which the townspeople took the scrap drive. "Whatever may be the explanation," said Legion Commander Draper in the local newspaper, "the fact is that we are going to donate it to the scrap drive being put on by the Stratford theatre in the near future. Manager Albert Pickus has done a swell job collecting scrap so far and we want to help him."

Albert has done quite a job on War Activities in Stratford. He has been selling Bonds and Stamps since May and claims the biggest Bond sales in the state outside of the cities which staged Bond premieres—$51,000 in one month.

The Stratford theatre has been used twice a week on days when there was no matinee show as an air raid warden school.

The local Red Cross was in need of an ambulance, so Albert ran a midnight show at which the admission was $1.10 and the entire proceeds went to the Red Cross ambulance fund. The theatre has been in every campaign that was required, such as the U. S. O., Army and Navy Relief Fund, etc.

2,500 Attend Markle's Special Scrap Shows

Ten pounds of scrap metal, two pounds of scrap rubber or 10 keys was the price of admission to a special scrap matinee at the Coolidge Corner and Brookline theatres, Brookline, Mass., by Jack Markle, manager. An audience of 2,500 persons responded and the result was a collection of eight tons of metal, 500 lbs. of rubber and 20,000 keys, all of which turned over to the local salvage committee. The money derived from the scrap was in turn donated to the Servicemen's Committee which supplies men in the armed forces with gifts and draftees with going away presents.

Members of the Brookline Rotary Club assisted in the presentation of the scrap matinees. The show was thoroughly publicized in advance with stories and ads in the local weekly newspapers.

Harris Requires Each Person to Bring Own Weight in Scrap

Anyone who attends the special Monday evening scrap show at the Miami Drive-In theatre this month must bring in his own weight in scrap. Milt Harris, manager of the Drive-In, has made a tieup with the Railway Express Agency to place an official scale at the entrance to the theatre. A committee of Railway Express employees will guard the scale and weigh the scrap. Milt claims to be the first to have every patron bring his own weight in scrap.

Piloski's Scrap Matinee

Louis Pilosi of the Lincoln theatre, in Dupont, Pa., added a novel touch to his scrap matinee. In addition to admitting children to the show upon the presentation of ten pounds of scrap metal or five pounds of rubber, he also admitted those who purchased at least one dollar's worth of War Savings Stamps.

Harry West, manager of the Greenville theatre, Greenville, Calif., collected 25,145 pounds of scrap from 217 school students. The photo shows a part of the collection in front of the theatre. Prizes were given to the students bringing the largest amount of scrap. Greenville's population, together with Taylorsville and Crescent Mills nearby, is a bit over 1,000.

ROUND TABLE IN PICTURES

ERRO
FLYNN
RONALD
REAGAN
Desperate Journey
STARTS FRI.

Action stands out in the lobby display used in the Fox theatre, Atlanta, by E. E. Whittaker.

Coming Soon
ALAN LADD
WHO LEAPED TO FAME IN
"THIS GUN FOR HIRE" and "THE GLASS KEY"
with WORCESTER'S OWN
HELEN WALKER
AS HIS LEADING LADY
in
Paramount's
LUCKY JORDAN

Helen Walker, who plays the lead opposite Alan Ladd in "Lucky Jordan", a forthcoming picture, is a Worcester, Mass., girl. So Elmer Daniel, manager of the Capitol theatre, got a full page newspaper break and then used it in his lobby.

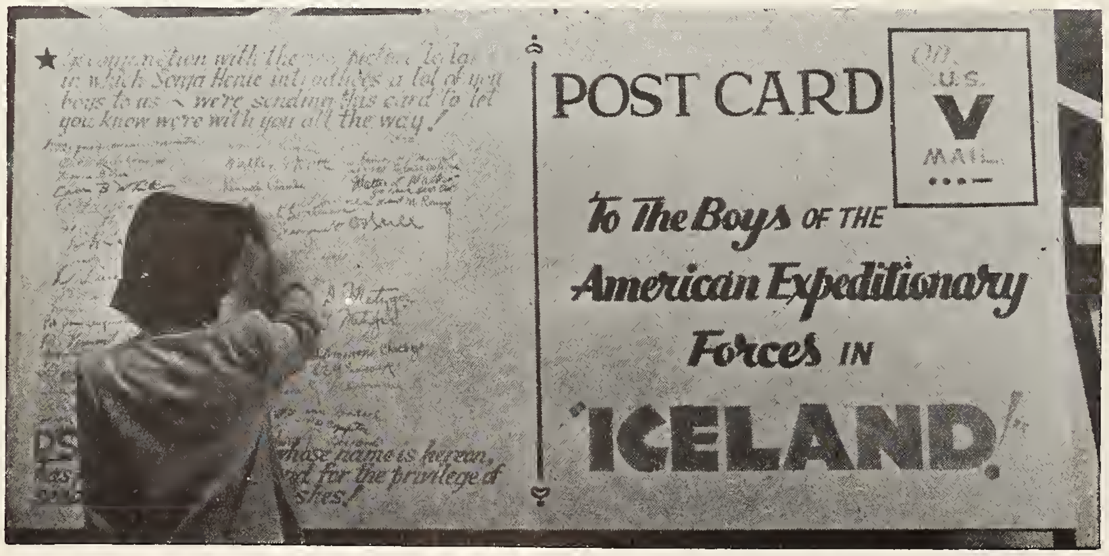
Columbia Records
HARRY JAMES
HIT NUMBERS
NGTIME in the ROCKIES
Swing
HARRY JAMES

Fitch Photo

When the press books say, "Tie up with a music store", Leonard Tuttle of the Indiana theatre, Indianapolis, does it. Above is the window on "Springtime in the Rockies".

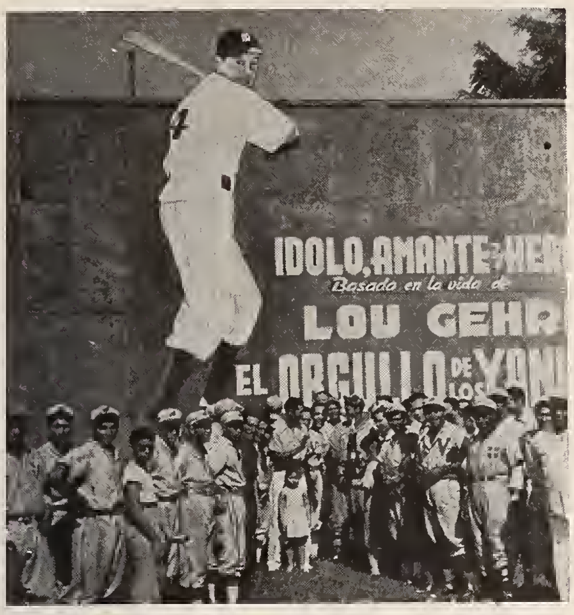
MOXEY
MOXEY

Ballyhoos are forbidden in Bridgeport, but this lad with a dog, a replica of a scene from the picture, did the job for Harry Rose at the Globe theatre.


you know we're with you all the way!
whose name is hereon,
for the privilege of
POST CARD
U.S.
V
MAIL
To The Boys OF THE
American Expeditionary
Forces IN
ICELAND!

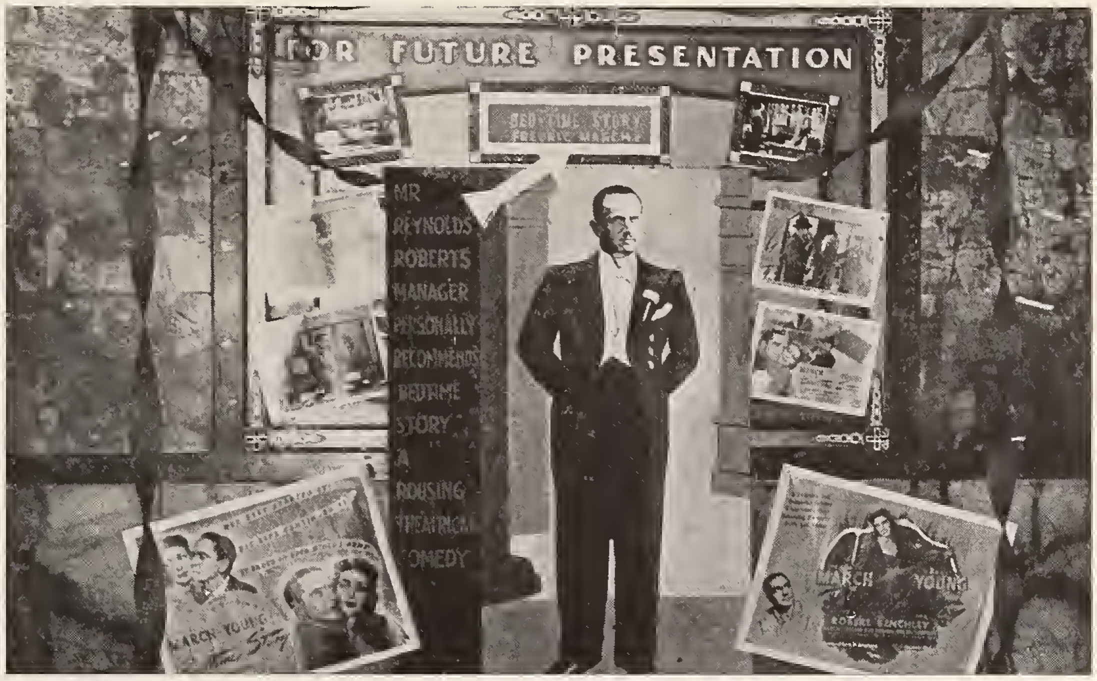
Stamp and Bond buyers signed a giant postcard addressed to the A.E.F. in Iceland during the run of "Iceland" at the Fox, St. Louis. It was Les Kaufman's idea. He's advertising and publicity director for F. & M. in St. Louis.

CUBA, ENGLAND CONTRIBUTE


IDOLO, AMANTE Y HER
Basada en la vida de
LOU GEHR
EL ORGULLO DE LOS YAN

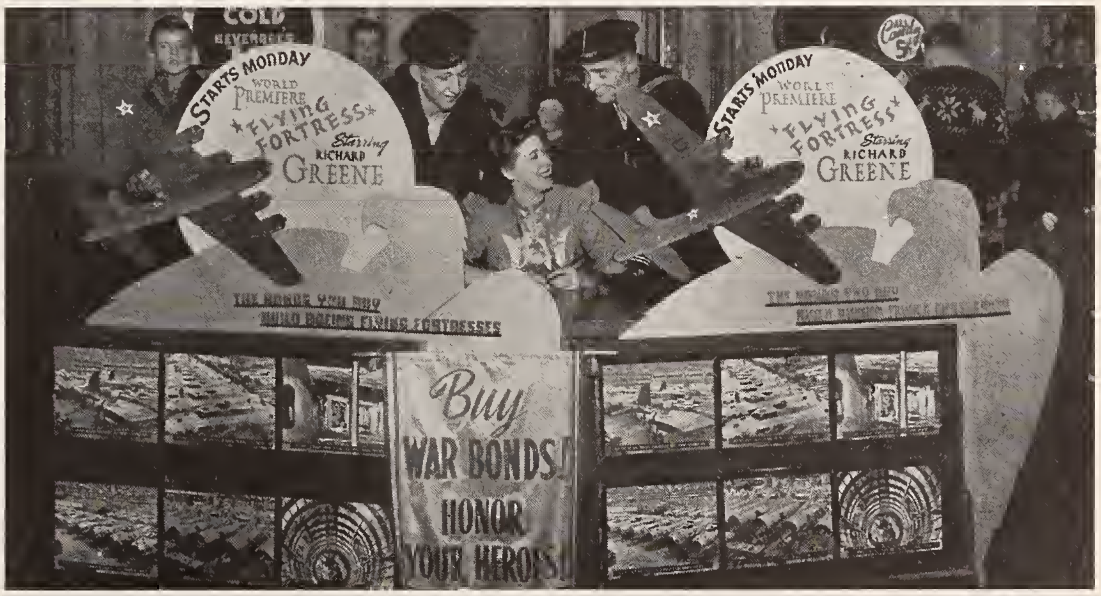
The ball player in the centre is holding a cup awarded by Samuel Goldwyn through RKO in Cuba for having been the first to hit the fence on which the huge statue of Gary Cooper was built. The fence was 495 feet from home plate, so it was quite a feat. The statue and accompanying sign were the only advertising in the whole ball park. "Pride of the Yankees", of course, was the picture.

A colorful window display in a flower shop was obtained by Dick Walsh, publicist of the Lafayette, Buffalo, in advance of "You Were Never Lovelier".


FOR FUTURE PRESENTATION
BEDTIME STORY
MR REYNOLDS ROBERTS MANAGER PERSONALLY RECOMMENDS BEDTIME STORY A ROUSING THEATRICAL COMEDY
MARCH YOUNG

Reynolds Roberts had a lifetime sketch of himself drawn by an artist for use in the Elite Cinema, Middlesbrough, England. At its side he had his personal endorsement of "Bedtime Story".

A witch doctor stood in a stockade in front of the Capitol theatre, Dallas, while "Jungle Siren" was current. Of course, it was Louis Charninsky who put him there.


STARTS MONDAY
WORLD PREMIERE
FLYING FORTRESS
Starring RICHARD GREENE
Buy WAR BONDS! HONOR YOUR HEROES!

"Flying Fortress" was the theme of a War Bond display at the Orpheum, Seattle, where the picture had its world premiere.

By Roger Dudley

SHOWMEN SELL THE WAR

These showmen, listed below, have, during the past fortnight, done something to further the war effort through their theatres. Having done so, they are eligible for consideration by the Judges for the Quigley War Showmanship Award.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

AL BUIST
Rialto, Westfield, N. J.

JAMES A. CAREY
Hiway, York, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

ALLAN EASSON
Oakwood, Toronto, Ont., Can.

BILL FRIESE
Rivoli, LaCrosse, Wis.

WALTER HALL
Park, Caldwell, N. J.

MILT HARRIS
Drive-In, Miami, Fla.

MURRAY KEILLOR
Roxy, Cornwall, Ont., Can.

SID KLEPER
Bijou, New Haven, Conn.

JACK MARKLE
Coolidge Corner
Brookline, Mass.

JACK MATLACK
Hunt Theatres
Medford, Ore.

LILLIAN PENNELL
Heart, Hartford, Mich.

ED SELLETTE
Strand, New Bedford, Mass.

NORTON SHAPIRO
Dudley, Roxbury, Mass.

LEONARD H. SILLS
Ward, Bronx, N. Y.

DALE TYSINGER
Orpheum, McKees Rocks, Pa.

ART WARTHA
Lido, Maywood, Ill.

HARRY WEST
Greenville, Greenville, Calif.

Hilton Week Arranged For "Random Harvest"

Working with the head of the library in Waterbury, Conn., Ed Fitzpatrick at Loew's Poli, arranged for a tremendous buildup on "Random Harvest" by establishing a "James Hilton" week. The entire theatrical section of the library will be turned into a huge display of special production stills, star blowups, etc., with special bookcases, reading tables, etc., carrying full racks of all Hilton works. The displays will go in the first 10 days of December with the head librarian making the tieup with all branches of the Bronson, as well as the city's numerous lending libraries.

Fitz contacted the editors of all the school papers and set story announcements and art on Garson and Colman for December issues. Bookmarks on the Hilton week were available for distribution and literary classes in all schools were provided with Hilton material.

Airplane Contest Launches "One of Our Aircraft"

The opening gun of Francis Deering's campaign at Loew's State, in Houston, for "One of Our Aircraft Is Missing" was a contest planted in the Houston *Press*. A series of photos of various type planes was run and readers were invited to indentify them and add not more than 50 words to the phrase "Every American Boy Should Learn to Fly Because. . . ." The best set of answers were rewarded with a War Bond, with the next twenty runnersup receiving guest tickets to see the picture.

Kleper's Sheriff's Badge

To ballyhoo the opening of his new serial, "King of the Mounties," at the Loew Poli Bijou, in New Haven, Sidney H. Kleper distributed gold colored cardboard sheriff badges. Copy on the badges included title, playdates, etc.

"Flying Tigers" Plane Used As Bally at Football Game

For the day and date engagement of "Flying Tigers" at the Hollywood, in Hollywood and the Downtown, in Los Angeles, Earl Cook and Bill Hendricks, respectively, arranged for a "Flying Tiger" plane to be planted at the Victory House. At the Santa Clara - U. C. L. A. football game another plane was towed around the field. A tieup was arranged with the United China Relief, which brought excellent newspaper space.

The Junior Army, an organization of more than 300,000 school children actively engaged in the scrap drive were invited to a special showing of the picture. This brought a five-column photo in one paper and advance breaks in others.

Anna Lee, who co-stars in the film with John Wayne and John Carroll, was hostess at a "Flying Tigers" night celebrated by servicemen at one of the night spots; this was topped off by a visit to see the picture.

Contests Aid Allard For "Mrs. Miniver"

"Mrs. Miniver" contests on what people are doing to help this country win the war, tieups with stores including department store displays of Mrs. Miniver dresses and hats, and radio programs including 15 minutes sponsored periods at night and half hour presentations during the day were used by Raymond Allard of the Center Theater, Fall River, Mass., in pushing the showing of "Mrs. Miniver" which was held over for two weeks at the Center.

Armbands for Ushers

The labor turnover is so heavy and consequent changing of ushers so frequent that Ralph Armstrong at the Empress theatre, Chicago, wasn't able to keep them in uniforms. So he devised an arm band with white letters on a blue background for the staff, with orange on blue for the chief.

Hayworth Double Contest Aids "You Were Never Lovelier"

Sponsored by the *Herald Journal* in Syracuse was a Rita Hayworth doubles contest held in connection with Frank Murphy's date on "You Were Never Lovelier" at Loew's State. Another promotion featured three orchids which the winner presented to the first three bond purchasers on the opening day of the picture. Since the "double" was a student at the Syracuse University, additional publicity was gained there.

The winner appeared on the stage opening night for an interview with a radio commentator and announced that she would give away autographed photos of Rita Hayworth to Stamp and Bond purchasers in the lobby immediately following her stage appearance. The girl and five of her friends were also guests for dinner at one of the leading hotels.

For a street stunt, Frank had an artist doing sketches of Hayworth, Astaire and Cugat. A giant musical bar was planted under the marquee carrying four notes, on each of these were the names of members of the cast. Giant 24-sheet cutouts of dancing figures of Hayworth and Astaire were used over the main entrance and tieup with local news agency brought the bannering of their fleet of trucks.

One of the highlights of the campaign was an all-male fashion show on the last night of the engagement tying in with War Bond purchasers to vote their candidates into the show as models. Heralds were distributed through main defense plants on this.

Pet Superstitions Garner Prizes on "Married a Witch"

Tying in with Station WHBQ, in Memphis, Maurice Druker at Loew's State for "I Married a Witch" ran a contest asking listeners to send in their pet superstitions. A five dollar War Stamp was the first prize, with guest tickets going to the next ten. Fifteen spot announcements were used with weird and eerie sound effects as the background.

Miniature brooms, replicas of that used by Veronica Lake in the picture, were sent to local critics with appropriate tiein copy. As a teaser slant, Druker ran a teaser campaign in the local daily, advertising for a Blonde Witch to impersonate Veronica Lake. For a throwaway, the Round Tabler distributed pay envelopes with copy on the outside reading: "If you are Superstitious, Don't Open This Envelope." This was in red type for further attention. The envelope itself contained a capsule with picture copy.

British Seamen Invited To "Yank at Eton"

Carried by all local newspapers was the fact that Joe Longo for "Yank at Eton" at Loew's State and Orpheum theatres, in Boston, invited a group of visiting British seamen to see the picture. For his street ballyhoo, five high school students dressed in Eton garb carrying banners toured the downtown area. A quantity of score cards were distributed at the Harvard football game. The card contained complete picture, theatre and playdate credits. As a sidelight to the entire campaign, a scrap morning show was held.

Newspaper Cooperation Generous for "Yankee Doodle"

Frank Savage at the Warner theatre, in Youngstown, Ohio, in advance of "Yankee Doodle" had the town plastered with 24 sheets, bus cards, one sheets and six war production posters one week in advance of the opening. Music store counter displays were landed with numerous stores; music boxes carried Cohan music; a fifteen-minute studio program was arranged with WKBN and a Postal Telegraph window arranged.

All ads were underlined three weeks ahead, a full page landed in the roto-section of the paper together with special art and stories in the newspapers. Flag bunting was used all around the marquee, blowup board of advance review from a local newspaper critic was used and large cutout letters used over the entrance to the main foyer.

Empty Store Window Utilized by Kolste

Ever on the alert to advertise his shows at the Van Der Vaart theatre, in Sheboygan, Wis., Lester Kolste recently promoted the use of an empty store window adjacent to his theatre to advetrise his current attractions. Two one-sheets, one of each picture, were hung side by side and then surrounded with a large circle and appropriate copy painted on the window in water colors, as follows: "Shop no further. Here's Sheboygan's biggest bargain in weekend entertainment. Especially arranged for the entire family; two super hits together on one big program."

Bright colors were used and Kolste reports the window is a real attention-getter.

Air Raid Shelter Story Promoted on "Miniver"

For his campaign on "Mrs. Miniver" at Switow's Indiana, in Washington, Ind., A. J. Kalberer promoted a six-day serialization in the newspaper in addition to a half-page feature Air Raid shelter story in another daily. One hundred Mrs. Miniver roses were promoted from a large department store which gave them away and took a cooperative ad, plus giving Kal a window display. Another window display featured the twenty-five cent books of the picture. A local civic-minded insurance agent took a special four by five-inch ad and the Round Tabler gave away autographed copies of the book to large War Bond purchasers during the engagement.

Smith Lands Notices in Service Hospitals

Through the courtesy of the local Army and Navy commanding officers, Clyde Smith at the Paramount theatre, in Hot Springs, Ark., for "No Greater Sin," received permission to post two special boards in the Army and Navy hospitals selling the show. The boards carried endorsements of the picture by the Governor of Texas and local health officers where the picture had played.

A special screening was held for the local clergy and health officers. Their comments on the picture were made up into a V-board and used on the sidewalk in front of the theatre. Numerous window displays were promoted and one-sheets posted in the most strategic spots about town.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

WHITE CARGO (Metro-Goldwyn-Mayer): This picture is being sold with Hedy Lamarr as the chief allure. The play was a well known stage vehicle of two decades ago and the entrance line of the chief character, enacted in the picture by Hedy Lamarr, was "I Am Tondelayo". This line is being used in much of the advertising on the picture. It can be used as a teaser all over town with pictures of Hedy Lamarr to attract the eye. The phrase can be used in newspaper ads, snipes, sidewalk stencils, lobby displays, shadow boxes, placards and trailers. There is a special series of ads, five in number, exploiting the phrase. An attractive girl can tour stores, hotels, restaurants, etc., announcing "I Am Tondelayo", exciting public curiosity in this way. In the picture, the clothing she wears is called a lurong; a newspaper contest can be arranged with the paper printing pictures of Hedy Lamarr and contestants asked to pin colored material over the drawings to make lurongs. A still of Walter Pidgeon and Hedy Lamarr can be blown up and the heads of the two removed, with local people allowed to pose in their places. A giant compoboard thermometer behind a figure of Hedy Lamarr in the lobby would make an attractive display. Another attractive lobby display requires a blown up figure of Hedy Lamarr with a vividly colored cloth lurong on it. If the figure is animated, so much the better. If a fan were so placed that a breeze made the lurong blow, the effect would be heightened. There are giveaway cards with a picture of Hedy Lamarr and a colored cloth lurong pinned in place which should be effective. A stunt such as recently used by Bill Elder in Loew's, Indianapolis, would be appropriate; a card is inserted in store doors at closing time reading, "Closed—Have gone to see Tondelayo in 'White Cargo' at Loew's". Several scene mats are available for use in coloring contests.

Detwiler Pays Tribute to Girl Scouts in Scout Week

National Girl Scout Week was held not so long ago and A. C. Detwiler, manager of the Manos theatre, Latrobe, Pa., cooperated with the local group to make the celebration an event in Greensburg.

The Girl Scouts had an exhibit of handicraft, Red Cross work, knitting and so forth, in the lobby all during that week. Girls from different troops were in attendance each night. One night Girl Scouts acted as usherettes at the theatre. They took over the selling of Bonds and Stamps for one night.

A special matinee was held on a Saturday morning for Scouts and Leaders only at which the admission was scrap metal. The girls marched in uniform from a local church to the theatre.

Detwiler got two special stories in the *Latrobe Bulletin*, the local daily, detailing his cooperation with the girls. In his newspaper ads during that week, he also mentioned all the services to the community performed by the Girl Scouts.

Football Team Presented With Trophy by Carey

Much was made locally over James Carey's presentation on the stage of the Hiway theatre, in York, Pa., of a trophy to the most valued player on the local football team. A special parade of students appropriately bannered and accompanied by the school band marched to the theatre for the ceremonies. A professor from the school, the football coach and Carey were on stage for the actual presentation to the winner.

Star Photos Distributed On "Tales of Manhattan"

Contacting a local film developer, who services more than 25 druggists and stationery stores in Waterbury, Conn., Ed Fitzpatrick of Loew's Poli arranged for a small photo of one of the stars in "Tales of Manhattan" to be enclosed in all packages of film leaving the stores. The star photos used in this tieup were those on Rita Hayworth, Ginger Rogers, Charles Boyer and Henry Fonda. The stunt was made about two weeks in advance of the opening of the picture, which means that every single package of films developed from these 25 outlets in that period contained among the prints photos plugging the picture.

Several of the leading stores cooperating with the developer on this tieup plugged the attraction still further by the use of attractive 30 by 40 window displays.

Kleper's Umbrella Ballyhoo

To publicize his date on "Mokey" and "Secrets of a Co-Ed," Sid Kleper at the Poli Bijou, in New Haven, had one of his staff cover the streets and attend the Yale-Brown game. The ballyhoo man carried an open oversized black umbrella with copy in white letters reading: "Rain or Shine. See," etc.

PERSONAL NEWS OF SHOWINGS

HAPPY BIRTHDAY

November 28th

Floyd D. Morrow
Esteban Gonzalez
Jack Kember
Earle G. Sheetz
Kermit Prince

29th

Wells Witt
Joseph Derendinger
Nevin McCord
Kermit B. Carr
James F. Doyle
Jerry Montizambert

30th

R. N. Christopher
Charles E. Lancaster
Eugene H. Bunn
George Sutermaster
Orville Rennie
Jack Essick
James Embry

December 1st

Samuel Alster
Ed Dosek
C. E. ReQua
B. Cunningham

December 1st

H. Greenberg
Buster Planck
J. Nathan Morgan
William W. Herman
Ray Hollaway
Arthur LaPlante
Ben W. Allen
William M. Morton

2nd

Ernest L. Miller, Jr.
Roy Robbins

3rd

James G. Jones
Clarence D. Talbott
William B. Savits
Hugh G. Martin
James G. Davis

4th

Al Beuhrig
Dick William
E. J. Brisbard
William C. Gallagher
Mark L. Chartrand
Lawrence L. Landy
Charles H. Edwards
Barney DeVietti
Walter H. Pyle

WALTER HALL, formerly at the Majestic theatre, in Johnstown, Pa., is now managing the Park theatre, in Caldwell, N. J.

RAY YOUNG has been promoted to manager of the Paramount theatre, in San Francisco, to succeed Alan Warshauer, who has left to join the publicity department of MGM, in Hollywood under Frank Whitbeck.

KENNY HUGHES, former manager of the Hamrick Music Box theatre, in Portland, Ore., has been named manager of the two Evergreen houses in Vancouver, Wash. Hughes is succeeded by Alton Robbins, former assistant manager of the Newsreel theatre, in Portland.

EVAN THOMPSON is now managing the Playhouse theatre, in Hicksville, L. I.

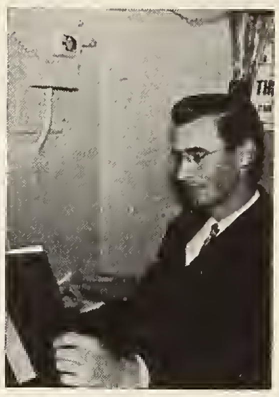
JOSEPH DALTON, manager of the Lyric theatre, in Shenandoah, Pa., has been transferred to the Comerford theatre, in Wilkes Barre, Pa., as aide to Bill Walsh.

KEN ROCKWELL, former manager of Warner Steuben and Strand theatres, in Hornell, N. Y., has been promoted to city manager with headquarters at the Palace, in Jamestown, N. Y. Rockwell succeeds Bill Leggiero, who has gone into the Army. Morris Rosen has replaced Rockwell.

G. RICHARD GREER, formerly assistant manager of the LaSalle, in Chicago, is now manager of the Grand theatre there.

BILL MORTON, publicity director for the RKO Albee theatre, in Providence, has resigned to join the U. S. Coast Guard as chief specialist. Bill's wife has succeeded him.

J. F. Collins, a New Member, Spent Career in Norwood



The fellow in the picture on the right is James F. Collins. What is he reading? He is reading the Round Table section of MOTION PICTURE HERALD. He has just become a member. Jim is the manager of the Guild theatre, Norwood, Mass., for the George A. Giles Co. He is still a young fellow, having been in this world only since January 5, 1922. He started in the business when he was 14 years old as usher, and doorman, then assistant manager and relief operator in the three Norwood theatres. He's in the business to stay, he says, having tasted what the world outside is like and finding it not to his liking.

Ralph Armstrong, Only 32, Has Long Career in the Theatre

Although he is only 32 years old, a long and varied career lies behind Ralph L. Armstrong, who is now managing the Newberry theatre of the Bartelstein Circuit in Chicago. Ralph first saw the light of day in Galena, Ill., August 2, 1910. When he was only a youngster he trod the boards as a character player in a stock company. In 1926, he started in the business end of the theatre and has had experience as manager, assistant treasurer, supervisor of personnel, exploiteer, promotional chief, etc. In addition he was an aerial cameraman, boasting 264 hours.

Edmund Harrison Worked Way From Booth to Manager

Edmund Harrison is one of the many managers who switched from booth to box office in the theatre. He started working in Clarksville, Ark., as projectionist at the Strand under Tom Simmons, now with Crescent in Princeton, Ky. After three years, he moved downstairs as assistant manager. When Jack Thomas, another active Round Tabler, who is now stationed at Russellville, Ark. for the Malco Circuit, was transferred there, Edmund was made manager, the post he holds today.

JUNIOR SHOWMEN

LAURA BEATRICE—weight, seven pounds—on Monday, November 9th, to Mr. and Mrs. Gabriel Rosenthal. The father is manager of the Highway theatre, in Brooklyn, N. Y.

ROBERTA KATHLEEN, on Friday, November 20th, to Mr. and Mrs. Robert Anthony. Bob is manager of Schine's Piqua, Piqua, Ohio.

EXPLOITATION DATES IN JANUARY

January 1st
New Year's Day
Paul Revere Born 1735
Emancipation Proclamation 1863

4th
Utah Admitted to Union 1896
New Mexico Admitted to Union 1912
First Radio Chain Broadcasting 1923

7th
Telephone Communication Between N. Y. and London Established 1927

11th
Alexander Hamilton Born 1757

15th
First Locomotive Built in 1831

17th
Benjamin Franklin Born 1706

18th
Daniel Webster Born 1782

19th
R. E. Lee Born 1807
Edgar Allen Poe Born 1809

24th
Gold Discovered in California 1848
First Demonstration of Telegraph by S. F. B. Morse 1838

25th
Robert Burns Born 1759

29th
William McKinley Born 1843

30th
Franklin D. Roosevelt Born 1882

Murray Keillor's Career Shows Varied Experience

Murray Keillor, a native of Windsor, Ont., started his theatrical career at the other end of Canada—in Trail, British Columbia, where he first worked as an usher in the old Liberty theatre and Opera House. This was in 1933 when Murray was 19. He gradually worked up the ladder under Manager Will Harper's guidance, from usher to doorman and then to assistant. He moved over to the new Strand theatre in 1938 as assistant, and Famous Players' Circuit also named him as assistant in the Capitol at Rossland, B. C. In July, 1941, he left theatre work temporarily and returned to it under the banner of the Odeon Circuit as relief manager in several Ontario theatres, then as assistant in the Odeon in Sarnia, Ont., for a few months, then to the poster exchange for a month and finally to the Princess theatre in Woodstock, a post he held until his recent appointment to the managership of the Roxy in Cornwall.

EDWARD S. JAKOWSKI, formerly at the State theatre, in Hartford, Conn., has been promoted to First Lieutenant at Camp Polk, La.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write Box 711, MOTION PICTURE HERALD.

WANTED FOR THE PANAMA CANAL: ASSISTANT Motion Picture Manager, salary $239.58 month. Must have had 5 years' experience as manager, motion picture theatre. Must be male American citizen, physically sound and, preferably under 45 years of age. Free transportation by plane from Brownsville, Texas, wages beginning date of departure from United States; also $5 per diem allowance from time of departure from home address until time of departure from States, and railroad transportation from home to Brownsville. Appointees must go to Isthmus alone. Bachelor quarters at reasonable rates available upon arrival. For particulars write "Chief of Office, The Panama Canal, Washington, D. C.," giving brief statement of training and experience.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

POSITION WANTED

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NEW YORK, U. S. A.

OBITUARIES

Louis Rubens Dies; Headed Circuit

Louis M. Rubens, president of the Joliet Theatre Company, Joliet, Ill., died at Sacred Heart Sanitarium, Milwaukee, November 18th.

He was one of five brothers prominent in film circles in the Chicago area, one of whom is Jules J. Rubens, general manager of Great States Theatres (Paramount).

Frank Leonard

Frank J. Leonard, former salesman for Pam-O-Films in Buffalo and for First National in Pittsburgh, died in Buffalo November 15th.

Courtland Manning

Courtland Manning, one time theatre manager and actor, died in Rochester, N. Y., November 16th. He conducted radio programs over station WHAM.

Martha Immerman

Martha Immerman, sister of Walter and Elmer Immerman, executives of Balaban and Katz, died November 21st in Chicago.

WAC Holds Screening Of Victory Films

A special screening of selected Office of War Information-War Activities Committee Victory Films and industry-made "America Speaks" short subjects was held by the War Activities Committee last week in New York for a group of fan magazine and national magazine editors and publishers.

The program included: "The Price of Victory," "Dover," "Salvage," "Colleges at War," "We Refuse to Die," "Magic Alphabet," "Night Shift," "Japanese Relocation," "Out of the Frying Pan," "It's Everybody's War" and "Manpower."

Francis S. Harmon, vice-chairman of WAC, gave a brief address outlining the industry's part in the war effort before and after Pearl Harbor. The screening was arranged by Jeannette Sawyer, of WAC, and William Friedberg of the OWI Film Bureau.

Praise Industry War Effort in Winnipeg

A. M. Knowles, secretary of the Motion Picture Exhibitors Association of Winnipeg, and of the Motion Picture and Film Exchange Section of the Victory Loan Committee, paid tribute to the theatrical profession for its part in the war effort at the Victory Loan rally and the Beacon theatre in Winnipeg. Mr. Knowles said, "The motion picture people have been doing and are doing great work in connection with the war effort, contributing both time and money."

Odeon Shifts Managers

Robert Maynard has resigned as manager of the Biltmore theatre, Oshawa, Can., independent house, and now manages the Tivoli, Saskatoon, for Odeon Theatres. Harry Hurowitz, manager of the Tivoli, has been transferred to the Odeon office in Toronto. Maurice Coste, former resident of Oklahoma, has become manager of Odeon's Capitol at Brampton, Can., succeeding J. Campbell, now in the service.

Start New Training Film

The Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood has announced the start of another War Department training film, the first of the Fighting Men Series, "Keep It Clean," to be made at Republic.

Mat Shortage Hits St. John

by VICTOR SERVICE

in St. John, N. B.

There has been a shortage of mats and cuts for advertising pictures in this area. Particularly affected have been the independent exhibitors.

Frequently, theatre advertising contains nothing of an illustrative nature, despite vigorous efforts of the theatre men to brighten the texts with illustrations. Although operators of one or two houses have found the lack of mats and cuts more evident than owners of circuits of theatres, the latter also have been handicapped.

Those offering double bills have been illustrating only one of the pictures, and leaving the companion picture to individual newspaper type. Mats are useless to some of the exhibitors in the smaller centers, where the weekly and semi-weekly papers are without stereotyping facilities. Distributing companies are finding it difficult to get supplies of mats and cuts and there also is reported a comparative scarcity of lithos, for lobbies, store window and billboards. This is especially true for the owners of one theatre.

Custodian Takes Over Foreign Patent Deals

Leo T. Crowley, Alien Property Custodian, this week took over from the Treasury Department the control of all transactions between private persons or companies involving United States copyrights and patents in which any foreign national has an interest.

Regulations were issued covering applications, assignments, licenses and other agreements affecting foreign owned patents. Similar regulations covering copyrights will be issued shortly, it was said.

All transactions in patents and copyrights in which nationals of enemy or enemy-occupied countries are interested will be subject to authorization by the Alien Property Custodian.

Republic Closes Deals With Texas Circuits

Republic Pictures Corporation has closed a deal with the Interstate Theatre Circuit in Texas, covering its 1942-43 product. Lloyd Rust, Dallas branch manager, and J. R. Grainger, president of Republic, negotiated the deal with R. J. O'Donnell, vice-president and general manager of Interstate, and P. K. Johnston, chief film booker.

Mr. Grainger and Mr. Rust also have closed a deal with R. E. Griffith Texas Theatres, covering Republic's 1942-43 product, with Ray Higdon, chief film buyer of the circuit.

Dismiss Harris Appeal

The appeal of Eleanor Harris, plaintiff in a $50,000 damage suit against Twentieth Century-Fox Film Corporation, was dismissed last week by Federal Judge Simon H. Rifkind, in New York. Miss Harris had appealed from a dismissal of her suit, which charged the plaintiff with wrongfully failing to give her screen credit for writing the story used in the defendant's film, "Brigham Young."

Composer Sues Warners

Warner Bros. Pictures, Inc., Max Steiner, Carl Fischer, Inc., and Bascom L. Lunsford were named defendants last week in a song infringement suit filed in the Federal court in New York by Lamar Springfield. The plaintiff claims that his songs, "Sour Wood Mountain," "John Henry" and "Wild Horse" were used by Warners for the film "Sergeant York" without his authorization.

IN NEWSREELS

MOVIETONE NEWS—No. 22, Vol. 25.—U. S. invasion of Africa. . . . Women workers in Russia. . . . Camels transport gasoline for planes in Middle East. . . . Homing pigeons in Australia. . . . Ladies doff stockings for scrap. . . . Leaders of our armed forces under fire.

MOVIETONE NEWS—No. 23, Vol. 25.—U. S. bombers blast Rommel's retreating Army. . . . Save tin cans drive. . . . Harvard vs. Yale. . . . War heroes of the South Pacific. . . . Admiral Nimitz decorates Navy men. . . . Admiral King congratulates skipper Moran of "Boise."

NEWS OF THE DAY—No. 220, Vol. 14.—AEF in African invasion. . . . President tells story of heroic action in Solomons. . . . Soviet war pictures. . . . Five Army ships launched together. . . . British Navy get two battlewagons. . . . Toy makers on wartime basis.

NEWS OF THE DAY—No. 221, Vol. 14.—British rout Nazis in Libya. . . . Admiral Nimitz decorates Solomon heroes. . . . Lost U. S. cruiser safe at home. . . . Ohio State vs. Michigan. . . . Yale vs. Harvard.

PARAMOUNT NEWS—No. 25.—U. S. opens second front in Africa. . . . Prayer for Thanksgiving.

PARAMOUNT NEWS—No. 26.—Notre Dame vs. Northwestern. . . . Admiral King congratulates "Boise" skipper and crew. . . . Armed forces show civilians how to get in salvage scrap. . . . South Sea heroes. . . . Rommel's rout in Libya.

RKO PATHE NEWS—No. 25, Vol. 14.—African invasion. . . . Vichy's Ambassador leaves Washington. . . . Two new British battleships join fleet. . . . Chicago Bears vs. Packers.

RKO PATHE NEWS—No. 26, Vol. 14.—British eighth Army in action in Libya. . . . Decorate Guadelcanal heroes. . . . Tin can salvage drive. . . . Yale vs. Harvard. . . . Ohio State vs. Michigan.

UNIVERSAL NEWSREEL—No. 138, Vol. 15.—U. S. invasion of North Africa. . . . England gets new battleships. . . . Camels carry war gas. . . . Latin-Americans see bomb test. . . . Vichy envoy leaves Washington for internment. . . . Five ships launched at once. . . . Warlike toys for Christmas.

UNIVERSAL NEWSREEL—No. 139, Vol. 15.—Rommel's rout by British. . . . Marine heroes honored by Nimitz. . . . "Boise" welcomed home. . . . Tin can drive. . . . West coast gets gas rationing.

State Court Has Power In BMI-ASCAP Case

New York Supreme Court Justice Ernest Hammer last week upheld the amended complaint of Broadcast Music, Inc., and Edward B. Marks Music Company in their suit against ASCAP to determine radio rights to songs. Justice Hammer ruled that the action is not one for infringement and that the state court therefor has jurisdiction.

The suit seeks a test ruling as to the radio performance rights to songs in the instances where the publisher has moved over to BMI and the composer has remained a member of ASCAP.

Bioff Files Answer In Paramount Suit

William Bioff last week filed his answer to the suit of Paramount Pictures, Inc., for the return of $100,000 given to Bioff under duress. In his answer, filed in Federal court, New York, Bioff denied that he ever received the money. Both Bioff and George E. Browne, former president of the IATSE and a defendant in the Paramount suit, were convicted on a charge of extortion in the Federal court last year.

Keegan General Manager Of Hunt Enterprises

William Keegan, directing operations for the William C. Hunt theatres in Trenton, N. J., has been appointed general manager of all the Hunt theatres and amusement enterprises in the southern New Jersey and Philadelphia territory. He fills the post of Bud Hunt, who has entered the military service. Guy Hunt, his brother, also directing the Hunt enterprises, is in the Navy.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Casablanca

(Warner Bros.)

Adult Refugee Drama

Showmen who play "Casablanca" while the military exploits in Africa are still fresh and stirring may be assured that the film will satisfy expectations, although it has no reference to very recent history in that part of the globe. Those less able to profit by its up-to-the-minute exploitation possibilities will be in a position to cite its reputation as a fine film in its own right.

The action is contained in a few days of last December—except for a brief flashback to Paris of June, 1940—when Casablanca was a stopping place on the passage of desperation from occupied Europe to free America. There in the American cafe, a center of pitiful gaiety, where forged visas change hands for fabulous prices gained at the roulette wheels, the central story of two men and a woman who loves them both reaches its climax.

Paul Henreid is the great Czech patriot whose ultimate capture is insured by the watchfulness of German army officers and the fearful equivocation of the French police. Humphrey Bogart, the cold-eyed cafe owner, finds himself in possession of the only sure means of the man's escape as he discovers that Henreid's wife (Ingrid Bergman) is the woman he loved in Paris. That the dramatic possibilities of the situation are not fully realized in a treatment that is often both sentimental and trite does not seriously detract from the general distinction of the film and the excellence of the performances.

Moments of high tension and suspense are provided in the cat-and-mouse game played by French and Germans and the business of intrigue which supports the residents and kindles hope in the new arrivals. If the singing of "La Marseillaise" by a defiant cafe seems to carry more emotional import than the shooting of a German officer to insure the loss of a woman, the inclusion of both promises a wealth of drama for all tastes.

There is a careful opulence about the production which should redound to the credit of Hal B. Wallis and of Michael Curtiz, who directed. An unusual number of established performers—in addition to the three stars—has been gathered for the cast, but no effort is made to magnify their portrayals out of proportion to their weight in the story. As a result the pace is even, yet each role retains individual character. Claude Rains, Conrad Veidt, Sydney Greenstreet and Peter Lorre all appear to excellent advantage, hard-pressed for honors by Madeleine LeBeau, Dooley Wilson, Joy Page and Leonid Kinskey in briefer parts.

Setting, sound and staging repay the attention which all hands have lavished on the film. The timeliness of its title will help to assure the large audience it deserves.

Seen in a New York projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM

Release date, not set. Running time, 102 min. PCA No. 8457. Adult audience classification.

Rick .... Humphrey Bogart
Ilsa Lund .... Ingrid Bergman
Victor Laszlo .... Paul Henreid
Claude Rains, Conrad Veidt, Sydney Greenstreet, Peter Lorre, S. Z. Sakall, Madeleine LeBeau, Dooley Wilson, Joy Page, John Qualen, Leonid Kinskey, Helmut Dantine, Curt Bois, Marcel Dalio, Corinna Mura, Ludwig Stossel, Ilka Gruning, Charles La Torre, Frank Puglia, Dan Seymour.

Random Harvest

(Metro-Goldwyn-Mayer)

Garson, Colman and Hilton

The deeply moving story which last year made James Hilton's novel a favorite has been translated to the screen with its emotional content heightened by the artistry of Greer Garson. MGM has mounted it superbly without overburdening the absorbing love story at the core.

Greer Garson brings to the role of "Paula," the woman who waits for chance to unlock her husband's memory and recall his love for her, all the charm, beauty and restraint which meant much of the appeal of "Mrs. Miniver." Ronald Colman is completely believable and sincere in both roles he is called upon to play: that of the man who has lost his identity and eagerly builds another on the strength of love, and that of the man who has regained himself only to find that he has lost something irreplaceable.

For "Charles Rainier" loses all recollection of his former life after a shellburst in the last war, and is helped back to normal living, marriage, a home and a budding career by the tenderness of a woman. Another sudden shock blots these three years from his life. He is again the son of a wealthy family, an heir to a profitable business, but haunted always by fleeting memories of another self.

His recapture of the past is the inevitable climax and conclusion, a moment of poignancy rarely equalled on the screen. There are other moments, too, created in part by some fine supporting performances. Susan Peters gives fresh warmth and disarming youth to the part of the young girl who loves the great industrialist, Rainier, but senses with touching clarity the fact of an insurmountable barrier between them, part of the past that he cannot recall. Philip Dorn makes his few scenes impressive, as the man who loves Paula and yet encourages her to hope the husband who married her in friendship will sometime recognize her and their earlier life together.

The novel has received careful and sympathetic treatment at the hands of Claudine West, George Froeschel and Arthur Wimperis, who wrote the screen play. Direction by Mervyn LeRoy is marked by a welcome delicacy and warmth, although the pace is often too slow. Producer Sidney Franklin has done another splendid job in integrating the artistic and technical achievements of many. However, the earlier scenes might have been sharpened with careful cutting.

Women should find the picture especially appealing, but all of Hilton's, Garson's and Colman's legion of admirers will be delighted.

Previewed at the Normandie theatre in New York, where the audience seemed absorbed in the story and touched at the conclusion. Reviewer's Rating: Excellent.—E. A. C.

Release date, not set. Running time, 126 min. PCA No. 8545. General audience classification.

Charles Rainier..........................Ronald Colman
Paula ....Greer Garson
Philip Dorn, Susan Peters, Henry Travers, Reginald Owen, Bramwell Fletcher, Rhys Williams, Una O'Connor, Charles Waldron, Elizabeth Risdon.

Squadron Leader

(RKO Radio - British)

War Melodrama

Despite the increasing tendency of the cinemagoing public towards escapist entertainment, a war film is not likely to be cold shouldered if it is a good film. Here is a war film which is a good film, and is likely to draw them in instead of keeping them away. People will go back and talk about it, not only because its story is—despite fictional errors—a gripping one, but also because it has a fine atmosphere of suspense and misty drama, some grand characterizations, and a topline performance by an increasingly popular British star—Eric Portman. RKO-Radio and their British production chief Victor Hanbury have done a prestige job, and a grand follow up to the record breaking "Dangerous Moonlight". It should have appeal in the United States, as well as at home, for it is above normal British standards.

The Squadron Leader is a Nazi spy who, disguised as a British flier, gets caught up with a British bomber crew and is taken back to Britain. There, still disguised as a Squadron Leader in the R.A.F., he gets in touch with his Nazi past, meets up with the Fifth Column in London, is sought by M.I.5, escapes in a Spitfire and is ultimately shot down by a Luftwaffe colleague in a Messerschmidt.

Those are the bare bones of the plot, a plot handled by director Lance Comfort with a most competent sense of the dramatic, some convincing foreign agent atmosphere, and an appealing sense of humanity in his characters. Suspense, action, spectacular incident and thrills are all to be found in it, with the whole photographed by Mutz Greenbaum in the manner of the heyday of the German silent film.

Portman, in the role of a coward built by Nazi publicity to the false dimensions of heroism, is brilliant, sparing nothing in his self-abasement; while the rest of the cast, notably Beatrice Varley and Martin Miller as the unwilling agents of the Gestapo, is so good as to be arresting.

Though a war drama, the emotions and the dramatic pattern are over and above war, and the Portman appeal is likely to strike right at the feminine hearts.

Seen cold in a preview theatre. Reviewer's Rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 100 min. Adult audience classification (British).

Squadron Leader X......................Eric Portman
Mrs. Krohn..............................Beatrice Varley
Mr. Krohn.................................Martin Miller
Barbara ....Ann Dvorak
Walter Fitzgerald, Henry Oscar, Garry Jones.

The Payoff

(Producers Releasing Corp.)

Melodrama

By far the best picture to come from Producers Releasing Corp., "The Payoff" is a fast moving, suspenseful crime melodrama of a reporter who tracks down and exposes the head of a gang of criminals whose tentacles are choking a large American city. Lee Tracy, with all the fire of "The Front Page," returns to the screen for one role before reporting to the Army, and does exceptionally well with the part of the reporter.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Given a budget far above the usual for PRC pictures, a supporting cast of marquee strength, a substantial story, and fast direction, the Jack Schwarz-Harry D. Edwards production is an effective piece of screen entertainment, holding attention from start to finish. The picture opens with the murder of a special prosecutor who has been conducting an investigation into graft and corruption. The reporter, through his contacts, and with plenty of action (there are four murders committed in the picture), lays bare the source of the crimes.

Heading the supporting cast are Tom Brown, as a newspaper publisher's son; Tina Thayer, daughter of a disbarred attorney; Evelyn Brent, Jack LaRue and Ian Keith.

Arthur Dreifuss directed with punch, from a script by Edward Dein who adapted Arthur Hoerl's original.

Seen in the RCA projection room, Hollywood. Reviewer's Rating: Good.—V. K.

Release date, Jan. 21, 1943. Running time, 74 minutes. PCA No. 8931. General audience classification.

Brad McKay..................................Lee Tracy
Guy Norris ....Tom Brown
Phyllis Walker..............................Tina Thayer
Alma Dorn ....Evelyn Brent
Jack LaRue, Ian Keith, Robert Middlemass, John Maxwell, John Sheehan, Harry Bradley, Forrest Taylor, Pat Costello.

Queen of Broadway

(Producers Releasing Corp.)

Drama

Given an extended budget and the benefit of marquee names, "Queen of Broadway" is a well made drama in which the lives of various sporting characters are complicated by a child. Starred are Rochelle Hudson as a woman betting commissioner, and Buster Crabbe as a professional football team owner.

Others in the cast are Paul Bryer, Emmett Lynn, Donald Mayo, Isabel LaMal, Blanche Rose, Henry Hall, John Dilson, Mil Kibbee, Vince Barnett, Jack Mulhall and Snowflake.

The affection of the girl for the child, whom she wants to adopt, refusal of permission by the court, and her subsequent marriage to the sports figure in order to retain the custody of the boy form the basis for the story. The screenplay was written by Rutsy McCullough and George Wallace Sayre, from the latter's original.

Sam Newfield directed the production, stressing the dramatic side of the struggle for the child, played by six year old Donald Mayo.

Bert Sternbach was the producer, with Leon Fromkess supervising for PRC.

Seen at the RCA projection room in Hollywood. Reviewer's Rating: Good.—V. K.

Release date, not set. Running time, 62 min. PCA No. 8893. General audience classification.

Sherry Baker..........................Rochelle Hudson
Ricky Sloane...............................Buster Crabbe
Paul Bryar, Emmett Lynn, Donald Mayo, Isabel LaMal, Blanche Rose, Henry Hall, John Dilson, Mil Kibbee, Vince Barnett, Jack Mulhall, Snowflake.

Mashenka

(Artkino)

Russian Love Story

This latest of the films to come out of Russia is concerned with the grim business of war like the others but it is first and foremost a love story. The girl is naive; the boy is irresponsible. They part and apparently are destined to go their separate ways when they are caught in the maelstrom of war and meet again, for their reunion, at the front. He is a soldier and she a nurse.

The conflict here is not the mighty struggle with the Nazi aggressors but the invasion of Finland. Out of that conflict the picture presents some realistic scenes of war waged in the bitter cold of a Russo-Finnish winter.

The acting is natural and very good. The picture, however, suffers from technical failings. The cameraman work is not of the best and the continuity is jerky.

Regardless of its technical failings, the picture has much to recommend it and, especially, will serve the Russian cause well as propaganda.

It was directed by Yuri Raisman. Charles Clement did the English superimposed titles.

Seen at the Stanley theatre, New York. The audience approved of the film very much and applauded often. Reviewer's Rating: Good.—P. C. MOONEY, JR.

Release date, November 20, 1942. Running time, 67 minutes. PCA No. 03525. General audience classification.

Mashenka ....Valentina Karavayeva
Alyosha ....Mikhail Kuznetzov
D. Pankatrova, B. Altaiskaya, G. Svetlani.

Overland to Deadwood

(Columbia)

Western

A slightly different plot twist is the distinguishing mark of this Western, one of the series starring Charles Starrett. Instead of cattle-rustling or claim jumping, this one deals with a prospective contract from Deadwood to the rail head, the freight going to the hauling company which is the fastest.

Starrett works for the railroad and it is his job to see that its interests are safeguarded. Russell Hayden, his partner, favors the Banning Hauling Company for the reason that Linda Banning (Leslie Brooks) is most attractive. Its sole competitor is the Quinlan Hauling Company, run by the villain, Norman Willis, as sinister a character as ever wore a black ten gallon hat. His diabolical schemes for ending competition would do justice to Edgar Allan Poe, including as they do such pleasantries as shooting wagon drivers in the back, dynamiting roads so that wagons fall down 3,000 foot cliffs and planting explosives in the back of his competitors' vehicles.

As a whole the picture should satisfactorily entertain the Western fans who are not too discriminating. It is an average type of outdoor picture with about the usual amount of action, not too much gun play, comedy and music by Cliff Edwards and fisticuffs enough to suit the most belligerent fan.

William Berke directed and Jack Fier produced from an original screen play by Paul Franklin.

Seen at the New York theatre before a predominantly male audience in the morning. Aside from spontaneous hissing at the first appearance of Willis and a few snickers here and there the picture was received without comment. Reviewer's Rating: Fair.—BOB WILE.

Release date, September 25, 1942. Running time, 58 min. PCA No. 8412. General audience classification.

Steve Prescott..........................Charles Starrett
Lucky Chandler.........................Russell Hayden
Linda Banning.............................Leslie Brooks
Cliff "Ululele Ike" Edwards, Norman Willis, Mat Willis, Francis Walker, Lynton Brent, June Pickrell, Gordon DeMain.

IT'S EVERYBODY'S WAR (20th-Fox)

Victory Film

In this first of a series of three Victory films for Twentieth Century-Fox release, producer Eugene R. O'Neill has effectively captured the spirit and emotions of the people of these United States. It is a moving and sensitive documentary, one of the best so far. Although the story of "Jefferson," a mythical small town, it applies to all towns, large or small. The people of "Jefferson" were stirred one Autumn day in 1940 when the town's National Guard outfit paraded off to camp. It didn't change the tempo of the town's life much, but why should it. We were not at war. Then the "Jefferson" outfit was sent to the Philippines. The boys were far from home and the parents and sweethearts in "Jefferson" felt many a tug at their hearts and did what they could with letters and packages to cheer the boys. The town was startled December 7th and for the first time gave themselves whole-heartedly to war work, to buying bonds. They were worried. A let-down followed. Then Manila fell, the boys made a stand on Bataan and finally gave up at Corregidor. There is no let-down in "Jefferson" anymore. The people are striving to do what they can to be worthy of the boys who will never come back to the small town. The trueness of Will Price's direction and the reality of the characters are stirring. It is vastly more effective than any "hate" subject could possibly be. Henry Fonda is the narrator and deserves much credit for his excellent presentation of Mr. Price's well written commentary. —P. C. M., Jr.

Release date, November 6, 1942 18 *minutes*

WOMEN AT ARMS (RKO)

This Is America (33,102)

The second issue of RKO's survey of America presents the opportunities for service of the nation's women. The principal story told is that of Mary Brown, whose husband fought at Corregidor until he was taken prisoner. Her decision to speed the output of bombers has a deep personal significance, one which this release purposes to supply for the millions of women still wondering vaguely what they can do. While greatest emphasis is placed on the new industrial fields for women workers, the other jobs that release a man for military service are not neglected, nor are the daily, unaltered chores which represent women's most valuable service in the home and on the farm. Frederic Ullman, Jr., has produced the short with realism and sympathy. Direction by Edward Montague is rewarded by sincerity in every performance. The voice of Margo, speaking the fine narration of Phil Reisman, Jr., is notable for its rich quality and unaffected charm. The standard set by "Private Smith of the U. S. A." is maintained, with the same excellence of acting, sincerity of purpose and high quality of entertainment.—E. A. C.

Release date, November 20, 1942. 18 *mins.*

WAC SCHEDULES M.O.I. RELEASES

A change in the schedule of Victory Films to allow for inclusion of "Dover" and "Night Shift," produced by the British Ministry of Information, has been announced by the War Activities Committee. Paramount exchanges will distribute the films. "Dover," with commentary by Edward R. Murrow, will be released November 26th and "Night Shift," a record of one night in the working lives of 2,000 *Englishwomen, December* 10*th.*

FEATURE SYNOPSES

MAN OF COURAGE
(Producers Releasing)

Melodrama

PRODUCER: Lester Cutler. Directed by Alexis Thurn-Taxis.

PLAYERS: Barton MacLane, Charlotte Wynters, Lyle Talbot, Dorothy Burgess, Patsy Nash, Forrest Taylor, John Ince, Jane Novak, Erskine Johnson, Claire Grey.

SYNOPSIS

This story of crime, mistaken identity and domestic tragedy has as its principal theme that of the return of a husband supposedly dead, when his wife has found happiness with another man. Its sub-plots concern a stern prosecutor who becomes governor to find that his successes were achieved on perjured evidence, and a dance hall entertainer who discovers her personal code of ethics.

DAWN ON THE GREAT DIVIDE
(Monogram)

Western

PRODUCER: Scott R. Dunlap. Directed by Howard Bretherton.

PLAYERS: Buck Jones, Rex Bell, Raymond Hatton, Mona Barrie, Robert Lowery, Christine MacIntyre, Betty Blythe, Robert Frazer, Tristram Corrin, Jan Wiley.

SYNOPSIS

At the time when Indians were still a convenient excuse for barbarous attacks on wagon trains, three U. S. Marshals accompany a caravan of railroad supplies, anticipating trouble. The passengers on the way to Beaver Lake offer considerable evidence as to the source of trouble, while a night attack by white men disguised as Indians confirms their suspicions. In town, the desperados and their leader are forced to show their hand.

DEAD MEN WALK
(Producers Releasing)

Melodrama

PRODUCER: Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS: George Zucco, Mary Carlisle, Nedrick Young, Dwight Frye, Fern Emmett, Robert Strange, Hal Price, Sam Flint.

SYNOPSIS

A tale of occultism even after the death of the original perpetrator involves the twin brother of the dead man and the mysterious deaths of innocent townspeople. The ghost of the doctor appears to practice vampirism on his ward and her fiance. This is thwarted finally by a fire which consumes both spirit and the brother who sacrifices his life for the peace of the young people.

BILLY THE KID SHERIFF OF SAGE VALLEY
(Producers Releasing)

Western

PRODUCER: Sigmund Neufeld. Directed by Sherman Scott.

PLAYERS: Buster Crabbe, Al St. John, Tex O'Brien, Maxine Leslie, Charles King, John Merton, Kermit Maynard, Hal Price.

SYNOPSIS

Billy rides into Sage Valley, where the ranchers are being swindled and the sheriff has been killed in a stage holdup. He accepts the post as sheriff only to find that the head of the outlaws is his exact double. This causes enough confusion so that, even when the outlaw has been killed, the town refuses to accept Billy's innocence.

THE VALLEY OF HUNTED MEN
(Republic)

Western, Modernized

PRODUCER: Lou Gray. Directed by Jack English.

PLAYERS: Tom Tyler, Bob Steele, Jimmie Dodd, Edward Van Sloan, Ann Stewart.

SYNOPSIS

The Three Mesquiteers take out after three Nazis who escape from a Canadian concentration camp into Montana. All but one is killed, and the survivor inveigles himself into the graces of a German refugee scientist by posing as his nephew. Meanwhile German bundsmen join hands with the Nazi to obtain the secret rubber formulas on which the scientist is working. The cowboy trio brings them all to justice.

TWO FISTED JUSTICE
(Monogram)

Western

PRODUCER: George W. Weeks. Directed by Robert Tansey.

PLAYERS: John King, David Sharpe, Max Terhune, Gwen Gaze, Joel Davis, John Elliott, Charles King, George Chesebro, Frank Ellis, Cecil Weston, Hal Price.

SYNOPSIS

The Range Busters are sent to Dry Gulch to clean up a gang of thieves. There they are appoineed sheriff and deputies by the town, after having made known their intentions to the outlaws operating openly in a cafe. A gun battle the challenge is made and accepted, and is finally carried through fairly in spite of plans to the contrary.

MISS V FROM MOSCOW
(Producers Releasing)

Spy Melodrama

PRODUCER: George M. Merrick. Directed by Albert Herman.

PLAYERS: Lola Lane, Noel Madison, Howard Banks, Paul Weigel, John Vosper, Anna Demetrio, William Vaughn, Juan De La Cruz, Kathryn Sheldon.

SYNOPSIS

A beautiful Russian girl attempts the impersonation of a German spy, with but brief success. When faced with other evidence she is rescued by an American in the British intelligence service. She has secured valuable information which must be transmitted to Moscow. This is accomplished while the Gestapo agents are closing in on the secret radio room, but escape is still possible.

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Darling Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
....	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
....	Underground Agent	Dec. 3,'42
....	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
....	Commandos Strike at Dawn	Not Set
....	The Desperados	Not Set
....	The Cover Girl	Not Set
....	Law of the Badlands	Not Set
....	The Fighting Buckaroo	Not Set
....	Something to Shout About	Not Set
....	Law of the Northwest	Not Set
....	Ride, Mountie Ride	Not Set
....	City Without Men	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	One Dangerous Night	Not Set
....	Merry Go Round	Not Set
....	Power of the Press	Not Set
....	No Place for a Lady	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Murder in Times Square	Not Set
....	Deadline Guns	Not Set
....	Wyoming Hurricane	Not Set
....	Let's Have Fun	Not Set

MGM

Prod. No.	Title	Release Date
302	Tish	Sep.-Oct. '42
305	A Yank at Eton	Sep.-Oct. '42
306	The War Against Mrs. Hadley	Sep.-Oct. '42
307	Cairo	Sep.-Oct. '42
308	Seven Sweethearts	Sep.-Oct. '42
304	Apache Trail	Sep.-Oct. '42
301	Somewhere I'll Find You	Sep.-Oct. '42
303	Panama Hattie	Sep.-Oct. '42
312	For Me and My Gal	Sep.-Oct. '42
309	Eyes in the Night	Sep.-Oct. '42
310	White Cargo	Sep.-Oct. '42
311	Omaha Trail	Sep.-Oct. '42
....	Andy Hardy's Double Life	Not Set
...	Random Harvest	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
...	Tennessee Johnson	Not Set
...	Northwest Rangers	Not Set
...	Pilot No. 5	Not Set
....	Stand By for Action	Not Set
...	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
...	Du Barry Was a Lady	Not Set
....	Three Cheers for Julia	Not Set
...	The Human Comedy	Not Set
....	Careless Cinderella	Not Set
..	Salute to the Marines	Not Set
....	Gentle Annie	Not Set
...	Youngest Profession	Not Set
...	Half-Pint Kid	Not Set
....	Mr. Justice Goes Hunting	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan Patrol	No tSet

MONOGRAM

Prod. No.	Title	Release Date
....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
...	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Adventures of Cosmo Jones	Jan. 22,'43
....	Silver Skates	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
....	Wake Island	
....	The Major and the Minor	
....	The Glass Key	
....	Wildcat	
....	Priorities on Parade	

Block 2

Prod. No.	Title	Release Date
....	Henry Aldrich, Editor	
....	Mrs. Wiggs of the Cabbage Patch	
....	Road to Morocco	
....	Street of Chance	
....	The Forest Rangers	

Block 3

Prod. No.	Title	Release Date
....	The Avengers	
....	Wrecking Crew	
....	The Palm Beach Story	
....	My Heart Belong to Daddy	
....	Lucky Jordan	

Prod. No.	Title	Release Date
....	Happy Go Lucky	Not Set
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	Lady Bodyguard	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	Star Spangled Rhythm	Not Set
....	Henry Aldrich Gets Glamour	Not Set
....	High Explosive	Not Set
....	Night Plane to Chungking	Not Set
...	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	China	Not Set
....	Salute for Three	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Rider in Overland Stagecoach	Dec. 11,'42
302	Lady from Chungking	Dec. 21,'42
...	Man of Courage	Jan. 4,'43
...	The Payoff	Jan. 21,'43
...	Dead Men Walk	Feb. 10,'43
...	A Night for Crime	Feb. 24,'43
...	Queen of Broadway	Mar. 2,'43
....	The Rangers Take Over	Not Set

RKO

Prod. No.	Title	Release Date
371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
307	Journey into Fear	Oct. 23,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
...	Once Upon a Honeymoon	Nov. 27,'42
...	Army Surgeon	Dec. 4,'42
...	Cat People	Jan. 1,'43
...	The Great Gildersleeve	Jan. 15,'43
...	Seven Miles from Alcatraz	Jan. 22,'43
...	Pride of the Yankees	Not Set
...	Ladies Day	Not Set
...	Tarzan Triumphs	Not Set
...	Bombardier	Not Set
...	This Land Is Mine	Not Set
...	Two Weeks to Live	Not Set
...	They Got Me Covered	Not Set
...	Flight for Freedom	Not Set
...	Hitler's Children	Not Set
...	I Walked with a Zombie	Not Set
...	From Here to Victory	Not Set

REPUBLIC

Prod. No.	Title	Release Date
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
206	Ice-Capades Revue	Dec. 8,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
....	Secrets of the Underground	Dec. 24,'42
273	Sundown Kid	Dec. 30,'42
....	Mountain Rhythm	Jan. 7,'42
....	London Blackout Murders	Jan. 14,'43
....	Thundering Trails	Jan. 21,'43
205	Johnny Doughboy	Not Set
....	Hit Parade of 1943	Not Set
...	Ridin' Down the Canyon	Not Set

20TH CENTURY-FOX

Block 1

Prod. No.	Title	Release Date
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

Prod. No.	Title	Release Date
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

Prod. No.	Title	Release Date
313	Tales of Manhattan	Oct. 30,'42

Block 4

Prod. No.	Title	Release Date
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

Prod. No.	Title	Release Date
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42
316	The Young Mr. Pitt	Not Set
...	The Ox-Bow Incident	Not Set
...	China Girl	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	Life Begins at 8:30	Not Set
...	The Meanest Man in the World	Not Set
...	Over My Dead Body	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Time to Kill	Not Set
...	Fighting Chetniks	Not Set
...	Coney Island	Not Set
...	Margin for Error	Not Set

Prod. No.	Title	Release Date
....	The Immortal Sergeant	Not Set
....	Hello Frisco, Hello	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Battle Cry of China	Aug. 7,'42
...	The Moon and Sixpense	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft Is Missing	Oct. 16,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Fall In	Nov. 20,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lest Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
...	The Crystal Ball	Jan. 1,'43
...	The Powers Girl	Jan. 15,'43
...	McGuerins from Brooklyn	Jan. 22,'43
...	Young and Willing	Jan. 29,'43
...	G-String Murders	Feb. 12,'43
...	Stage Door Canteen	Feb. 26,'43
....	Never Surrender	Not Set
....	Calaboose	Not Set
....	Yanks Ahoy	Not Sct
....	Taxi, Mister	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
...	Who Done It?	Nov. 6,'42
...	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
....	Behind the Eight Ball	Dec. 4,'42
....	Madam Spy	Dec. 11,'42
....	Pittsburgh	Dec. 11,'42
....	The Old Chisholm Trail	Dec. 11,'42
....	The Great Impersonation	Dec. 18,'42
....	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
....	When Johnny Comes Marching Home	Jan. 1,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
...	Eyes of the Underworld	Not Set
....	Forever Yours	Not Set
....	Off the Beaten Track	Not Set
7076	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Passing the Buck	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
...	It Ain't Hay	Not Set
....	Frankenstein Meets the Wolf Man	Not Set
....	Hi Buddy	Not Set
....	Bad Company	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
201	Yankee Doodle Dandy	Jan. 2,'43
209	The Hard Way	Not Set
...	Casablanca	Not Set
...	Gentleman Jim	Not Set
...	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Flying Fortress	Not Set
...	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
..	The Desert Song	Not Set
...	Air Force	Not Set
..	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	The Gorilla Man	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set

Feature Synopses and Information

THE LONE RIDER IN OUTLAWS OF BOULDER PASS

(Producers Releasing)

Western

PRODUCER: Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS: George Houston, Al St. John, Smoky Moore, Marjorie Manners, Stanford Jolley, Karl Hackett, Charles King, Ted Adams, Ken Duncan, Frank Ellis.

SYNOPSIS

George Houston and Al St. John interrupt a holdup and uncover a suspicious tangle. A friend tells them that he is being defrauded of his share in his murdered father's ranch while the foreman is demanding toll from the neighboring ranchers to pass through to the range. They get work at the ranch and gain enough information to determine the guilty parties and restore the property.

PIRATES OF THE PRAIRIE

(RKO Radio)

Western

PRODUCER: Bert Gilroy. Directed by Howard Bretherton.

PLAYERS: Tim Holt, Cliff (Ukelele Ike) Edwards, Nell O'Day, John H. Elliott, Roy Barcroft, Karl Hackett, Edward Cassidy, Charles King.

SYNOPSIS

A masked band is terrorizing ranchers in a town ruled by a Vigilante Committee. Tim Holt is sent to the town by a U. S. Marshal to pose as a gunsmith and pick up information. He learns that the Committee is hoping to buy up property through which the railroad will be sent. Holt and the honest citizens lay a trap for the criminals and capture them after a gun battle.

CRIMINAL INVESTIGATOR

(Monogram)

Melodrama

PRODUCER: Lindsley Parsons. Directed by Jean Yarbrough.

PLAYERS: Robert Lowery, Edith Fellows, John Miljan, Charles Jordan, John Mexwell, Jan Wiley, Vivian Wilcox, Paul Bryar, George O'Hanlon, Lawrence Creighton.

SYNOPSIS

The showgirl wife and heiress to the estate of a wealthy man has been sent to prison on a faked charge. On her release, the reporter assigned to get a statement finds her murdered. Her sister becomes the object of threats and an attempted kidnapping before the newspaper man discovers the principal malefactor, who had been embezzling the estate and hoped to detroy all evidence of guilt.

FRONTIER MARSHAL IN PRAIRIE PALS

(Producers Releasing)

Western

PRODUCER: Sigmund Neufeld. Directed by Peter Stewart.

PLAYERS: Art Davis, Bill Boyd, Lee Powell, Esther Estrella, Charles King, John Merton, Jack Holmes, Kermit Maynard, Stanford Jolley.

SYNOPSIS

Bill Boyd and Art Davis, deputies for Marshal Lee Powell, are sent to learn the whereabouts of a missing scientist, known to have discovered a process for extracting gold from vanadium ore. They join the band of outlaws suspected of holding him prisoner, keeping the Marshal informed of developments. All three are on hand when the final capture is made.

SILENT WITNESS

(Monogram)

Crime Melodrama

PRODUCERS: Martin Mooney and Max King. Directed by Jean Yarbrough.

PLAYERS: Frank Albertson, Maris Wrixon, Bradley Page, Evelyn Brent, Milburn Stone, Anthony Ward, Jimmy Eagles, John Ince, Joe Eggleston, Lucien Littlefield, Jack Mulhall.

SYNOPSIS

A story of gang murder and perjured testimony is the background for a romance between a young lawyer and a special investigator for the District Attorney. The lawyer becomes implicated in the D. A.'s murder, and is finally released through the efforts of the girl and Ace, a police dog.

BILLY THE KID IN THE MYSTERIOUS RIDER

(Producers Releasing)

Western

PRODUCER: Sigmund Neufeld. Directed by Sherman Scott.

PLAYERS: Buster Crabbe, Al St. John, Caroline Burke, John Merton, Edwin Brien, Jack Ingram, Slim Whitaker, Kermit Maynard, Ted Adams.

SYNOPSIS

Billy and Fuzzy ride into an abandoned town to find a reward posted for their capture. Their outlawry is supposedly the reason for the disappearance of the townspeople, but they discover the facts to be otherwise. The real trouble is a gold mine, left by a murdered man and sought by his murderers who hope to defraud his children. Several gun battles ensue before justice is done.

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

Bambi (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 29, '42, p. 64; Sept. 12, '42, p. 52; Oct. 10, '42, p. 57; Nov. 7, '42, p. 48, 51; Nov. 14 '42, p. 50.

Cairo (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 3, '42, p. 70; Nov. 7, '42, p. 51; Nov. 21, '42, p. 56.

Eyes in the Night (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 14, '42, p. 51; Nov. 21, '42, p. 57.

Flying Tigers (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 17, '42, p. 75; Oct. 31, '42, p. 63; Nov. 7, '42, p. 49; Nov. 14, '42, p. 46; Nov. 21, '42 p. 53.

For Me and My Gal (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 7, '41, p. 48, 49.

Gentleman Jim (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 21, '42, p. 56.

George Washington Slept Here (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 31, '42, p. 63.

Glass Key, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 7, '42, p. 48, 49; Nov. 21, '42, p. 57.

Holiday Inn (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 19, '42, p. 47; Oct. 31, '42, p. 66; Nov. 14, '42, p. 51.

I Married a Witch (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 21, '42, p. 56.

Jungle Siren (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 12, '42, p. 55; Nov. 14, '42, p. 46.

Feature Service Data are indexed in The Release Chart starting on Page 951.

Moon and Sixpence, The (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 21, '42, p. 53.

Moontide (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 30, '42, p. 52; June 27, '42, p. 50; July 18, '42, p. 59; Aug. 15, '42, p. 63; Aug. 22, '42, p. 79; Aug. 29, '42, p. 63; Oct. 10, '42, p. 60.

Moscow Strikes Back (Rep.)
Audience Classification—General
Legion of Decency Rating—None
Round Table Exploitation—Oct. 31, '42, p. 63.

Mrs. Miniver (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 4, '42, p. 58; July 11, '42, p. 48; July 18, '42, p. 56, 57; Aug. 22 '42, p. 77, 78, 79; Aug. 29, '42, p. 65, 67; Sept. 5, '42, p. 57, 60; Sept. 12, '42, p. 54; Sept. 19, '42, p. 49, 50, 51; Sept. 26, '42, p. 60, 61, 62, 63; Oct. 10, '42, p. 57, 60; Oct. 24, '42, p. 72, 75; Oct. 31, '42, p. 44; Nov. 7, '42, p. 51.

Navy Comes Through, The (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 21, '42, p. 53.

Orchestra Wives (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 29, '42, p. 63; Oct. 24, '42, p. 75.

Panama Hattie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 29, '42, p. 63, 65; Oct. 10, '42, p. 55, 60; Oct. 17, '42, p. 75; Oct. 31, '42, p. 63; Nov. 7, '42, p. 51.

Road to Morocco (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 21, '42, p. 52.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Seven Sweethearts (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 19, '42, p. 50; Oct. 17, '42, p. 75; Oct. 24, '42, p. 72; Nov. 21, '42, p. 53, 56.

Tales of Manhattan (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 5, '42, p. 57; Oct. 31, '42, p. 67; Nov. 7, '42, p. 51; Nov. 21, '42, p. 52.

Talk of the Town (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 29, '42, p. 63; Sept. 5, '42, p. 60; Sept. 12, '42, p. 52; Sept. 19, '42, p. 46, 48; Oct. 31, '42, p. 67; Nov. 7, '42, p. 49; Nov. 21, '42, p. 52.

This Above All (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 30, '42, p. 53; June 27, '42, p. 48; July 4, '42, p. 59; July 18, '42, p. 59; July 25, '42, p. 58, 59, 63; Aug. 1, '42, p. 65; Aug. 22, '42, pp. 75, 78; Aug. 29, '42, p. 64, 67; Sept. 12, '42, p. 52; Oct. 10, '42, p. 56; Nov. 14, '42, p. 46.

Thunder Birds (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 31, '42, p. 63

Tish (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 12, '42, p. 52; Oct. 31, '42, p. 65.

Wake Island (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 26, '42, p. 65; Oct. 3, '42, p. 65; Oct. 17, '42, p. 76, 77; Oct. 24, '42, p. 72; Oct. 31, '42, pp. 64, 65; Nov. 7, '42, p. 48; Nov. 14, '42, p. 46; Nov. 21, '42, p. 52.

A Yank at Eton (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 26, '42, p. 62; Nov. 7, '42, p. 49; Nov. 14, '42, p. 46, 50; Nov. 21, '42, p. 56.

You Can't Escape Forever (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 14, '42, p. 50.

You Were Never Lovelier (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 14, '42, p. 47; Nov. 21, '42, p. 53.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 1020-1021.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1032-1033.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ACROSS the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	...	John Garfield-Gig Young	Not Set	..	....	..	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	....	....	...	871	...
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	...	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	..	....	..	...	...
Army Surgeon	RKO	. . .	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	....	...	1019	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British) (formerly Day Will Dawn)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	....	....	...	...	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945		...
Billy the Kid in Mysterious Rider	PRC	....	Buster Crabbe-Al St. John	Not Set	....	....	...	1033	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	....	....	...	1031	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.		Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	..	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	. .
•Broadway	Univ.	6009	George Raft-Pat O'Brien	May 8,'42	91m	May 9,'42	645	..	756
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	....	...	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	...	947
Calaboose	UA	..	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	• June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	102m	Nov. 28,'42	1029	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...
China Girl	20th-Fox		George Montgomery-Gene Tierney	Not Set		.....		872	...
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	..	...
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Not Set	....	....	...	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
●Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	611	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	1033	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	..
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Not Set	....	....	...	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	..
Dead Men Walk	PRC	....	George Zucco-May Carlisle	Not Set	....	....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	..	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	..	....	...	871	...
●Desperate Chance for Ellery Queen	Col.	3032	William Gargan-Margaret Lindsay	May 7,'42	70m	Sept. 5,'42	890	...	..
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794		...
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	....	...	1019	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	..
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	...
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	...	....	...	796	
Fighting Chetniks	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	...	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Not Set	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	1033	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622		756
Great Gildersleeve, The	RKO	....	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	...	....	...	912	..
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18 '42	62m	Sept. 19,'42	923		...
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	...	...

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	986	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	..
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	. 208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	...
●Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	....	...	1019	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 8,'42	....	....	...	797	
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	...
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
●In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
●Inside the Law	PRC	218	Wallace Ford	May 8,'42	62m	Sept. 26,'42	922	613	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
●In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	...	...	...
●Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Not Set	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	984
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	947
Junior Army	Col.	....	Freddie Bartholomew-Billy Halop	Nov. 26,'42	....	....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	...	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
●Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
●Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	538		795
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	....	....	...	986	...
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	....	...	1018	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16,'42	662	648	...
Life Begins at 8:30	20th-Fox	....	Monty Woolley-Ida Lupino	Not Set	....	....	...	962	...
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	....	...	...	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set	....	....	...	1033	...
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Not Set	....	....	...	1018	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622	...	...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15,'42	79m	June 6,'42	699	613	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	984
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	
Man of Courage	PRC	....	Barton MacLane-Charlotte Wynters	Not Set	....	....	...	1031	...
●Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	610	.	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	....	...	...	...
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	....	...	995	...
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...

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●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	984
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	.....	....	...	1031	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	...
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Jan. 7,'43	....	....	...	1009	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
●My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	609	...	947
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	.....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	....	....	...	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
●Not a Ladies Man	Col.	3042	Paul Kelly-Fay Wray	May 14,'42	60m	Sept. 19,'42	910	...	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	...	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Not Set	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	...	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	...	...
Over My Dead Body	20th-Fox	....	Milton Berle-Mary Beth Hughes	Not Set	....	....	...	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Pacific Task Force (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	....	....	...	...	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
Payoff, The	PRC	....	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	....	...	1033	...
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	....	....	...	...	..
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	986	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...		.
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	...	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls (formerly Gallant Lady)	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
QUEEN of Broadway	PRC	....	Rochelle Hudson-Buster Crabbe	Not Set	62m	Nov. 28,'42	1030	1018	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	....	....	...	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
•Remember Pearl Harbor	Rep.	134	Fay McKenzie-Don Barry	May 11,'42	76m	May 16,'42	662	...	795
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	....	....	...	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	....	....	...	983	...
Ride, Mountie, Ride	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1019	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1019	...
Ridin' Down the Canyon	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	....	....	...	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	...	...
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
•Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	..
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
•Scattergood Rides High	RKO	223	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	562	542	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 24,'42	....	....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
•She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	...
•Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
•Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Not Set	....	....	...	1033	...
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	...	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	984
•Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
•Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,42	609	...	873
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Stand By for Action (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
•Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687	..	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
•Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	...
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	....	...	1018	...

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
•There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
•They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
•They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	947
•This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	....	...	1009	...
•Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	....	Lloyd Nolan-Mary Beth Hughes	Not Set	....	....	...	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
•Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	....	....	...	...	...
•Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	984
•Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	....	....	...	983	...
•True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
•Tuttles of Tahiti	RKO	222	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	562	...	947
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Dec. 3,'42	....	....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	....	...	1031	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.		Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
•Where Trails End	Mono.	....	Tom Keene	May 1,'42	55m	....	...	635	...
•Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	....	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	...
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'42	126m	June 6,'42	903	674	984
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
•You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	....	...	508	590
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 1032.

FAME

IN PREPARATION

THE NINTH ANNUAL EDITION

■

BOX OFFICE CHAMPIONS OF 1942

Presented with complete analysis and personnel credits.

THE STARS OF TOMORROW

Exhibitors' selection of the young film players destined for stardom.

THE SEASON'S MONEY-MAKING STARS

Evaluated and reported upon by the exhibitor showmen of the world.

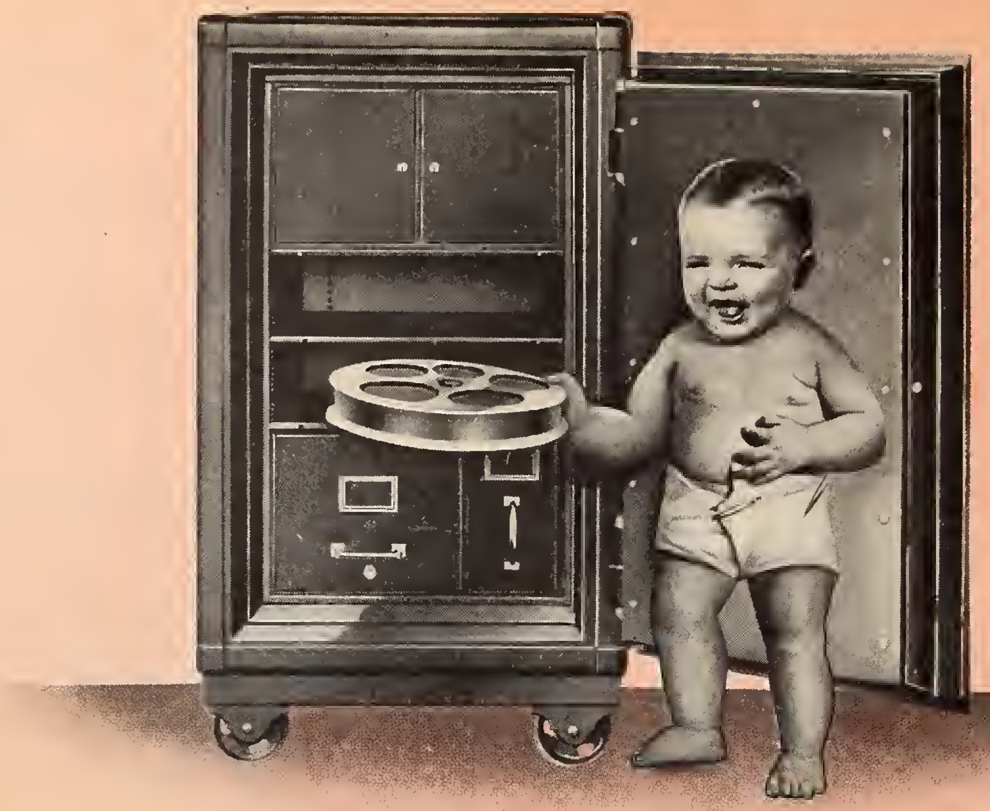
THE RADIO CHAMPIONS OF 1942

As polled by Motion Picture Daily among the editors of the daily newspapers of America.

One Dollar the Copy

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK



FILM IS PRECIOUS

The war has brought many changes to this industry, and one of the most far-reaching is that relating to the use of our principal commodity—film itself.

Film has suddenly become—a very precious material.

None of us can now have all the film we want, or for that matter, all the film that our needs require. As we know, our government uses a lot of film for its own purposes, and cannot spare all the ingredients that are needed for film manufacture.

That is why film, in its various forms, constitutes today, a most important contribution to the war effort.

That is also why motion picture trailers have been curtailed in quantity.

We know, however, that you and all our old Exhibitor friends who have gone along with us through the years, will not misunderstand us when we ask that you make every effort to protect and prolong the life of every trailer that passes through your hands. We also beg to remind you that the manufacture and distribution of trailer prints is being accomplished today under a very tight operations schedule, and we earnestly ask your kind cooperation in helping us maintain our schedule.

Please see that your playdates are sent along to us in ample time. It is likewise of the greatest importance to us, that you provide for the return of all trailer prints to their exchanges, immediately after the completion of the last performance wherein they are used. And if—as is liable to happen—you are asked to relay a trailer to another Exhibitor, please make sure that it is sent promptly. Our endeavor to maintain a schedule of a full showing of trailers to all accounts, can only be effective with the cooperation of our friends in complying with the above-mentioned suggestions.

At National Screen, we like to feel that we too, are doing our humble bit toward winning the war.

Won't you help us do it—WITH FILM?

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES ★ ★ ★ ★ TRAILERS ★ ★ ★ ★ SPECIALTY ACCESSORIES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Life Begins at Eight-thirty
- China Girl
- Reunion
- Andy Hardy's Double Life
- Pittsburgh
- Madame Spy
- Miss V from Moscow
- Time to Kill
- The Traitor Within
- Ravaged Earth
- Sheriff of Sage Valley

WAR PROBLEMS

New 5% Raw Stock Cut Ordered by WPB—Government Moves to Reorganize Manpower Control—Industry, Customers Hit by Nationwide Gas Rationing—OPA Warns of Winter Fuel Oil Ration Cuts—Congress Revolt on Salary Ceiling Grows

Distributors cut Releases, Saving Product Backlog

Bingo Ban in New York ends Era of Box Office Lotteries

Exhibitors report Audiences Overfed on War Stories

VOL. 149, NO. 10

DECEMBER 5, 1942

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LIGHTS!
DIM-OUT!
GAS!
NO GAS!

Times change but Leo is

ROARING LOUDER THAN EVER!

Strong! Dependable!
In changing times—
In war or peace—
In boom or depression!
Leo's your PAL!

SUREFIRE COMPANY!

Not for just a season, but ALWAYS! Not up, then down but for 18 years consistently UP!

HEADLINES OF LEADERSHIP!

"RANDOM HARVEST" TRADE-SHOWS GET PRESS RAVES!

"Box-office hit. Certain to be 'in the chips'. Garson's work equals 'Mrs. Miniver'. Big business."—*Showmen's Trade Review.* "Superb love story. One of those rare pictures one would like to see again. When honors are handed out at box office, this will be high on the list."—*Jay Emanuel Publications.* "Will win new friends and patrons. Not only thoroughbred but it is box-office. Subsequent runs will find themselves equally fortunate. Its fame runs before it, increasing as it goes."—*Motion Picture Daily.* "One of the truly fine motion pictures of this or any year."—*Hollywood Reporter.* "Should command strong attention at the box-office. Colman fine. Garson more charming and seductive than ever."—*Variety* (*Weekly*). "A beautiful job of film-making. Unquestioned box-office natural. Mervyn LeRoy directed magnificently."—*Box Office.* "Producer Sidney Franklin (*Miniver Producer*) has done another splendid job. Preview audience absorbed and touched. Excellent."—*Motion Picture Herald.* "One of season's outstanding screen offerings."—*Daily Variety.* "Superb dramatic entertainment. Should make the box-office bulge. Rich rewards from one of M-G-M's finest achievements."—*Film Daily.*

"FOR ME AND MY GAL" TOPS "MINIVER" IN FIRST 19 CITIES!

Every opening sensational! Beats every M-G-M picture for years back, including "Mrs. Miniver" in Rochester, Akron, Bridgeport, Norfolk, Reading. Tops famed "Mrs. Miniver" in first 19 spots, including Cleveland, Louisville, Columbus, Atlanta (*which equals advanced-price "Boom Town"*), Memphis, Providence, Syracuse (*which equals "Rosalie" New Year's record*), Richmond, Nashville, Evansville (*which beats everything since 1934*). Judy Garland triumph in 7th Big Astor N. Y. Week! 3d Week Cincinnati. 33 more Hold-overs at press-time!

"WHITE CARGO" BIGGER THAN GABLE HIT!

Imagine! You thought "Somewhere I'll Find You" (*Gable's glorious grosser*) was tops! "White Cargo's" opening at the Capitol, N. Y. is even bigger! Held over, of course! And at the Aldine Theatre in Philadelphia, the Hedy Lamarr-Walter Pidgeon bonanza beat every M-G-M attraction since 1938! Chicago is a BIG 228% of normal. Get ready, Mr. Exhibitor, for what the public wants!

"STAND BY FOR ACTION" WOWS AUDIENCE!

When the telegram came from the Hollywood sneak preview we gasped, but we've just screened it at the Home Office and it's everything they say and more. Here's the coast wire: "Ovation of audience terrific. They literally ate it up, reacting with cheers and applause. Robert Taylor, Brian Donlevy, Charles Laughton all brilliant. Battle scenes finest ever witnessed. Action drama on a scale never before seen, felt or heard on screen. Patriotic theme and comedy surefire!"

Big Ones NOW—Big Ones Coming from

Metro-GOLDMINE-Mayer

DEC. 7th! Start the Bond Fireworks!

Solid!

YANKEE DOODLE DANDY! ACROSS THE
WASHINGTON SLEPT HERE! GENTLEMA

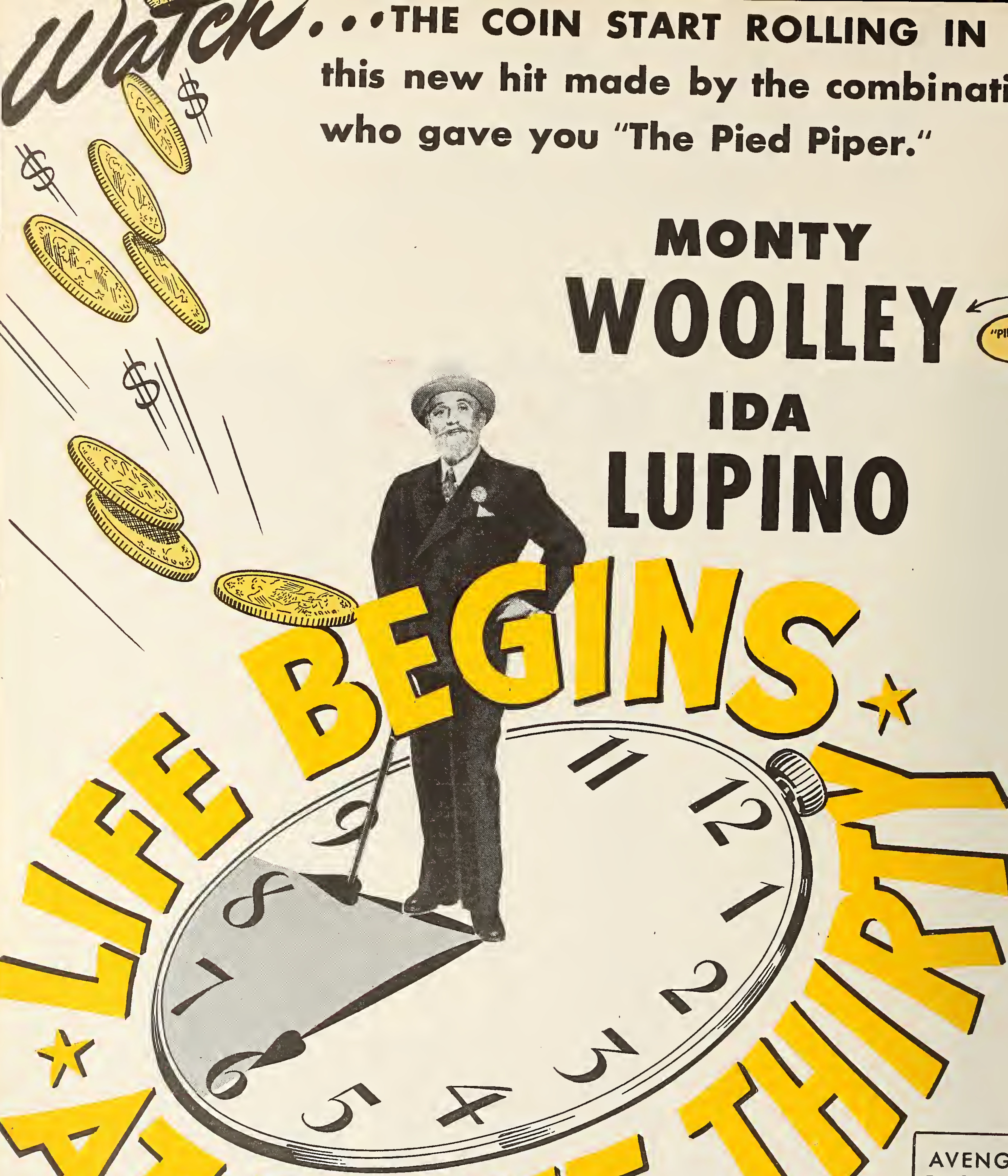
Jack L. Warne

ACIFIC! DESPERATE JOURNEY! NOW, VOYAGER! GEORGE
IM! FLYING FORTRESS! CASABLANCA! Next → AIR FORCE!

ecutive Producer

BOND DRIVE! WEEK OF DEC. 7-13

Watch . . . THE COIN START ROLLING IN on this new hit made by the combination who gave you "The Pied Piper."



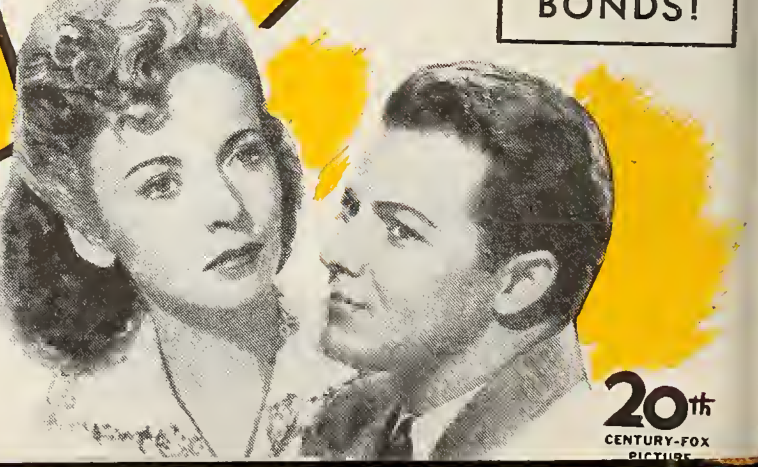
MONTY WOOLLEY

"PIED PIPER'S" STAR!

IDA LUPINO

LIFE BEGINS AT EIGHT THIRTY

AVENGE
DEC. 7th!
—WITH
BONDS!



with

CORNEL WILDE · SARA ALLGOOD · MELVILLE COOPER
J. EDWARD BROMBERG · WILLIAM DEMAREST

"PIED PIPER'S" DIRECTOR!

Directed by Irving Pichel · Produced and Written for the Screen by Nunnally Johnson · From a Play by Emlyn Williams

"PIED PIPER'S" PRODUCER!

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 149, No. 10

December 5, 1942

FROM PARIS TO BOSTON

EVERY institution of entertainment involving public assembly will swiftly feel the impact of precaution which is coming in sequel to the Boston night club fire disaster. Everywhere inspections will be tightened, ordinances enforced, reconstructions ordered.

In general it may be observed that the motion picture plant is in fair condition with respect to fire precautions, and the fire record of the industry is good. Sound rules have been in effect for many and many a year, but the qualities of observation and enforcement vary.

Early discipline came to the motion picture in consequence of the great Charity Bazaar fire in Paris, May 4, 1897, the second year of the screen. The cinematograph operator struck a match to see how he was getting along in the process of filling his spirit lamp while the projector was running. He touched off just such a fire as swept Boston's Cocoanut Grove. One hundred and eighty-seven died. More than a hundred were members of the French nobility. It was not a film fire, but the tradition of film danger was established, and long to be nurtured by its foes from the speaking stage. The consequences in regulation have helped to keep the film's record good.

The story of the Paris disaster of '97 and of Boston '42 read amazingly alike, flimsy drapes and decorations, narrow exits and the primal mad terror of the victims, stampeding to death. Reasonable precautions would have saved it all.

A study in contrasts of drama and tragedy is presented. The horror of Boston with its five hundred dead strikes us here with tremendously greater impact than the loss of thousands in the war—another order of holocaust against which some day the world may learn to take precaution.

△ △ △

WHEN SUMMER COMES

NEXT among the wartime problems of the motion picture exhibitor comes the indicated requisitioning of air conditioning equipment to be assigned to war plant operations, where controlled temperatures are a vital element of production.

Fortunately the project has been taken up early. It has been under thoughtful consideration for months. Little has been said openly about it, in avoidance of alarms. Many technicians and some showmen have been called into council.

This week when President Roosevelt asked the Congress for authority to sell and transfer conditioning equipment from Government buildings to munitions plants the movement seemed considerably more sharply pointed. Perhaps the idea is that if official Washington is to go through the capital's wilting, weltering, steamy summer without refrigeration, then the theatre's public is to be reconciled.

If theatres' cooling plants have to go to war, it will be desirable that the conscripting of equipment be so zoned that unhappy and invasive competitions shall not be created in any situation. Meanwhile the tight sound stages of Hollywood can not function without air conditioning, and many modern theatres have been so designed that such equipment is so vitally integrated with construction that extensive and costly changes, taking manpower and materials, would be incurred. It will take time, skill, diplomacy.

△ △ △

SAVING THE "KNOW HOW"

THE studies now being made by a special committee on manpower and irreplaceable personnel to conserve the vital interests of the motion picture against invasions by the military draft represent a well considered and important effort. The causes of the nation, at home and on the war fronts, would not be served by conscriptions that would impair the performance of the industry of the screen.

The production plants of Hollywood have already made large contributions of highly skilled technicians now engaged, all over the nation, in war research and war production.

The experts of the Hollywood stages and laboratories are not readily to be replaced. Many of them have attained their effectiveness only by years of training and experience. Their "know how" is the know how of the making of the modern motion picture which contains quite as much technology as it does more obvious art.

△ △ △

PERSONAL & PROFESSIONAL

APPRECIATION of one's efforts is always pleasant, but especially so from fellow workers in one's own craft. So here we indulge in recording the expression of a fellow journalist, a letter from Mr. Ernest Rogers, motion picture editor of the *Atlanta Journal*, who is so generous as to write:

"Your Atlanta correspondent, Ken Turner, allows me to read the Motion Picture Herald after he is through with it and I have enjoyed tremendously your editorial page in this excellent publication. Frequently I have quoted you in my column in *The Journal* and find your thinking clear and incisive.

"There is little point to this note other than to express my appreciation of the excellent editorials you are writing. I also have obtained much information from your 'A Million and One Nights' and consider it the best history of the motion picture business that has been written. Have you ever considered bringing it up to the present?"

Since Mr. Rogers' question about a new history to take in what has happened since "A Million and One Nights" is one of many and frequent inquiries of the kind, this may be occasion to reply that such a work has been in progress these several years and will appear, Deo volente, in a few more. No properly definitive book may be completed until certain reactions of the sound picture era shall have reached at least partial precipitates. Anything written now would have to be an interim report, which in your editor's opinion is a function of his current writing for this journal. It is his feeling that book publication is more properly for the saying of things that can stand for a while.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

WAR restrictions tighten grip on film industry Page 13

COMPANIES cut releases, and save product backlog Page 16

BAN on bingo in New York ends era of lotteries Page 23

20TH-FOX reports 39-week net profit of $7,256,003 Page 24

SHOWMEN say the public is tired of war drama Page 25

NEW Bond drive of film industry opens on Monday Page 28

SLIDES replace trailers as war cuts film Page 32

WAC revises distribution and publicity system Page 34

SERVICE DEPARTMENTS

In British Studios Page 38

Hollywood Scene Page 41

Managers' Round Table Page 45

What the Picture Did for Me Page 42

PRODUCT DIGEST, including Reviews and Release Chart Page 55

Worried, Duce?

DUST is being flicked from the Italian dictionaries in the foreign departments of New York home offices. Several companies are already at work on Italian subtitles to be dubbed on prints of current pictures. Others are selecting product which might be suitable for exhibition on Italian screens "if and when."

The Office of War Information admitted that it had been conferring on American screen material which might be useful in Libya, or "elsewhere," and indicated it had no objection to publishing the fact. OWI followed the Yankee forces into North Africa with U. S. pictures dubbed in French.

Foreign executives would not disclose titles or details but several cited Winston Churchill's radio warning to Italy, and expressed their opinion that it was not just a war of nerves. American product has been missing from Italian screens, except when bootlegged, since 1937 when the Italian Government film trust abrogated its agreement with U. S. distributors and laid down severe import restrictions.

Mobile Fight

MOBILE theatre operators were fined a total of $11,700 this week as the recorder of the city, Norvelle R. Leigh, acted on 117 cases in which the city charged violations of its 10 per cent amusement tax ordinance. Theatre owners are contesting the law.

Mr. Leigh overruled defense attorney's contentions that the city cannot legally prosecute for day-by-day violations of the ordinance, but must hold its prosecution to a single charge against each theatre operator.

The fines levied this week brought to $12,900 the total imposed since first arrests were made two weeks ago. All cases have been appealed and appeal bonds now total $25,800.

The theatre operators are seeking to halt day-by-day arrests and let the issue reach the Alabama Supreme Court on a single case.

Comedy Upbeat

INVASION of the Sunday comic pages of the country's newspapers by Bugs Bunny, star of the Leon Schlesinger-Warner Brothers "Looney Tunes" and "Merrie Melodies" comedies was disclosed this week. Newspaper Enterprises Association offered the "wise cracking, carrot-crunching rabbit," "the new box office sensation of the movie cartoon," to the country's editors in a full page advertisement in *Editor and Publisher*.

"The war has changed reading habits," the syndicate asserted, "Humor is on the upbeat. The trend is away from the fantastic, impossible adventure thrillers; they are out-thrilled by the all-too-real war."

They referred the editors to their local exhibitor, "and the kids who whistle and applaud Bugs Bunny in the movies" for information about Bugs, Porky Pig and his fellow characters from the Warner film and Schlesinger pens. This bid for Sunday circulation in the "funnies" follows the successful syndication for several years of the Walt Disney characters.

"Bastard" Out

"CHANGES are being made" to insure compliance with the Production Code in the U. S. release of Noel Coward's "In Which We Serve," a United Artists spokesman indicated on Wednesday. Earlier the picture had been returned by the Production Code Administration in New York to United Artists with the request that certain sea-going swear words be eliminated. Spurred by publicity from London the lay press gave vent to alarmed cries of censorship. But UA reported that cuts amounting only to about four feet had been made, dropping the word "bastard." It expressed confidence that a code seal would be issued by week's end, even though Mr. Coward, and others in the cast address the enemy with a few "damns" and "hells."

Silver Buskin

TWENTY-FIVE years of play making in the shadow of Hollywood's studios is being celebrated this month by the Pasadena Community Playhouse. This "little theatre" under the direction of Gilmor Brown has pioneered in many phases of the experimental theatre arts. And from its stages and workshop have come numerous players, writers and technicians now at work for the motion picture. In its 25 years the Playhouse has staged 1,348 productions, 507 of which were world premieres. It was also the first theatre to stage all of Shakespeare's plays.

Rowland to 20th-Fox

RICHARD A. ROWLAND, variously and spectacularly exhibitor, distributor and producer, one of the founders of the industry, has joined the production staff of 20th Century-Fox and is stationed in New York.

Mr. Rowland began as a distributor of films in the dawn years when films became a growing sideline of his Pittsburgh Calcium Light Company. He sold his exchanges to the General Film Company for a fortune and turned to production soon after, founding Metro Pictures Corporation. He sold Metro to Marcus Loew, just at the time when he had "The Four Horsemen of the Apocalypse" in production. His next important post was with First National as general manager in its period of rise in production. His latest picture was "Cheers for Miss Bishop" in 1941 for United Artists release.

A Negro Debut

INCREASING attention of Government, and the motion picture, too, to the Negro as a citizen gets an accent mark on the screen in "Henry Browne, Farmer," a socially conscious war short. The picture was made by the Agricultural Adjustment Administration of the Department of Agriculture.

The subject matter pleasantly details the life of a skillful and thrifty Negro farmer and brings its touch of war by a visit to his son, a cadet training with the 99th Pursuit Squadron at Tuskegee, Alabama. The narration is by Canada Lee. The picture was directed by Roger Barlow. He has been known previously as a documentary cameraman.

The picture was previewed at a Washington theatre last week, and has been announced by the Department of Agriculture as a national release through Republic Pictures.

Morgenthau to the Industry:— "My Compliments to You"

With exhibitors prepared to turn their theatres into Bond booths for the "Avenge December 7th—On to Victory" week, Henry Morgenthau, Jr., Secretary of the Treasury, sent the following message to Si Fabian, War Activities Committee war bond chairman, which he asked to be transmitted to all concerned:

"You are about to embark on a typical showman's campaign to sell E Bonds and Stamps in commemoration of the infamous Jap attack on Pearl Harbor. 'A typical showman's campaign', judging from your success in September, will be, to use an industry term, 'terrific'.

"The Treasury Department must sell a tremendous amount of Bonds and Stamps for the month of December. There is little doubt in my mind that the activities of the motion picture theatre personnel will do much to swell this total.

"My compliments to you as you ready yourselves to fire the opening gun. I am certain that the results of the week will match your best efforts to date."

Curfew Spreads

NINE o'clock curfews for youngsters under 16, and increasing restrictions on the hours at which children may attend the motion picture theatre alone are reported on the increase from many sections of the country.

This closer regulation is attributed to a mounting national juvenile delinquency rate. Reports by press and sociologists have recently blamed the growth of youthful crime on lack of parental restriction and a wartime slackening of moral standards. Too many parents are absent on war jobs, leaving children on their own, they said. None of the reports have blamed films.

New York City has forbidden children under 16 to enter theatres between 3 P. M. and 6 P. M. on week days unless with an adult. Wilkes-Barre, Pa., and Orangeburgh, N. Y., have ordered 9 P. M. deadlines for unaccompanied children to get off the streets. Other suburban New York and New Jersey communities are weighing similar ordinances.

Common councils in Wisconsin cities are giving increasing attention to the enactment or enforcement of curfew ordinances, too. Kenosha has placed the city's 9 o'clock curfew ordinance in immediate effect. At Chilton, such an ordinance was put into effect November 16th, while the Racine common council has taken similar action. La Crosse, Sparta and Madison also have ordinances barring children under 18 from the streets after 9:30 or 10 P. M. In Milwaukee a similar proposal was tabled by the common council after police asserted that the city is able to handle juvenile delinquency.

Knocked Down

HIGHEST bidders bought at auction in New York this week the costly furnishings and objects of art that once graced the homes of William Fox, now in prison for conspiracy, and Orson Welles. Both were reported liquidating chattel assets to meet current obligations.

Mrs. Fox received $29,066 in War Bonds for jeweled clocks, Tibetan curios, ivory figurines and other precious bric-a-brac from the sale conducted by Kende Galleries. It was held in the Gimbel Brothers' "bargain" art gallery where the trove of William Randolph Hearst is also on sale.

Crown Galleries knocked down the furnishings from Mr. Welles' seven-room apartment on New York's East 57th Street for an estimated $85,000. Among the items sold by the creator of "Citizen Kane" and cementer of Latin-American relations were 30 fur coats, oriental rugs, "a magnificent Kingswood bedroom suite" and a library with many autographed letters.

Mr. Welles was incommunicado behind a telephone answering service and would not discuss reports that, having come to terms with RKO and the Coordinator of Inter-American Affairs, he was planning to leave for Mexico. There he is supposed to shoot the last scenes for his inter-American saga, "It's All True."

RKO PRESIDENT N. Peter Rathvon and Francis Alstock, head of the Coordinator's film section, were reported in animated conversation at Hollywood this week over who should pay what part of the $600,000 bill Mr. Welles is said to have run up in Brazil shooting first scenes for the picture. It was made under an agreement whereby the Government was to underwrite production losses to the extent of $300,000.

Seal of Approval

NOT one picture approved by the industry's self-regulatory Production Code Administration has been found unsuitable by a local or state censor board in the past five years. Every one of the 3,147 feature pictures passed by the PCA board of reviewers during the five years which ended October 13th was approved by every censor board in the United States. The National Board of Review also passed them all, the PCA recently reported.

Ask Mr. Crowley

LEO T. CROWLEY, Alien Property Custodian, has assumed control of all transactions between persons and companies and involving United States patents and copyrights in which any foreign persons or countries are interested. Such control has been the Treasury Department's. Included are all patent applications, assignments, licenses and other agreements affecting foreign owned patents.

'Not Beneficial'

NASTY magazines will get no more publicity material from Hollywood. The studio public relations committee Monday voted to intensify its policy of withholding stills, story material or other information from magazines containing any suggestive or salacious illustrations or copy.

"Even though stills and other material provided by the studios might be handled in a proper manner, it is not beneficial to have the industry represented in or in any way exploited through periodicals whose continuing policy is publication of immoral and unwholesome material from other sources," the committee commented.

Sitting in at the session were Charles Francis Coe, general counsel and executive of the MPPDA, and S. Barret McCormick, head of the Industry Service Committee, eastern counterpart of the studio publicity board.

Installment Taxes

PERSONS who will be unable on March 15th to pay the heavy taxes which are imposed on this year's income will be given an opportunity to work out some system of payment with their local collectors, according to Assistant Secretary of the Treasury John L. Sullivan.

Mr. Sullivan emphasized that the Treasury would attempt to collect every cent due it, but gave assurance that the Government was not going to be harsh with those who failed to plan in advance for their taxes. Such persons will in most instances probably be permitted to pay on the installment plan.

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THIS WEEK

▫ ▫ ▫ THE CAMERA OBSERVES:

Joseph Bernhard

Jack Bernhard

Maurice Bernhard

Louis J. Bernhard

JOINING his three sons in the Armed Services, Joseph Bernhard, vice-president and general manager of Warner Bros., has been granted a leave of absence by the company. Mr. Bernhard will be on active duty with the Bureau of Yards and Docks in the Navy Department. Of the sons, Jack is an officer in the Royal Air Force; Maurice is in the U. S. Naval Air Service, and Louis has just joined the Army as a private.

By Metropolitan

CENTURY Circuit was well represented at the trade showing of "Random Harvest", Metro-Goldwyn-Mayer feature, at the Normandie theatre last week. Left to right are Sam Goodman, Mrs. Leslie Schwartz, Mrs. Jack Schwartz Berloff, Mrs. Fred Schwartz and Fred Schwartz.

WAR Bonds sold by Private Ed Harris of the Marine Corps when he was manager of the Glendale theatre, Glendale, Calif., helped pay for the rifle he is shown using.

COOPERATION in the United Nations Week campaign was pledged by the leading New York circuits. Signed pledges are held by, left to right, William White, Skouras; Manny Frisch, Frisch & Rinzler; Fred Schwartz, Century; C. C. Moskowitz, Loew's; Max Cohen, Cinema Circuit; Harry Brandt, Brandt Circuit; Al Reid, Fabian Theatres, and William England, representing Edward L. Alperson, RKO general manager and national chairman of United Nations Week activities.

CHARLOTTE Variety Club's annual banquet was attended by, left to right, Chief Barker-elect John A. Bachman, retiring Chief Barker H. H. Everett and Assistant National Chief Barker Bob O'Donnell.

WELCOME was given to Judy Garland at Republic Studio, where she will make "Hit Parade", by Herbert J. Yates, M. J. Siegel, John Carroll and Director Al Rogell.

FRANCHISE holders Ed Blumenthal and John L. Franconi, Monogram's Dallas representative, topped all weekly sales in the history of their operations in honor of Steve Broidy, the company's general sales manager. Contributing were Connie Dreher, Jack Gruben and W. J. Cammer.

By News Pictures—Geraldine Carpenter

ATTENDING premiere of Warners' "Flying Fortress" at the Capitol, Montreal. Left to right: Glenn Ireton, Vitagraph publicity head; I. Coval, Montreal branch manager; George Rotsky, general manager, Consolidated Theatres, and Tom Cleary, publicity director for Consolidated.

Film World Victims in Boston Fire . . .

WHEN Boston counted the dead and the injured in the Cocoanut Grove night club fire last Saturday, there were among them a score and a half of victims from the motion picture world. Nearly five hundred are dead because a busboy's match inadvertently ignited a paper palm and flames swept the club like fire before a prairie wind.

The list of dead and injured motion picture people was exceptionally high due to the presence in the club of more than three dozen guests at a testimonial dinner for Charles "Buck" Jones, Monogram western star. Mr. Jones lost his life and his producer, Scott R. Dunlap, was near death Wednesday.

Charles "Buck" Jones, cowboy star, died of his injuries on Monday. In the background is Scott R. Dunlap, reported in critical condition at press time.

Among the dead are Charles Stern, United Artists district manager; Paul Baron, Universal branch manager; Harry Asher, Producers Releasing Company Boston franchise holder and Edward A. Ansin, president of Interstate Theatre Corporation of New England. Many of those from the industry who were killed or injured were in a group at the club. Few, if any, escaped without injury.

THE DEAD

A complete list of motion picture persons who had died up to press time follows:

Charles "Buck" Jones
Charles Stern
Harry Asher
Paul Baron
Mrs. Paul Baron
Edward A. Ansin
Mrs. Edward A. Ansin
Philip Selesky, chief buyer and booker, M & P Theatres
Mrs. Herman Rifkin, wife of the Monogram franchise holder for Boston
Lawrence Stone, Monogram booker and salesman
Fred Paul Sharby, Keene, N. H., exhibitor
Fred Paul Sharby, Jr.
Ann Clark of Keene, the latter's fiancee
E. J. Gross, Monogram salesman
O. A. St. Pierre, director of M & P Theatres art department
Grace E. McDermott, known professionally as Grace Vaughn, singer at the Cocoanut Grove; daughter of John E. McDermott, Paramount home office chief accountant and sister of John P. McDermott of the Paramount editorial department.
Bernard Levin
Mrs. Bernard Levin
Dorothy Levin
Mrs. Martin Sheridan, wife of Buck Jones' Boston publicity representative.

THE INJURED

Among those injured, some of them critically, were the following industry people:

Moe Grassgreen, 20th Century-Fox Boston branch manager
Mrs. Moe Grassgreen
Scott R. Dunlap, Monogram producer
Herman Rifkin, Monogram Boston franchise holder and president of Liberty Theatres Corp., Springfield
Mrs. Charles Stern
Mrs. Philip Selesky
Fred E. Leiberman, owner of Proven Pictures and the Leiberman Theatre Circuit
Mrs. Fred E. Leiberman
Mr. and Mrs. Abe Yarchin
Harry Thomas, Monogram eastern district manager
Mrs. E. J. Gross
Mrs. O. A. St. Pierre
Martin Sheridan, author and Boston publicity representative for Buck Jones.

Paul Baron

Edward A. Ansin

Harry Asher

Charles Stern

Boston's film row was closed all day Tuesday. Most of the funerals of the New England victims were held that day.

Charles "Buck" Jones, 53, was one of the last of the western stars who could really punch cattle. Born Charles Frederick Gebhard at Vincennes, Ind., on December 4, 1894, he roved through Montana as a cowhand, rode with Miller Brothers 101 Ranch Wild West Show, and served in the U. S. Cavalry and First Army Air Squadron before he went to Hollywood.

William Fox gave him his first part. He followed in the pattern of Tom Mix, William S. Hart and Bronco Billy Anderson and with 100 pictures in 20 years had risen to a place among MOTION PICTURE HERALD-*Fame's* ten top western boxoffice champions. He had contempt for crooners and singing cowboys and boasted that he remained an "old time cowboy, like the kids want to be when they grow up."

Charles Stern's last post was eastern district manager for United Artists. He started his career with the company as manager of the New Haven exchange in 1934. Three years later he was appointed western district head and assumed his last post this year.

NEW WAR RESTRICTIONS TIGHTEN ON INDUSTRY

THE HARD HAND OF WAR was this week tightening on the domestic expenditures of money, men, machinery and materials, and with that including the motion picture, in all its departments.

There is to be less of everything—except regulations and restrictive demand to conserve for war.

Immediate and decidedly horizontal in its effect across the whole of the map, from production stage to screen, is the new over-all five per cent cut in the raw stock allotment. This is a reduction in the amount of film available to the amusement industry, to be applied to the prior company-by-company allowances which are proportional to prior outputs. This means conservation of the raw materials, like cotton linters and sundry chemicals going into the making of film. It also means that much of the film being made will be going to war, some of it literally in cameras that are a part of the combat mechanism, more of it going into training films to serve the thousands upon thousands of projectors that are now lecture equipment in the training camps.

Meanwhile, as men go sailing and marching away to battle, and off to the munitions plants for that endless job of passing the ammunition, the call comes more and more strongly on manpower—the one great basic factor that will decide the outcome of the conflict. Furloughs from military service will be fewer and fewer; for picture stars perhaps none at all.

Conspicuous among the materials of both the war abroad and the life of the people at home are fuel oil, for heat and power, and gasoline for transportation. This week the rationing of gasoline was extended across the nation, regardless of local supplies—and, of course, to reduce motor car mileage and save the tires on which the business of both the war and the living of the people depend. Present rationing allowances carry no guaranty of what they may be in the near tomorrow. The prospects are not for more of anything.

Meanwhile, in Washington forces are aligning on issues currently called concerns of war, but which many consider are likely to become permanent structures in the peace-to-come. Foremost among these is the subject of the $25,000 ceilings. The ceiling on salaries is now a fact, confirmed Wednesday by a Treasury ruling setting $67,000 as the maximum gross salary to be paid in 1943. The administration this week launched the next step by seeking legislation to place the same ceiling on individual incomes from investment. These are taken as the initial parts of a larger plan. The motion picture is inescapably to be affected.

Hollywood, looking ahead into the uncertainties, and the certainties, too, by its release schedules gives evidence of a process of conserving releases that the backlog of pictures may protect the box office for so long as may be.

New 5% Cut in Raw Stock Ordered for All Studios

New cuts are ahead in the supply of 35 mm. motion picture film available for the entertainment screen.

Consumption of film raw stock during the first quarter of 1943 will have to be cut to at least 25 per cent of the footage used a year ago during the same period, the producer's advisory committee was told last week in a meeting with War Production Board officers at Washington.

Harold Hopper, head of the motion picture section of the WPB, told the session that the film supply situation is changing from week to week. Demands from the armed services, and other Government agencies, are constantly increasing.

An additional five per cent saving must be added to the 20 per cent overall production in film usage which was ordered by the WPB in September. This must bring film consumption during January, February and March down to at least 25 per cent of the amount consumed during the first three months of 1941, WPB officials told the meeting.

Allocation of these additional film economies among the 11 major film producers again was left to the industry committee.

In September the major distributors agreed on cuts ranging from 10 per cent for the smallest users of film to a 24 per cent cut for MGM and 22½ per cent slash by Twentieth Century-Fox. Company presidents, sales executives and print department managers currently are working on methods of applying the new reductions. They are expected to meet within the next week to settle the division of the new cuts among all producing companies.

There were reports that the new five per cent slash would be prorated among the 11 companies in approximately the same proportion as in September. However, representatives of several of the companies who bore the heaviest proportionate reductions three months ago are known to feel that those companies which then received cuts of only 10 or 12 per cent should share more of the new burden.

The WPB is also expected to issue a revision of its film "freezing" order, L-178, of August 20th before December 18th. The new order, which will be effective on January 1st, will probably contain more definite formulas for the allocations of future cuts, and will answer many questions which were unforeseen, or not settled by the original order, Mr. Hopper indicated.

WPB Asks Committees To Comment on Order

The producer committee, and a group of film manufacturers who met with Mr. Hopper earlier in the week, both received a rough outline of the proposed revision of L-138. They were asked to comment on the general changes which were proposed, but told that the revision had not yet advanced to the stage where definite details could be disclosed.

Both committees were told that their suggestions and criticisms would be thoroughly studied before the new order was finally drafted. Pending its issuance, the present order which freezes film stocks in the hands of manufacturers and provides for allocations to producers only through specific permits will be continued.

Members of the motion picture committee were assured by Lincoln Barrows, assistant to Mr. Hopper, that they are not being discriminated against in the restriction of film. Similar, and possibly more severe curtailments are required of all consumers, professional and amateur, he said.

Mr. Barrows explained that the curtailment was necessitated by the heavy military demand for film, particularly for aviation photography. To meet this a large portion of the manufacturing facilities are being devoted to making special 35 and 16mm. non-inflammable acetate film. Expansion of facilities is not now feasible because of the materials situation.

Will Provide for Newsreel Needs

The new order, it was reported, also will contain specific provision for the needs of newsreels, foreign prints and overseas raw film agencies, and special Government subjects produced by the industry.

Mechanical devices suggested by various industry technicians as a means of saving footage have been rejected by the WPB, it was indicated by participants in the meeting. Lack of agreement among industry engineers, and the time and material which would be required to change all projection and camera machinery have made most of the suggestions impractical, it was said.

Mr. Hopper indicated that savings must be made immediately with the likelihood that

(Continued on following page)

WAR RESTRICTIONS TIGHTEN

(Continued from preceding page)

the first part of 1943 would see the raw stock problem at the most crucial stage. He would not predict that new cuts might not follow the latest 25 per cent reduction order.

New Control of Film Manpower Is Expected

Studies of the film manpower problem, and the degree to which each of the several thousand jobs connected with the industry is essential, are continuing.

Agencies both within and external to the production, distribution and exhibition of films are all actively compiling census tables, replacement studies and other statistics to prove or disprove the indispensable status of various trades and professions which are part of the film machinery.

In Washington the War Manpower Commission, under the direction of Paul McNutt, and in the immediate supervision of Fowler Harper, deputy chairman, and Frank J. McSherry, director of operation, and Lieutenant Colonel Samuel Seeley, chief of the office of procurement and assignment service in the Manpower Commission are also reported to have been collecting information on motion picture operations.

Favor Changes in Manpower Control

Projects for the concentration of all U. S. control of the manpower were meanwhile reported undergoing close scrutiny by the President. Cngressional leaders were quoted in the press as favoring a reorganization of manpower control, selective service, and all related problems into a revamped Department of Labor, with full wartime powers.

A table of job analyses prepared by the manpower cubcommittee of the Motion Picture Producers and Distributors of America, Inc., to provide information for the commission was reported at midweek to be undergoing its third revision. Committee members include J. Robert Rubin, general counsel of MGM; N. Peter Rathvon, RKO president, and Charles D. Prutzman, chief counsel for Universal. George Schaefer, chairman of the War Activities Committee and former president of RKO, is assisting in the statistical analysis.

Shows Dependence on Trained Technicians

The tables prepared by the committee are designed to show the degree to which the industry depends on a particular type of job and the possibility of replacements. It has been prepared not as a brief in behalf of the industry but as a factual report, an MPPDA official said.

The study is reported to show that the industry pivots on a nucleus of highly trained studio technicians. They amount to about ten per cent of the total employment in production, according to reports.

Work meanwhile on the compilation of an accurate census of all film industry workers is being hastened by the public relations committee of the motion picture industry. Glendon Allvine, executive secretary of the New York group, was in Washington at midweek conferring with U. S. Census Bureau and Department of Commerce officials on means of conducting a poll of all workers in the industry.

This census, to be conducted by the industry, with the aid of U. S. experts, is expected to provide the first comprehensive listing of the number of workers in theatres, distribution and studios.

It will be available to the Manpower Commission, other government agencies, and to the industry.

Treasury Rules On Salaries; Revolt Grows

Revolt appeared to be growing in Congress this week against the President's executive order limiting net salaried incomes to $25,000 a year. Signs of discontent with the application of salary controls by executive order were apparent in many sectors of both House and Senate. On Wednesday, the Treasury issued interpretations on the salary rulings.

Opponents of the measure included many Congressmen who will be back in Washington when the new 78th Congress convenes.

Exhibition, meanwhile, showed that it, too, was unhappy at the prospects of curbed product supply which many forecast would result from a limitation of the payments which could be made to performers, directors and other Hollywood talent. There were indications, according to observers throughout the country, of a "grass roots reaction" against the ceiling which would be perceptible in Washington.

Attempts were made last week in Congress to add riders to several bills which would have outlawed the $25,000 figure. They were ruled not germane, or otherwise sidetracked. But their advocates, including Senator George, chairman of the Finance Committee; Senator Taft of Ohio; Senator Brown of Michigan, and Representative John W. Boehne of Indiana indicated they would be revived.

Representative Boehne failed in an effort to attach an amendment to the Third War Powers Bill which would have outlawed the salary ceilings.

Senator George was quoted by the New York *Times* as saying "I believe that limitation was unwise and unnecessary. There was no authority to issue it." He also predicted that the $25,000 limit would cost the Treasury money, since amounts above the limit would be retained by corporations, which pay a lower tax rate than individuals.

He declared that the order ought to be ratified, or set aside, by legislation and predicted a hot fight in January over the issue.

Exhibitors Fear Product Shortage

Responsible exhibitor leaders, while reluctant to permit quotation, were expressing the opinion in New York and elsewhere that those who had at first hailed the limit on high star salaries were very injudicious. They pointed out that stars inevitably will make fewer pictures, with a resulting product shortage, if the wage ceiling is retained in January.

With only about 50 important box office names in Hollywood they warned that a reduction from three or four pictures a year each to one or two would almost halve the number of important pictures to be expected from studios. This will result in an acute product shortage, even in single bill, longer run houses, they said.

There were indications in Hollywood, too, that many stars had resolved to make only one picture, if the salary they received for other productions would be retained by company treasuries. Only a few would say so, however.

It was pointed out by several that they would be willing to pay greatly increased taxes, even to the extent of receiving only $25,000 net, if they knew that by their labor before the cameras they were aiding the war effort. But they do not intend to work for producers for nothing.

Issue Comprehensive Rules on Salaries

Wednesday the Treasury issued its regulations for the administration of the President's order on salary ceilings. Sticking close to the text of the October 27th order of James F. Byrnes, Director of Economic Stabilization, the Treasury specified $67,200 as the maximum gross salary which may be paid to an employee in 1943.

It specified also the limited conditions under which extra compensation may be paid to meet an employee's taxes, insurance, customary charitable contributions, and fixed obligations. Extra compensation will be allowed only where these obligations could otherwise be met only by disposing of assets at a "substantial financial loss resulting in undue hardships."

Allowance, important to film talent, was made for "any expenses paid or incurred by an employee which is ordinary and necessary for the performances of the services for which the employee is compensated." This was seen as permitting the payment of Hollywood agents' fees and publicity and advertising expenses by the stars. Other expenses will be allowed only if they are deductible under income tax regulations.

The maximum 1942 salary which can be paid before reduction by income tax was set by the Treasury at $54.428.57. Total 1942 salaries shall not exceed the amount paid up to October 3, 1942, if the total also would exceed the $25,000 net amount permitted by the order.

It was provided that the salary limit shall not

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New Salary Rule Issued; Revolt Is Spreading

(Continued from preceding page)

be affected by community property laws, such as California's. A person who receives $100,000, half of which would be deemed his wife's property, is to consider his salary as $100,000 and not as $50,000.

All salaries, regardless of source, are considered as a total coming from one employer. The limit is applicable to all salaries paid or accrued after December 31st, irrespective of any contract or agreement made prior to or after that date. Only employees of American concerns rendering service exclusively in foreign countries are exempt from the regulation.

The Treasury also laid down regulations for salaries in excess of $5,000 per year, or less than $5,000 when paid to executive, administrative or professional workers not represented by unions. They adhere closely to Mr. Byrnes' text and provide fine and imprisonment for both worker and employer in case of violation.

Gas Ration Hits Small Houses

Gasoline rationing, in effect throughout 17 Eastern seaboard states since last May 15th, was extended to the rest of the country on Monday, December 1st, by order of President Roosevelt, placing the nation's 27,000,000 passenger cars and 5,000,000 commercial vehicles under mileage limitations because of the rubber shortage. The basic allotment of gasoline for private cars is three gallons a week in the eastern states but because of their proximity to oil-producing areas, the allotment is four gallons weekly in all other states. The ration in the east was cut from four to three gallons November 22nd to release 20,000 barrels of oil daily for the North African front.

First run downtown theatres and neighborhood houses in large cities and towns, it is said, probably will not feel the effect of nationwide rationing, as evidenced by reports from circuit and independent operators in eastern states who have pointed out that since May 15th theatres in such localities suffered little from gas rationing. In the 17 Eastern states, generally, neighborhood theatres have profited.

Rural exhibitors throughout the middle west and in other sections where rationing has been extended are reported to have expressed deep concern over the situation. These small town theatre operators already have been hit by population migrations and are suffering a manpower shortage while not benefiting from any of the war boom prosperity enjoyed by film houses situated in industrial cities. It is said that many exhibitors fear the extended rationing will act as the final factor in closing their theatres.

Patrons in many of the smaller cities and towns, it has been observed, who formerly traveled five or 10 miles to catch first or second run films, waited until the picture played the neighborhoods. Army camps situated near small town houses also helped box office receipts.

Extended rationing also extends to the industry's distribution system throughout the country the problems which rationing in the eastern states presented to film truckers and country territory salesmen last May. Re-routing and curtailment of the number of trips which film trucks are permitted to make will be put into effect nationally, and country film salesmen will be obliged to share their cars or to seek other means of transportation as they have been forced to do in the east.

Hazen Predicts Expanded Role For Industry in War Effort

Forecasting a "greatly expanded" role for the motion picture industry in the general war effort, Joseph H. Hazen, vice-president of Warner Bros., told leaders of the industry in New York Tuesday that not only would the need for entertainment and morale films for both the home front and men in service increase, but that production of training pictures and the job of distributing films to the armies abroad would be extended for the duration.

Mr. Hazen spoke at a luncheon given in his honor by Will H. Hays, president of the Motion Picture Producers and Distributors of America, at the Union League Club. The occasion marked the return of the Warner executive to New York after completing a four weeks' orientation course in Army organization and procedures at the Command and General Staff School, Fort Leavenworth, Kansas. He was the film industry's representative in a group of 87 leaders of American business who were chosen by the War Department for the study course.

Mr. Hazen discussed the war situation throughout the globe, the military mission of the United Nations, communications problems and manifold preparations involved in prosecuting the modern war. He also spoke of the interrelation between the armed forces and the civilian population, stressing that in today's type of warfare every soldier at the front requires ten workers behind the lines to keep him properly supplied.

Commenting on films for training purposes, he said it had been found that motion pictures provided the speediest and most effective method of teaching many of the important requirements of a soldier's training and that the majority of the business leaders at the Command and Staff School favored more intensive use of such films.

Citing the importance of entertainment motion pictures for the armed forces, Mr. Hazen said that Army life would be unbearable for many of the inducted men were it not for the recreation and relaxation provided them by the camp movie theatre. In most of the camps, he said, films furnished the only entertainment available.

In addition to home office executives and officials of the MPPDA, industry lawyers and representatives from Hollywood studios were present at the luncheon.

No Guaranty On Winter Oil

Fuel oil rations for heating throughout the 30-state rationed area will continue unchanged for the next five weeks, embracing the second heating period, it was announced in Washington last Saturday by Paul M. O'Leary, deputy administrator in charge of rationing of the Office of Price Administration. Theatres, hotels, office buildings, homes, apartment houses and other buildings are affected.

Mr. O'Leary warned "There can be no assurance that supplies will be sufficient to permit every user to maintain a minimum temperature of 65 degrees or any other preconceived minimum."

Class 1 coupons, used mostly by householders for heat and hot water, will continue to have a value of 10 gallons each, and Class 2 coupons, used by apartment houses, commercial establishments, including theatres, and other volume buyers, continue to be valid for 100 gallons each. The second heating period extends from November 30th to January 6th in Zone A; from December 3rd to January 5th in Zone B; from December 4th to January 4th, Zone C; December 6th to January 2nd, Zone D.

Recent reports of a contemplated further cut in fuel oil for theatres were denied last week by OPA officials, who also denied reports that the office had approved a proposal to limit the operating hours of places of amusement.

During the past two months, theatres throughout the 30-state rationed area converted heating systems from oil to coal. The War Production Board in October simplified the conversion process by placing the production and delivery of industrial type stokers under a new scheduling program which did away with the previous requirement of an A-10 or higher rating for the making of these stokers.

Last Friday, the OPA announced that it had revised its price regulation on parts required for conversion of heating units, the effect being to increase the cost of changing from oil to coal by approximately six per cent. Any exhibitor contemplating conversion now should place his order for coal at once, Harold L. Ickes, Solid Fuels Coordinator, warned this week.

Most First Run Houses Converted to Coal

According to circuit and independent operators most first run and second run houses have been converted to coal for weeks. It is reported that the smaller theatres had no conversion problem as they had been using coal fuel all along. Large New York houses, such as the Radio City Music Hall, Strand, Paramount, Capitol, Roxy and Palace, changed over from oil to the New York Steam Corporation single-heating unit system, and almost all theatres of the Loew's, RKO and Skouras circuits converted to coal weeks ago.

Six Warner houses in Chicago, Loew-Poli and Warner theatres in New Haven and other circuit and independent theatres in different areas also converted their heating systems to coal.

COMPANIES CUT RELEASES, SAVE PRODUCT BACKLOG

122 Offered to December 7, 132 in Period Last Year; Uncertainty a Factor

Hollywood studios, with 122 feature productions already delivered to market since September 1st, and 116 productions completed, in addition to 44 films now in work or process of planning, is releasing fewer pictures each month compared to features issued in previous years.

This year, 10 distributors released 122 pictures from September 1st to December 7th, compared to 132 released by those companies for the same period in 1941. Moreover, 36 films had dates set for release after December 7th this year compared to 60 in 1941.

On the eve of the first anniversary of Pearl Harbor and following 12 months during which film production operation had to meet and solve the problems of raw stock conservation, talent, manpower and materials shortages, salary ceiling and other restrictions imposed by the U. S. Government as wartime measures, Hollywood producing companies have in reserve the biggest backlog of many years—160 features for future release.

To date, the studios' output is 282 productions, representing over 75 per cent of the product promised and fulfilled of the 386 features and Westerns announced for 1942-43 by producing companies at the start of the season. During 1941-42, studios produced and released 487 features and Westerns.

Three factors contribute toward fewer pictures released by the major distributors: uncertainty of future restrictions imposed by the War Production Board on the use of raw film stock; extended playing time given to films due to the over-all prosperity felt at the nation's box offices, and the fact that distributors are still undecided as to the method by which they will sell their product in the future.

Industry's Production Activity Maintained

Production activity of the industry has been maintained, and the impressive backlog achieved, despite handicaps and during a time when producers, directors, actors, cameramen, technicians and others left their studios for service in the armed forces or entered Government war agency work. In addition, the entire personnel rallied forces to serve in the War Bond and Stamp drives, war relief campaigns and other enterprises which drained Hollywood time and talent throughout the year.

Uncertainty of sales policies for the future has been a major factor in the reserve of productions which Hollywood is keeping on the shelf to draw upon for the remainder of the 1942-43 season. After last September 1st, the five companies which were signatories to the U. S. consent decree were free to sell pictures in any way they desired, but did not uniformly offer product. Metro-Goldwyn-Mayer was the first company to sell in a group of 12; Paramount and Twentieth Century-Fox were the only two to retain the blocks-of-five sales framework set up by the consent decree; RKO and Warner Bros. offered pictures in small groups. The other distributors, Columbia, United Artists and Universal also have been selling in small units, as well as full blocks.

REPORT BOX OFFICE FOLLOWS WAR NEWS

Following the invasion of North Africa and the rout of Rommel by the British, there was a noticeable pickup in show business, indicating that the motion picture box office tends to follow the war news. The Wall Street Journal reported Monday that in general "the large urban centers throughout the country are doing more amusement trade than the 'sticks'," citing figures on the restaurant business in San Francisco as evidence. During the first 10 months of 1942 restaurants in the coast city showed a gain of 32 per cent over the same period for 1941, and October's gain was the largest, 64 per cent.

Reports from across the country indicate that amusement industries, despite handicaps of gas and tire rationing and other war factors, are at peak levels for the first time in years.

A tendency on the part of all distributors to sell features singly has been noted during the past few months and it is forecast that one reason companies have been holding back releases is that they intend to offer product on a single sale basis to a greater extent than ever before. It has been reported that motion picture theatres as well as other centers of amusement are enjoying a box office prosperity not recorded since the years before the depression period which began in 1929.

See More Pictures Warranting Holdover

The reasons for the single picture sale trend, it has been observed, is that distributors believe a great percentage of forthcoming product is of the quality to enjoy holdover dates in key city theatres; that box office records to date have showed both features and Westerns are receiving extended playing time; that grosses for both "A" and "B" product are higher in more situations and that with fewer pictures to be made this year as compared to previous years, it will be possible to get more playing time for product after January 1st.

To date, Columbia has a backlog of 22; MGM, 28; Paramount, 19; Republic, three; RKO, 11; Twentieth Century-Fox, 19; United Artists, 7; Universal, 29, and Warner Bros., 22.

Comparative figures, by companies, of the number of pictures released to date since September, the number scheduled for release after December 7th and the number of productions on the backlog, show that eight major distributors already have fulfilled more than half of their total number of films promised for the 1942-43 season. Columbia, with 16 released, two set for release and 24 completed or in process of completion, has a total of 42 for the year, compared to 48 announced.

Product Record Of Companies

MGM, with 12 released, 17 completed and 11 in work, totaling 40, has only eight to 10 pictures to go for the 48 to 52 scheduled. Paramount, with 15 released, 12 completed and seven in production, totaling 34, has more than half completed the 52 announced. RKO has released 16, set release for four more, has completed seven and has four in work, which brings its total to 31, of the 45 promised. Twentieth Century-Fox has released 19, set dates for five more, completed 15 and now has four in work, totaling 43. The company announced 46 for 1942-43.

United Artists, with nine released, nine set for release after December 7th and seven completed, has a total of 25, which is five more than the 20 the company announced at the start of the season. Ten of the 25, however, consist of the block purchased by the company from Paramount earlier in the season. Universal has released 16, has set eight for release after December 7th and has 21 completed and eight in production, which totals 53 and leaves only two of the 55 promised. Warner Bros. released 10, set release for one more, completed 17 and has five in work, totaling 33. Warners made no official product promise this year or last.

See Backlog Sufficient For Next 12 Months

It was estimated that if no pictures were made for the next 12 months Hollywood's current backlog of 160 films would be sufficient for normal demand, taking into consideration that war factors undoubtedly will create new policies in exhibition which would make this supply adequate.

Of the total features in the backlog, it is reported that 70 are "A" pictures, many of which it is expected are due for extended runs. Practically every big name in Hollywood is represented in these films, including some who, because they have entered the service, no longer are available. In addition, the remainder of the films are said to be up to the quality of those made in normal times, and in some cases better. A number of top films from each studio are concerned with war themes and it is felt that the remainder of the individual company's backlog chart contains enough entertainment value of customary standards to hold up under any contingency in the future war months.

The number of productions completed and in

(Continued on opposite page)

MAJORS REDUCE SCHEDULES

(*Continued from preceding page*)

production, by companies, for which release dates have not yet been set, are as follows:

Columbia

Four in production: "Destroyer," "Reveille with Beverly," "Suicide Range" and a George Stevens picture. Completed, 18: "Commandos Strike at Dawn," "The Desperados," "Something to Shout About," "Law of the Northwest," "Ride, Mountie, Ride," "City Without Men," "Silver City Raiders," "Hail to the Rangers," "One Dangerous Night," "Power of the Press," "No Place for a Lady," "Robinhood of the Range," "Outlaw Busters," "Murder in Times Square," "Deadline Guns," "Wyoming Hurricane," "Let's Have Fun" and "Saddles in Sagebush."

Metro-Goldwyn-Mayer

Eleven in production: "Assignment in Brittany," "I Dood It," "Dr. Gillespie's Prison Story," "Careless Cinderella," "Salute to the Marines," "Youngest Profession," "Mr. Justice Goes Hunting," "Half Pint Kid," "Bataan Patrol," "Private Miss Jones" and "Above Suspicion." Completed, 17: "Andy Hardy's Double Life," "Random Harvest," "Reunion," "Journey for Margaret," "Whistling in Dixie," "Dr. Gillespie's New Assistant," "Presenting Lily Mars," "Lassie, Come Home," "Keeper of the Flame," "Tennessee Johnson," "Northwest Rangers," "Pilot No. 5," "Stand By for Action," "Cabin in the Sky," "Du Barry Was a Lady," "Three Cheers for Julia," "The Human Comedy."

Paramount

Seven in production: "Miracle of Morgan's Creek," "Dixie," "China," "Salute for Three," "So Proudly We Hail," "Lady in the Dark" and "Henry Aldrich Plays Second Fiddle." Completed, 12: "Happy Go Lucky," "Great Without Glory," "For Whom the Bell Tolls," "Lady Bodyguard," "No Time for Love," "Submarine Alert," "Star Spangled Rhythm," "Henry Aldrich Gets Glamour," "High Explosive," "Night Plane to Chungking," "True to Life," "Aerial Gunner."

RKO Radio

Four in production: "Lookout Below," "Bombardier," "This Land Is Mine" and "From Here to Victory." Completed, seven: "Ladies Day," "Tarzan Triumphs," "Two Weeks to Live," "They Got Me Covered," "Flight for Freedom," "Hitler's Children" and "I Walked with a Zombie."

Republic

Three completed: "Johnny Doughboy," "Hit Parade of 1943" and "Ridin' Down the Canyon."

Twentieth Century-Fox

Four in production: "The Moon Is Down," "Secret Mission," "Coney Island" and "Hello Frisco, Hello." Complete, 15, including five in the sixth block: "The Ox-Bow Incident," "He Hired the Boss," "My Friend Flicka," "Crash Dive," "The Meanest Man in the World," "Quiet Please, Murder," "Dixie Dugan," "Fighting Chetniks," "Margin for Error" and "The Immortal Sergeant." Sixth block: "China Girl," "Life Begins at 8:30," "Over My Dead Body," "Time to Kill" and "We Are the Marines."

United Artists

One in production, a Harry Sherman special, "Meet John Bunniwell." Completed, six: "Unconquered," "Calaboose," "Yanks, Ahoy," "Taxi, Mister," "Prairie Chickens" and "That Nazty Nuisance," the latter five Hal Roach Streamliners.

Universal

Eight in production: "Isle of Romance," "We've Never Been Licked," "Hiya, Chum," "Oh, Doctor," "He's My Guy," "Forever Yours," "Corvettes in Action" and "White Savage." Completed, 21, among them: "Eyes of the Underworld," "Off the Beaten Track," "Raider of San Joaquin," "Shadow of a Doubt," "Flesh and Fantasy," "Sherlock Holmes in Washington," "Cheyenne Roundup," "The Lone Star Trail," "It Ain't Hay," "Frankenstein Meets the Wolf Man," "Hi Buddy," "Bad Company," "Sherlock Holmes in the Secret Weapon," "Mug Town" and "It Comes Up Love."

Warner Bros.

Five in production: "Action in the North Atlantic," "Mission to Moscow," "Thank Your Lucky Stars," "Old Acquaintance" and "Devotion." Completed, 17: "Watch on the Rhine," "Princess O'Rourke," "Adventures of Mark Twain," "Flying Fortress," "Arsenic and Old Lace," "Edge of Darkness," "The Mysterious Doctor," "The Desert Song," "Air Force," "The Constant Nymph," "Murder on Wheels," "Background to Danger," "One More Tomorrow," "The Gorilla Man," "Crime by Night," "Adventures in Iraq," "The Hard Way."

How Pre-War Release Dates Compare with Present Practice

	Released Up to December 7th		Release Dates Set After December 7th		Release Dates Not Set 1942	
	1942	1941	1942	1941	Completed	In Work
Columbia	16	17	2	15	18	4
Metro-Goldwyn-Mayer	12	15	..	..	17	11
Paramount	15	9	..	1	12	7
Republic	9	15	7	3	3	..
RKO Radio	16	11	4	8	7	4
20th Century-Fox	19	23	5**	6	15	4
United Artists	9*	11	9	8	6	1
Universal	16	20	8	15	21***	8
Warner Bros.	10	11	1	4	17	5
	122	132	36	60	116	44

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*Includes some of the 10 pictures United Artists purchased from Paramount.

**20th Century-Fox this week announced its sixth block of five pictures, dates to be set between December 25th and January 25th.

***Includes 4 Westerns, 1 Serial.

Universal News Signs Herlihy

Universal Newsreel has signed Edward J. Herlihy, NBC announcer, as announcer for the newsreel, it was announced this week by National Concert and Artists Corporation, which arranged the contract.

20th-Fox Signs Bands

Twentieth Century-Fox has signed Woody Herman and his orchestra and Bob Allen and his band for one picture each in 1943.

Maurice Bergman Named AMPA President

Maurice Bergman, advertising and publicity director for Universal in the east, has been named president of AMPA by the board of directors, it was announced last Friday. Mr. Bergman succeeds Lou Pollock, who resigned recently before leaving for California.

Vincent Trotta and Leon Bamberger, past presidents, were named to the AMPA board of directors, replacing Manny Reiner, formerly of Paramount, now with the Office of War Information, and Lt. Comm. Arthur Schmidt, formerly of MGM, now with the Navy. Mr. Bergman, before leaving for Hollywood last week, said that on his return, expected about December 11th, he will call a meeting of the board to plan activities for the next three months.

Warner, Einfeld Show Film in Capital

J. L. Warner, vice-president in charge of production for Warner Bros., and Charles Einfeld, director of advertising and publicity, last week in Washington, showed to Government and War Department officials, as well as Washington correspondents, the film, "Air Force," at special invitation screenings.

From Washington, Mr. Warner and Mr. Einfeld went to New York for conferences with Joseph Bernhard, Ben Kalmenson and Mort Blumenstock on the simultaneous world premiere of "Air Force" in Washington, New York, Wichita, Seattle and Honolulu.

Sam Smith Due Here

Sam W. Smith, president of the British Lion Film Corporation, London, is expected in this country shortly to confer with officials of the American companies with which British Lion does business.

Conservation Is Sales Problem, Says Rodgers

"Conservation of film now is a problem for the sales department, since to reduce production would mean a serious problem to the studio and to the industry," William F. Rodgers, vice-president in charge of sales for Metro-Goldwyn-Mayer, declared on Monday.

Mr. Rodgers addressed the regular mid-season meeting of MGM district managers at the Blackstone Hotel in Chicago, held on Monday and Tuesday, with the sales executive presiding. He discussed the problem of film conservation and the need for wider distribution of Government films at an informal session on Monday.

He suggested that managers give consideration to spreading out the dates so that fewer prints would be necessary. As head of the distribution division of the War Activities Committee, Mr. Rodgers placed the responsibility on the sales department for seeing to it that Government films got wider distribution.

"In a country at war, only slightly more than 60 per cent of the theatres are playing war shorts," he told the group, pointing out that out of 17,000 theatres, only 12,250 are playing these subjects.

"The Government expects us to improve the job being done," Mr. Rodgers said, "and whether MGM or other companies distribute the films, we are still interested in seeing the job well done."

Moray Conducts Warner Sessions

Norman H. Moray, Warner Bros. short subject sales manager and recently designated by Ben Kalmenson, general sales manager, as the "drive captain" for the company's forthcoming 1943 Drive of Champions, conducted a meeting of branch managers in Chicago last Saturday.

Branch managers in attendance included: A. J. Shumow, Chicago; C. W. McKean, Indianapolis; Don Woods, Milwaukee, and A. W. Anderson, Minneapolis, and district manager William S. Shartin.

On Sunday Mr. Moray conducted a similar meeting in St. Louis, with Hall Walsh, district manager, and the following branch managers attending: E. J. Tilton, Des Moines; R. C. Borg, Kansas City; F. J. Hannon, Omaha, and Lester Bona, St. Louis.

On Monday, Mr. Moray presided at a meeting in New Orleans, with Ralph L. McCoy, southern district manager, and the following branch managers attending: W. O. Williamson, Jr., Atlanta; John A. Bachman, Charlotte; Doak Roberts, Dallas; H. G. Krumm, Memphis; Luke Conner, New Orleans, and J. W. Loewe, Oklahoma City.

Meeting of Warner Bros. Canadian sales organization has been set for next Friday and Saturday at the King Edward Hotel in Toronto. Wolfe Cohen, district manager for the Dominion, will preside, and home office sales executives will attend.

"Serve" Master Print Arrives from London

The master print of "In Which We Serve," English film produced, directed and played by Noel Coward, which will be released in this country by United Artists, arrived in the United States this week after considerable delay.

The announcement of the arrival of the film was made by Gradwell L. Sears, vice-president in charge of United Artists distribution. It was learned that the delay was occasioned by the necessity of waiting for space on a bomber, which flew the film to this country by special arrangement. The picture will open at the Capitol theatre, New York, on December 24th.

THE NEWS EDITOR

By Cosmo-Sileo

JAMES D. IVERS

This week James D. Ivers was appointed to the news editorship of Motion Picture Herald. Mr. Ivers has been a member of this editorial staff for more than six years, with a complete tour of duties and experiences, reporter, special writer and editor, contributing to 'Fame' and 'Motion Picture Almanac'. He is a graduate of Fordham University. He spent the years between his graduation and the Herald in daily newspaper journalism, including the city editorship of the Mt. Vernon 'Argus'. His appointment of this week is the first change in the news editorship of the Herald since 1931.

Cunningham Resigns

James P. Cunningham, a member of the staff of Motion Picture Herald since 1931 and for some years its news editor, last week resigned and departed for the West on a vacation. His plans for future activity were not announced.

Bolton Joins Warner Publicity Department

Whitney Bolton, for the past two years with David O. Selznick Productions, joined the Warner Bros. advertising and publicity department this week, it was announced over the weekend by Charles Einfeld, director of advertising and publicity.

Mr. Bolton will function as liaison between eastern and western departments. He is due in New York the early part of next week and probably will return to the studio after the first of the year.

On 24-Hour Schedule

The Fox theatre in Spokane, Wash., is operating on a 24-hour daily schedule to accommodate workers at war plants. The move was made at the request of Harlan I. Peyton, chairman of a military conference in the city.

Club Election Scheduled

The Variety Club of the Twin Cities will elect new officers at a dinner meeting December 7th in club headquarters in the Nicollet hotel, Minneapolis.

Films for Troops Arrive Safely

Enemy bombs and torpedoes have been unable to alter the steady, undiminished supply of 16 mm. prints of current films which the industry has donated to the United States for free showings to men in the armed forces in Australia.

This was disclosed in a communication from Brigadier General F. H. Osborn of the Special Services Division of the War Department to Francis S. Harmon, executive vice-chairman of the War Activities Committee.

"I'm sure," General Osborn declared, "that my friends throughout the industry will be pleased to get this information." Then he quoted from a letter received from the motion picture service officer in Australia, as follows:

"All shipments of 16mm. features are arriving as per your shipping schedule and are immediately routed where they will do the most good. The entire motion picture industry at home would be a thousand times repaid if they could witness the enjoyment these subjects bring to our troops."

Industry Donates $25,000 to USO

On Monday the motion picture industry donated $25,000 to the United Service Organization at New York through the Motion Picture Producers and Distributors of America, Inc. The money is to be applied to the work of USO-Camp Shows, Inc.

The contribution was made out of the earnings of "Land of Liberty", the compilation of patriotic films edited for the Federal Government exhibit at the New York World's Fair. The picture later was distributed by MGM under a special arrangement in behalf of the industry whereby all profits were given to charity and war welfare work. The USO donation brings the "Land of Liberty" contributions to the Red Cross, USO and other welfare agencies to almost $200,000.

Charlotte Variety Club Holds Annual Affair

The second annual affair of the Charlotte Variety Club was held last week at the Hotel Charlotte, Charlotte, N. C. A brief resume of the past year's activities was given by Heck Everett, retiring chief barker. Johnny Bachman, chief barker-elect, pledged himself to continue the activities of the Club. Bob O'Donnell, national assistant chief barker, was among the guests.

The monthly King for a Day luncheon will be held on Monday, December 7th, at the Hotel Charlotte with barkers Al Burkes and R. L. Simpson as Kings.

140 New Members Join New York Associates

A total of 140 applicants were accepted by the Motion Picture Associates in New York, at a meeting held last Friday at the Hotel Astor. Most of the new applications were credited to William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, who conducted a one-man drive for members.

Nomination of officers will be held at the next meeting of the group to be held later this month.

Resigns Universal Post

Moe Koppelman, office manager for the Universal exchange in Philadelphia for several years, has resigned. Harold Weisenthal of the booking staff has been moved up to take his place.

MRS·WIGGS
OF
THE CABBAGE PATCH
Alice Hegan Rice

A Great Book becomes a

SURE-FIRE BOOKING!

"Mrs. WiGGS of the Cabbage Patch"

starring

FAY BAINTER · HUGH HERBERT
VERA VAGUE · CAROLYN LEE

with

BARBARA BRITTON
JOHN ARCHER
JANET BEECHER
MORONI OLSEN

Directed by
RALPH MURPHY

Screen Play by Doris Anderson, William Slavens McNutt and Jane Storm. Based on the Novel by Alice Hegan Rice and the Play by Anne Crawford Flexner

America's Most
THE YEAR'S ST

MRS. WIGGS'S PHILOSOPHY

"In the mud and scum of things
Something always, always sings!"

MY, but it's nice an' cold this mornin'! The thermometer's done fell up to zero!"

Lovable Family . . .
ONGEST FAMILY APPEAL!

STRAIGHT-FROM-THE-SHOULDER QUOT

ABOUT

STRAIGHT-TO-THE-HEART DRAMA!

Paramount presents

"Mrs. WIGGS of the Cabbage Patch"

starring Fay Bainter · Hugh Herbert

Vera Vague · Carolyn Lee

with Barbara Britton · John Archer · Janet Beecher

Moroni Olsen · Directed by RALPH MURPHY

Screen Play by Doris Anderson-William Slavens McNutt and Jane Storm · Based on the Novel by Alice Hegan Rice and the Play by Anne Crawford Flexner

"Sentimental drama with p
of sure-fire hoke—a n
for the audiences in the
circuits . . . elemental s
comedy antics and rom
Miss Vague and Hugh

". . . definitely set for the family trade."
—The Exhibitor

". . . retain
warm cha
human appe
for suburba
hinterland tra
overlooks no b
its search for t
and laughter."
—Great
Amusement

"The basic drama of a courageous mother, the charm of five innocent children, the comedy of a husband-seeking spinster, the romantic interest of a struggling young physician are all there."
—M. P. Herald

"There is every indication tha
this picture possesses the sa
personality and mass appe
the book . . . hearty, do
earth emotion . . . excell
—The In

"Producer-director Ralph Murphy has left out nothing of Alice Hegan Rice's semi-classic folk tale . . . here is Mrs. Wiggs and her brood, hale and hearty after many years, just exactly as you remember them!"
—Hollywood Reporter

"Plenty of heart-throbs and chuckles, a beaut of a performance by Fay Bainter, and good production values . . . should make for better than average boxoffice, with returns mounting in naborhoods and small towns."
—Film Bulletin

POINTED FOR PROFIT BY THE PARAMOUNT COMPANY

Paramount Pictures

BAN ON BINGO IN NEW YORK ENDS ERA OF LOTTERIES

Games Also Seen on Wane in Other Sections as Grosses Increase

Bingo, screeno and bank night, three of the 85 games of chance which exhibitors throughout the country utilized as box office stimulants during the depression and which diverted millions of dollars annually from motion picture theatres to promoters and originators of the games, were banned from New York City theatres last week by Police Commissioner Lewis J. Valentine. Operators in dance halls, fraternal and other organization clubrooms and vacant theatres also were halted from continuing an enterprise which has been estimated as costing 400 of New York's theatres as much as $1,000,000 annually in prizes.

For the past 18 months, bingo and its imitators has been on the wane not only in New York City but in other sections throughout the country where increased attendance at motion picture theatres has been consistent, due to rising purchasing power resulting from high war industry wages. Many circuit and independent houses consequently, voluntarily abandoned the policy of offering the midweek attraction, or in some cases, bi-weekly games. Theatres managers reported that no adverse effect at the box office had been felt for the reason that those who ordinarily attended on bingo nights, came to theatres on other nights in the week, it was observed.

The New York action was followed last Sunday by a move by Mayor F. H. LaGuardia to ban the games in churches as well as film houses. "If bingo is unlawful in one place, the same game cannot be lawful in another place," the Mayor said.

Bingo Is Outlawed in Westchester County

At midweek, however, no clarification as to the legal status of bingo as applied to motion picture theatres, churches or other places of operation was forthcoming from either the Mayor or the police commissioner.

In Westchester, on November 14th, District Attorney Elbert T. Gallagher outlawed bingo in the county. The ban followed halting of the game at the White Plains Civic Center which attracted 1,200 patrons weekly. During the past years, municipalities throughout the country and even state legislatures took action to abolish chance games.

In connection with the contrary interpretations offered by two high officials of New York on the status of bingo, 100 independent theatre operators, not in the Independent Theatre Owners Association, met Monday night at the Hotel Lincoln to fight the ban. They charged that Mayor LaGuardia's move was obvious "discrimination" against the "little men of the film world," and that they had not consented to the ban. They also said they would go to court if the order was not revoked.

Screeno, Inc. filed suit Wednesday for an injunction and $25,000 damages against Commissioner Valentine. Independent exhibitors were expected to file suit later in the week against the city on the bingo regulations.

COMPETITION KEEPS GAMES IN USE

Although the New York ban signaled the end of cash giveaways on the million dollar basis which they achieved in the depression years, the games are still popular in some sections as box office stimulants. The competitive situation in the Fox River valley in Wisconsin continues keen, with cash giveaways still being used by a number of the houses and special low prices for children's matinees on Saturday.

Houses in the area advertising cash games, with pots ranging from $150 to $340, include the Viking and Variety in Appleton, the Rialto in Kaukauna, the Neenah in Neenah and the Brin in Menasha.

The ITOA, of which Harry Brandt is president, went on record, contrariwise, that it was in complete accord with the order abolishing the games.

Representatives of theatre circuits in the home offices and exhibitors generally reported this week that no appreciable decrease in New York theatre attendance thus far had been observed as a result of the ban. It was pointed out, however, that no real test of its effects had been provided because film houses voluntarily abandoned the games last Thursday, Thanksgiving Day, and the games were never used over the weekend. The New York police order set Monday for the final day of bingo, screeno and bank night in theatres.

Estimate 400 Houses in New York Used Games

Estimates of circuit executives place the number of theatre in New York using the games, at least once a week, at 400. Approximately 300 other metropolitan houses, it was said, voluntarily got rid of them during the past 18 months, for the reasons already mentioned. It is reported that the Loew circuit spent $270,000 in prize money for chance games in 40 New York metropolitan houses during the past year and that the total amount spent annually by the circuit during the depression years was estimated at $500,000.

The $270,000 figure was broken down as follows: $50 in prizes, $15 for royalty fees and $5 for advertising and incidentals, totaling $60 per week, per theatre. RKO used bingo in 30 metropolitan theatres and one house, the 58th Street, played bank night once a week. No estimate of the amount expended annually by the latter circuit has been reported. Only a few Skouras theatres used chance games during the past year, the circuit, for the most part, having abandoned them before the war.

During the past nine years, chance games of various kinds reached a total of 85, as brought out in a survey reported in Motion Picture Herald November 12, 1938. The games in some cases were given names reflecting sectional interests, such as Mexicali, Pioneer Gold Days, Wahoo, Hollywood Movie Party and others.

Provoked Many Law Suits

Throughout its career, the chance game has been attended by many cases of litigation brought by originators claiming royalty fees from operators who had pirated the games. The bingo legion shared with dishes, silverware and other giveaways for inducement honors to bring patrons to theatres. Municipal and state orders banning the games have been decreed throughout the country at different times, which frequently resulted in counter-litigation brought by game operators, who saw their golden goose being cooked by the police or the courts.

One of the most recent actions was that in Cincinnati last week. In that city chance games grossed more than $700,000 since 1940 and have become a major form of competition to city and suburban theatres. The games have been operated under a city permit system since 1938. A taxpayer's action was filed against the city and civic officials which sought to revoke existing permits and prevent their issuance in the future.

The latest litigation reported in New York in connection with bingo occurred this week in Queens County Court. Justice Thomas Downs granted the motion of four men, accused of operating a bingo game, to have their cases referred to a grand jury and, if indicted, to be tried before a jury in county court. Edward U. Green, attorney for the defendants, contended that his clients might not get a fair trial in the Court of Special Sessions because "the judges might be slightly influenced by the Mayor's publicity" in his anti-gambling drive.

Church Bingo Stays in Nassau County

On Monday, District Attorney Edward J. Neary of Nassau County, New York, said that professional bingo operators would be banned, continuing the county's policy, but that churches and fraternal organizations could conduct games for their own charitable purposes.

"As to screeno and the like in theatres, the controlling case is a court decision which held that if the public is permitted to participate without paying admission, it is not a violation of law," he said. "Whenever theatres have refused and limited admission only to paid patrons, we have stopped the practice." The district attorney, however, did not explain how a patron could get into a theatre without paying.

20th-Fox 39-Week Net $7,256,003

Compares with $1,549,164 Last Year; Includes Funds from England

Twentieth Century-Fox this week reported a consolidated net profit, after estimated income and excess profits taxes, of $7,256,003 for the 39 weeks ended September 26, 1942. This compares with a net profit of $1,549,164 for the first 39 weeks of 1941.

For the third quarter, ended September 26th, the consolidated net profit, after estimated Federal income and excess profits taxes, was $5,065,109, compared with the second quarter of $1,349,333 and a profit of $687,886 for the corresponding quarter in 1941.

The current profits reflect the extraordinary adjustments occasioned by the agreement of the British Government to release all sterling balances frozen up to October 24, 1942, the company said. As a result of this agreement and in accordance with the corporation's previously announced policy, all English income frozen up to the end of the second quarter and therefore excluded up to that time from the income account in a total amount of $5,900,000 (which included $2,900,000 excluded from the income account of 1941) now has been returned to the income amount and is included in quarter earnings ended September 26th last.

The consolidated profit and loss statement of Twentieth Century-Fox for the 39 weeks ended September 26, 1942, follows:

Income:	
Gross income from sales and rentals of film and accessories	$43,418,260.02
Dividends	41,873.91
Miscellaneous	1,447,761.04
	$44,907,894.97
Expenses:	
Operating expenses of exchanges, head office and administrative expenses, etc.	9,583,747.29
Amortization of production and other costs	24,068,713.66
Participation in film rentals	1,042,792.69
	$34,695,253.64
	$10,212,641.33
Deduct:	
Interest	$16,746.73
Depreciation of fixed assets, not including depreciation of $494,435.78 on studio buildings and equipment, etc., absorbed in production costs	189,890.74
	$206,637.47
	$10,006,003,86
Provision of reserve for foreign assets.	$550,000.00
Portion of reserve for foreign assets at Dec. 27, 1941, liquidated this year by conversion of sterling to U. S. dollars	2,900,000.00*
Net profit, before provision for federal taxes	$12,356,003.86
Provision for federal taxes on income:	
Normal	$3,900,000.00
Excess Profits	1,200,000.00
	$5,100,000.00
Net profit	$7,256,003.86

* Credit.

The company's statement said that as of December 1st, substantially all sterling "due us from our English business to the end of the period included in these accounts, has been transferred to us in dollars and in consequence of these events, at September 26th no reserve exists with respect to our English business."

Currency restrictions in countries other than England have required an addition to the reserve for foreign assets of $450,000 in the third quarter, and the total reserve at September 26th stands at $1,450,000. During the 39 weeks of 1941 the increase in the reserve for foreign assets was $3,150,000, of which $1,650,000 was provided in the third quarter.

No portion of earnings of National Theatres Corporation is included in the above figures since no dividends were declared by that company in the 39 weeks of either year.

The profit for the third quarter of 1942 equals $2.71 per share of common stock after the usual preferred dividend, and for the 39 weeks ended September 26th, $3.57 per share.

Paramount Position 'Best in History'

The *Wall Street Journal* said this week that Paramount Pictures, in rounding out a program of debt reduction this year, is in the strongest financial position in its history.

A decade ago Paramount went through reorganization with funded debt and notes payable at the end of 1931 totaling over $118,000,000. In 1936 when the present management took charge, the debt totaled about $57,000,000.

Since that time there has been very little change in total assets, and funds from depreciation have been used largely in the improvement of old properties and acquisition of new.

In spite of this, the *Journal* said, by the end of 1940 Paramount had reduced funded liabilities to $33,690,000, consisting of $10,705,000 notes payable, $12,797,000 mortgages and bonds of subsidiaries, and $10,188,200 3¼ debentures, due in 1947.

Domestic Funded Debt Now $20,000,000

This process of debt reduction has continued so that by the end of 1942 the sole domestic funded debt will be approximately $20,000,000 four per cent debentures due in 1956 and $1,750,000 mortgages of subsidiaries. Foreign debt consists of approximately $6,000,000 notes and mortgages of the Canadian subsidiary.

A total of $7,000,000 cash is being received from Great Britain on account of blocked funds. Part of this will go to pay off obligations and the remainder will swell treasury cash. Working capital position has been growing steadily stronger. Total cash at the end of this year will be about $20,000,000 and working capital ratio will be about five to one.

Total net quick assets in the United States at the end of this year will be equal to the total of the $20,000,000 debentures and the $12.5 million six per cent preferred now outstanding, leaving the remainder of Paramount's foreign and domestic assets for the common stock, giving it an equity of about $21 a share, the *Journal* said.

General Precision Votes Dividend

The directors of General Precision Equipment Corporation this week declared a cash dividend of 25 cents per share on the capital stock, payable December 15, 1942, to stockholders of record December 8th. The same amount was paid on September 15th.

At the regular November meeting of the board of directors of Stromberg-Carlson Telephone Manufacturing Company, held in New York, a common dividend of 50 cents per share was voted, payable December 10th to stockholders of record at the close of business November 30th.

The Crosley Corporation, operating WLW, WSAI and short wave station WLWO, and manufacturing precision electrical instruments under Government contracts, has declared a 50-cent dividend on its common stock, payable December 14th to stockholders of record December 4th. This is the first dividend since October, 1941, when 30 cents a share was declared.

Vanguard Films New Selznick Company

Vanguard Films, Inc., is the new name of the producing company of David O. Selznick, and is the successor to David O. Selznick Productions.

Officers of the new company are: Daniel T. O'Shea, president; Raymond A. Klune, assistant to the president; E. L. Scanlon, vice-president and treasurer; M. Janov, assistant treasurer, and Loyd Wright, secretary. Members of the board of directors are: David O. Selznick, Mr. O'Shea, Mr. Scanlon, Charles Millikan and Mr. Wright.

Joseph Henry Steele has been named publicity and advertising director for the Selznick company, succeeding Whitney Bolton, who resigned to join Warner Bros.

Dunphy Warns Exhibitors On Fire Prevention

Exhibitors were urged to pay particular attention to fire prevention rules and precautions in a statement issued Tuesday in Washington by Christopher J. Dunphy, chief of the War Production Board amusement section.

"This problem is serious enough in normal times, but today, when every ounce of material must be guarded, materials for rebuilding or repairing damage caused by fire are not always available. We are confronted with the probability that a theatre damaged by fire today will have to remain closed for the duration—thereby depriving the local population of an important source of recreation and amusement," he said.

Benline in Navy Engineer Unit

Arthur J. Benline, former head of maintenance for RKO theatres, has been inducted into the Navy with the rank of lieutenant commander in the Naval Reserve division of civil engineers. He resigned as Deputy Commissioner of Buildings to enter the service.

Mr. Benline was active in the motion picture industry prior to his becoming associated with the New York City government. He served at RKO under Herschel Stuart, then general manager of RKO theatres. Mr. Benline was tendered a dinner at the Forrest Hotel Tuesday night by former film associates.

Richter Lectures at NYU Film Course

The producer of abstract films, Hans Richter, gave an illustrated lecture before Professor Robert Gessner's motion picture techniques class of the Department of Motion Pictures at New York University on Tuesday. Mr. Richter's lecture was one of a series on experimental films which was recently inaugurated by Orson Welles.

Ann Rutherford in East

Ann Rutherford, Twentieth Century-Fox Film player star, arrived in New York last week for several weeks as guest star on radio programs and for a vacation.

Lev Newsreel Manager

Morris Lev has been appointed manager of the City Newsreel theatre, on 14th Street in New York. He had been assistant manager, booker and publicist.

SHOWMEN REPORT PUBLIC IS TIRED OF WAR DRAMA

Exhibitors Tell the Herald Desire of Patrons Is for Comedy Material

Exhibitors reporting to "What the Picture Did for Me" Department of the Herald on the box office performance of the product they play, have concluded that the American public, daily confronted with dramatic headlines detailing the progress of the fight against the Axis, already is growing weary of the war in fiction on the screen.

This feeling of reaction against the cinematic make-believe of war is beginning to manifest itself through the voice of the exhibitors in communities across the country, whose finger is ever of necessity on the pulse of the American motion picture public.

Typical of the comments concerning war pictures as recorded in the "What the Picture Did for Me" department is that of C. L. Niles, who operates the Niles theatre at Anamosa, Ia., which may be taken as representing the American small town community. Mr. Niles says of a certain film played recently, "Just another war picture and our audience is getting tired of them. They wish amusement."

Indicative of the probability that war pictures as such are no longer desired by audiences is the remark of Rudy Covi, operator of the Covi theatre in Hermine, Pa., who describes his patronage as "small town and rural."

Mr. Covi's comment concerns a war film generally recognized to be successful. He reports: "Maybe our fans are getting tired of war pictures."

J. H. Taylor, operating the Zap theatre at Zap, N. D., reports thus on a picture played only last month: "About the average for war pictures. Poor business. War pictures gross about one-fourth to almost one-half of regular shows."

Reports Poor Gross With War Films

The same exhiibtor, reporting on another film which has the war as its basic theme, likewise played on a Saturday-Sunday engagement, and also generally rated as dramatically exciting, said, "Very poor business. People walked the streets until time to go home. Good war picture but the people do not want war pictures."

A. E. Hancock, owner of the Columbia theatre at Columbia City, Ind., long one of the most consistent exhibitor-reporters to the HERALD department, is emphatic in his evaluation of the box office value of war films today. He is located in a small town.

Mr. Hancock says: "Good picture. Story, cast and direction perfect. Business down, and I think that it will continue down, on pictures that deal with war. There have been too many spy and war pictures and not enough comedy. We miss a lot of our regular patrons on pictures such as this. The occasional one that is outstanding stands a chance to do some business. (And this one is good). A light comedy will do 40 per cent more than the other type. That's box office dope, and that is the criterion. Music and laughter are the meat the public is looking for today."

Mr. Hancock reports further, on another picture concerned deeply with the war. This film is recognized as one of the finest of the year. Mr. Hancock says: "The war pictures that have gone before, pale beside this one. It is all that has been said about it. But the fact remains that it did not do the outstanding business that we expected. . . . The public is staging a sit-down strike on the pictures that deal with war, and that resistance grows with each picture."

American Public Follows English Pattern

Then Mr. Hancock records an observation which lends further validity to the reports of himself and fellow small town exhibitors, thus: "The small town theatre is better situated than the larger centers to see this reaction, because of regular attendants. Not many transients."

From Canada comes similar reaction. C. A. Smith, who operates the Regent theatre in Chapleau, Ontario, with small town patronage, reports on a war film: "Expected much, but just didn't do average business. Personally thought it very good but my patrons seem sick of war pictures."

Two years behind the people of the United Kingdom in plunging into this second World War, and as yet far removed from actual combat on home territory, the American public is only within recent months beginning to follow the pattern of the English film-going public in aversion to war pictures.

It was more than a year ago that Aubrey Flanagan, MOTION PICTURE HERALD'S correspondent in London, recorded the growing distaste for war pictures of a public which had had its war, factually and in quantity from the air.

Sidney Bernstein, former director of the Film Division of the British Ministry of Information, while in this country a few weeks ago on a liaison mission from the British government in connection with films, was asked concerning the reception of war films in England. His reply indirectly confirmed the general understanding, when he said that very good war pictures were acceptable, thus by implication indicating that film on the war of themselves were not desired by the motion picture public of Great Britain.

Home Office Executives Aware of Reaction

Executives in the home office at New York already are showing an awareness of this reaction in the smaller communities against war pictures. Both feature and short subject departments for several leading distributors are reported to have sent memorandums to the studio, urging more and lighter comedy, romance or "escapist" drama.

One short subject sales manager recently reported that the demand for his company's cartoon series, and a series of musical and variety shorts is "increasing sharply" while, he said, the market for serious news or interpretive short subjects is "staying about the same level." He acknowledged that short subjects with a war or propaganda message take special sales effort in many areas, particularly the rural ones.

MOTION PICTURE HERALD'S "What the Picture Did for Me" department also carries indications in its short subject section that "heavy" short subject themes are harder to sell. Exhibitors are sending increasingly frequent, and longer and more enthusiastic reports on comedy shorts. Frequently they note that they provided an important contrast in a war picture program.

Holdover Films Have Lighter Themes

Analysis of the product recently held over for extended runs in key cities also indicates that comedies, musical and lighter entertainment without war theme or background are generally setting the pace for extra runs. With a few scattered exceptions the current releases with a war twist are not doing the business, nor playing the extra weeks which war pictures achieved last winter.

In the months immediately following Pearl Harbor boom business with warlike entertainment was the order. Now the grim war themes appear to have been switched to second place.

Leaders in the list of holdover, and record box office entertainment currently include such unmistakably light entertainment as "My Sister Eileen", "Road to Morocco", "The Major and the Minor", "Tales of Manhattan", "George Washington Slept Here" and "For Me and My Gal."

Dramatic or biographical stories which carry no mention of the war also are setting good attendance and holdover marks. This group includes "The Moon and Sixpence", A Yank at Eaton", "The Forest Rangers", "Now Voyager", and "Gentleman Jim".

These pictures are picked at random from field holdover reports published in MOTION PICTURE HERALD within the past month.

Shift Warner Managers In Upstate New York

Changes in the management of Warner Circuit houses in Upstate New York resulted from the enlistment of William Leggiero, who formerly managed the Palace theatre, Jamestown. Mr. Leggiero, who is now attending Officers' Training School in Florida, was succeeded by Kenneth Rockwell.

The latter, who managed the Steuben theatre, Hornell, was succeeded by Morris Roden. W. W. Johnson, who formerly managed the Schine house at Dolgeville, is now managing a Warner Circuit theatre, the Diana, at Medina, N. Y. Edward Sellette, who managed Warners' Albany in Albany, for several years until the house went dark last summer, is now managing Loew's Strand, New Bedford, Mass.

Exhibitors Reelect Pinanski

Sam Pinanski has been reelected president of the Allied Theatre Owners of Massachusetts, and Joseph Brennan has been reelected secretary.

ON THE

TALES OF MANHATTAN

THE PIED PIPER

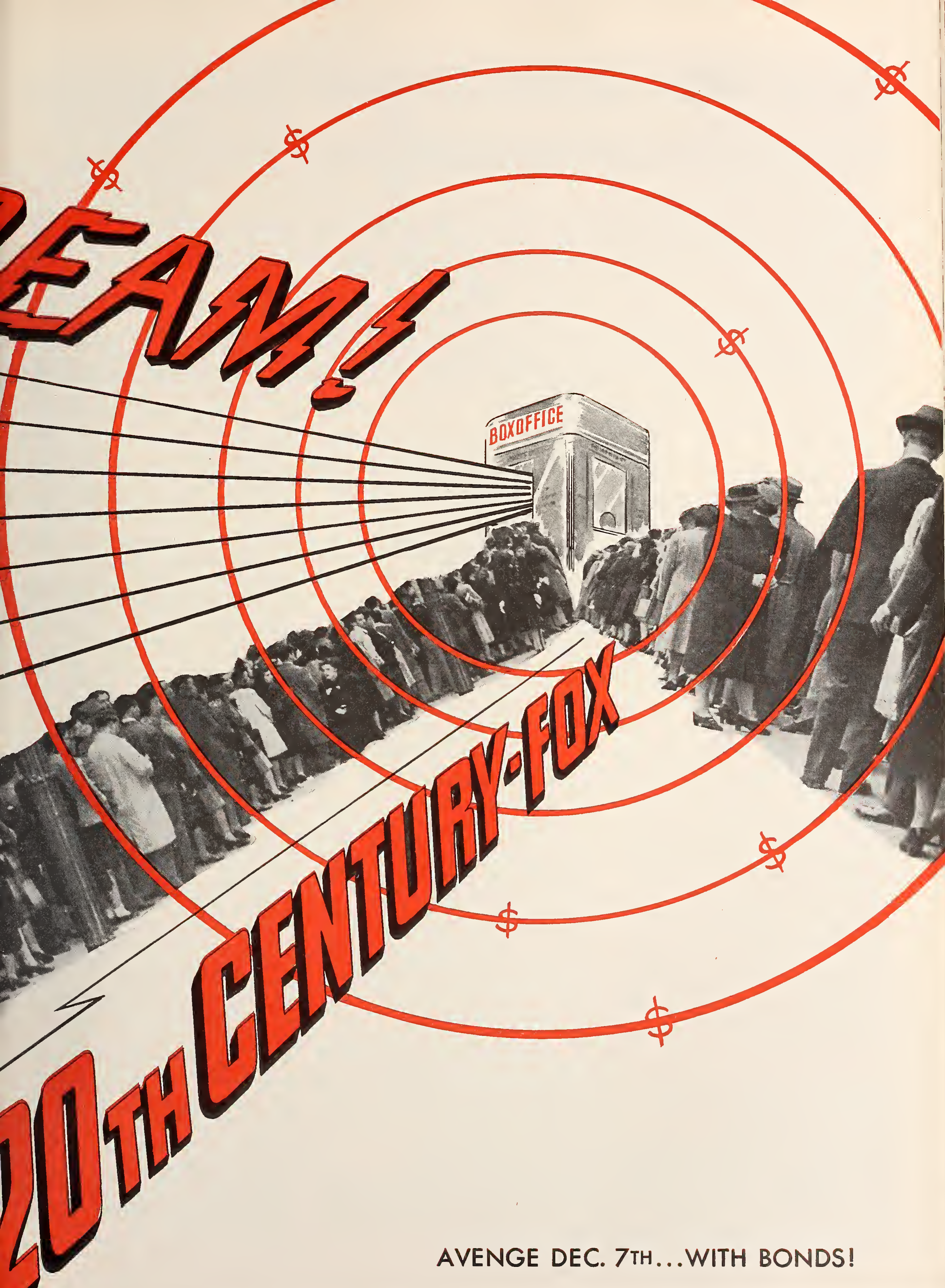
ICELAND

ORCHESTRA WIVES

SPRINGTIME IN THE ROCKIES

THUNDER BIRDS

THE BLACK SWAN


EAM!
BOXOFFICE
20TH CENTURY-FOX
$

AVENGE DEC. 7TH...WITH BONDS!

New Film Bond Drive Opens on Monday

Loew Quota Is $1,000,000 for First Day; Support United Nations Week

The industry's second War Bond drive, planned as an "Avenge Pearl Harbor Week," starts Monday and will continue for seven days. The War Activities Committee this week reported great enthusiasm and new exploitation ideas for the campaign.

The Loew's circuit this week, in a special bulletin to all its theatres, established a quota of $1,000,000 in Bond sales for the men to shoot at for the opening day of the "Avenge December 7th-On to Victory" week.

An indication of how the theatre men are getting behind this effort can be drawn from the fact that on September 1st, the initial day of the "Salute to the Heroes" month, sales totaled less than $1,000,000.

Loew's Pitkin in Brooklyn, which led the Greater New York theatres of this circuit in September with sales of $302,775, has formulated plans which, says manager Al Weiss, "should take us well over that mark." Mr. Weiss has organized a committee of 200 Brooklyn residents who have pledged 100 per cent cooperation for the week.

The War Activities Committee reported this week that showmen all over the country have started to build winter Bond booths.

Plan Weekly Rallies In Springfield

The Poli theatre, Springfield, Mass., has planned a rally every night for the week of December 7th. The Red Cross motor corps and American Legion have agreed to handle theatre sales, but in addition, George Freeman, manager, plans to solicit sales personally by telephone. He will stage a Bond auction in Court Square and intends to hold a special night for some of the foreign-born groups of Americans making up part of the population of Springfield.

The mother of Meyer Levin, bombardier of the plane in which Colin Kelly lost his life, will make a plea for Bond sales at the Palace theatre, Brooklyn. By special arrangement the Bond selling will be done by members of the Jewish Women's Volunteers.

The United Theatre Owners of Illinois will cooperate in an extensive one-week Bond drive, starting Monday, December 7th, in tribute to American fighters and in memory of Pearl Harbor.

United Nations Week Drive Pushed

More exhibitor meetings on United Nations Week to be held January 14-20 are being scheduled throughout the country. Edward L. Alperson, WAC campaign chairman, on Tuesday addressed a gathering at the Cosmopolitan Hotel in Denver. On Wednesday he spoke at a luncheon at the Hotel Fontenelle, Omaha, Thursday in Des Moines, Friday in Milwaukee, and next Monday he will speak in Cincinnati.

Next Wednesday Francis S. Harmon, executive vice-chairman of the WAC, will address exhibitors and on December 23rd S. H. Fabian is scheduled to officiate at a United Nations meeting in Los Angeles.

Exhibitors representing more than 500 theatres in and around the New York area signed pledges Monday assuring their cooperation in the United Nations Week, according to the WAC.

The pledges of aid were signed in the office of Charles Moskowitz, of Loew's, where the meeting was held. Those attending were Harry Brandt, for the Brandt circuit; Max A. Cohen, Cinema Circuit; William England, RKO; Manny Frisch, Frisch and Rinzler; Al Reil, Fabian circuit; Fred Schwartz, Century circuit, and William White, Skouras circuit.

Supply Company Gathers Copper

In the first week of the scrap copper drive, Wil-Kin Theatre Supply, Inc., with offices in Atlanta, Ga., and Charlotte, N. C., turned over to certified copper scrap dealers over 700 pounds of copper peelings sent in by various independent theatres and circuit owners.

All proceeds obtained from scrap copper and peelings as directed by the various motion picture war committees will be turned over to the American Red Cross.

Writers, Publishers Elected to ASCAP

The board of directors of the American Society of Composers, Authors and Publishers has elected the following to membership in the Society: Writers—Charles O. Banks, Vera Bloom, Carl Busch, Walter Donovan, Milton Keith Ebbins, Seger Ellis, Pearl Fein, Don George, Schuyler Greene, Fred Hillebrand, Arthur Kent, Hazel G. Kinscella, I. B. Kornblum, Richard Charles Krieg, Zeke Manners, Irwin Rowan, Igor Stravinsky, Mrs. Joe Taylor, Bernard Wagenaar and Meredith Willson.

Publishers—Bloch Publishing Company, Glenmore Music, Inc., J. C. Marchant Company, Noble Music Company, Inc., Tempo Music, Inc.

Air Shipments Increase

Weight of shipments flown in air express service by all the nation's commercial airlines during the first nine months of this year was almost double that carried in the comparable 1941 period, the Air Express Division of Railway Express Agency reported today. A total of 15,085,345 pounds was handled, compared with 7,927,181 pounds in 1941, an increase of 90 per cent.

"Reap" Swedish Premiere

Paramount's "Reap the Wild Wind" received its Swedish premiere Friday night, November 20th, at the Folkan Theatre, Stockholm. The film was the opening attraction at the new theatre.

Farm Labor Unit Making Films

A new motion picture production company was formed in New York last week to produce films about the Volunteer Land Corps in Vermont, an organization which is helping to overcome the farm labor shortage caused by the draft and high war labor wages. The company is incorporated as the Volunteer Land Corps Films Corporation, located at 115 Broadway, New York. It has branch offices and location at Barnard, Vt.

According to Henry E. Lester, president of the new film unit, the first picture, tentatively titled "Kid Brother," now is in production and will be released shortly. It is being directed by Victor Stoloff, former European director, whose most recent picture was a film about the occupation of the isles of St. Pierre and Miquelon by Admiral Muselier's Fighting French forces.

Officers of the new company in addition to Mr. Lester include: Dorothy Thompson, columnist and author and chairman of the board of Volunteer Land Corps, vice-president; Edgar Loew, treasurer, and Louis R. Teig, secretary.

Plans are under way to produce further films with themes similar to "Kid Brother," placing equal importance upon propaganda and entertainment value, it was said. Distribution plans, however, will be disclosed at a further date.

Universal Exploitation Contest Under Way

Universal's second annual Exhibitors Good-Will Featurette Showmandising Contest now is under way and will continue until March 31st The company will award $3,300 in cash to the winners.

The judges are David Bader, Chester Bahn, Jay Emmanuel, Abel Green, Jack Harrison, P. S. Harrison, Maurice Kann, Charles E. Lewis, Terry Ramsaye, Sam Shain, Mo Wax and Robert Wile of the motion picture trade papers, and these theatre men: Edward Alperson, Alfred Burger, Norman Elson, Gus Eyssell, Si Fabian, Leonard Goldenson, John Harris, Jack Hattam, Ben Joel, Irving Lesser, Arthur Mayer, Stuart Martin, Harold Mirisch, Eugene Picker, Sam Rinzler, John Roberts, Harry Rosenquest, Herbert Scheftel, Jack Shea and George Skouras.

RKO Closes Circuit Deals on Two Films

A number of large scale circuit deals on Walt Disney's "Bambi" and Samuel Goldwyn's "The Pride of the Yankees," have been closed by RKO Radio, it was announced by Robert Mochrie, general sales manager.

Deals are with Famous Players Canadian for "Yankees" and "Bambi," involving more than 100 theatres, playing time scheduled for December and January, and for "Bambi" with the Minnesota Amusement Company, circuit of 27 theatres, the Publix-Great States circuit of 37 theatres, and the St. Louis Amusement Company, 32 theatres.

On Martha Deane Program

Patricia Collinge, who has completed her second film role in Alfred Hitchcock's "Shadow of a Doubt," Jack Skirball production for Universal, was guest of Martha Deane on the latter's WOR program Tuesday at 2:30 P. M.

Manning Is Promoted

Norman Manning has been promoted by Alex Evelove to the tieup and promotion spot in the Warner Bros. publicity department at the studio. He takes the place vacated when Sol Dolgin left for the Army.

TRADE SHOWINGS
of
WALT DISNEY'S
TECHNICOLOR MUSICAL FEATURE
"SALUDOS, AMIGOS"
DISTRIBUTED BY RKO RADIO PICTURES, INC.

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Mon. 12/14	11:00 A.M.
Atlanta	RKO Projection Rm.	191 Walton St.	Mon. 12/14	11:00 A.M.
Boston	RKO Projection Rm.	122 Arlington St.	Mon. 12/14	11:00 A.M.
Buffalo	Fox Projection Rm.	290 Franklin St.	Mon. 12/14	11:00 A.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Mon. 12/14	11:00 A.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Mon. 12/14	11:00 A.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 12/14	8:15 P.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Mon. 12/14	11:00 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon. 12/14	11:00 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 12/14	11:00 A.M.
Des Moines	Fox Projection Rm.	1300 High St.	Mon. 12/14	11:00 A.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 12/14	11:00 A.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Mon. 12/14	11:00 A.M.
Kansas City	Paramount Projection Rm.	1800 Wyandote	Mon. 12/14	11:00 A.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Mon. 12/14	11:00 A.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 12/14	11:00 A.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Mon. 12/14	11:00 A.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Mon. 12/14	11:00 A.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Mon. 12/14	11:00 A.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Mon. 12/14	11:00 A.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Mon. 12/14	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee St.	Mon. 12/14	11:00 A.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Mon. 12/14	11:00 A.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Mon. 12/14	11:00 A.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Mon. 12/14	11:00 A.M.
Portland	Star Preview Rm.	925 N. W. 19th St.	Mon. 12/14	11:00 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Mon. 12/14	11:00 A.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St. So.	Mon. 12/14	11:00 A.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Mon. 12/14	11:00 A.M.
Seattle	Jewel Box Projection Rm.	2318-2nd Ave.	Mon. 12/14	11:00 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 12/14	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 12/14	11:00 A.M.

Houses in Rural California Are Showing Gains

With theatre business in the San Francisco metropolitan area holding to its recent sensational wartime gains, indications are that box office receipts in rural sections of northern California, where grosses had fallen off, again are moving upward. Activity in the bay area also was highlighted during the past week by several important theatre deals.

Two more downtown San Francisco houses—the St. Francis and Warfield—have increased their admission scale to a new top of 65 cents, joining the Orpheum, Paramount and Fox, which advanced first run scales two months ago, and the RKO Golden Gate, which raised its price to 75 cents and is doing bigger business than ever.

In Oakland the number of first run houses was increased from five to seven. Status of the big Grand Lake theatre was changed from subsequent run to first run moreover by Fox West Coast circuit, to provide better playing time for the current influx of good films, according to B. V. Sturtivant, Fox West Coast general manager in northern California.

The old T & D theatre in Oakland was purchased by the Joseph Blumenfeld circuit from Maude Syufy, and reopened as a first run, to operate jointly with Mr. Blumenfeld's other Oakland first run houses, the Roxy and Esquire. The T & D, a 2,800-seat house, will show Columbia, Universal and Warner pictures.

A downtown San Francisco subsequent run, the Strand, was purchased by the Golden State circuit from J. J. Franklin, who is retiring.

The acute housing problem in the metropolitan area is believed to be responsible for the increase in business at rural theatres, as many workers have found it necessary to send their wives and children back to their home towns to live. The families, minus their husbands and fathers, and with increased money to spend owing to high wages paid defense workers, are spending more at theatres.

In addition, all rural areas in northern California have reported bumper crops of produce, poultry and livestock this year, thus adding to their available spending money.

Magnitude of the housing problem in the San Francisco area may be gained from figures showing that the population of Richmond, location of four shipyards, has increased in one year from 25,000 to 100,000.

C. A. Ziebarth, Officer Of Bell & Howell, Dead

Charles Alvin Ziebarth, 61, secretary of Bell and Howell Co., passed away on Saturday, Nov. 28, at his home on Ramona Rd., Wilmette, Ill. He had been ill with a heart ailment.

Mr. Ziebarth was first employed by the Essanay Company as a laboratory technician in Chicago. He was taken over in a talent raid by the newly formed American Film Company in 1912. He had been works manager as well as secretary of Bell & Howell, with whom he had been associated since 1918.

Funeral services were held on Monday, November 30th in Evanston. Surviving him are his widow, Marian, and two sons, Jack and Robert Ziebarth.

Cowdin on NAM Panel

J. Cheever Cowdin, chairman of the board of Universal, was a member of the Economic Stabilization Panel which discussed wartime tax and monetary policies at the annual convention of the National Association of Manufacturers in New York on Wednesday. Mr. Cowdin is chairman of the NAM tax committee.

LATE REVIEW

THE SWORD OF THE SPIRIT

Verity Films

The contribution of England's three million Catholics to the war effort is honored in this British Ministry of Information film. Opening with views of the shattered remnants of many fine cathedrals, the picture continues with accounts of the heroism of both laity and clergy in military and civilian posts. An address by Cardinal Hinsley, Archbishop of Westminster, stresses the Church's uncompromising opposition to totalitarianism and the necessity for spiritual rather than material goals if there is to be true freedom in victory. The title of the subject is that of the movement he proclaims for Catholics in the present war, a movement typified in moving sequences showing services held on the steps of ruined churches, priests attending bombing victims while the raid continues and nuns braving fire to rescue sacred vessels.

The film, which is to be released in the Christmas season by Budd Rogers of Alliance Films in New York, should appeal strongly to Catholics and hold interest as well for the general public.—E. A. C.

16 *minutes*

ASCAP Sues to Define Washington Rights

The American Society of Composers, Authors and Publishers has filed suit in superior court, Olympia, Wash., for a judgment declaratory of its rights with regards to its relations with a number of Washington companies and persons.

The defendants in the suit are Secretary of State Velle Reeves, Attorney General Smith Troy, the Washington State Restaurant Association, Inc., M. L. Graham, R. M. Dale, the Independent Theatre Owners of Washington, the North Idaho and Alaska, a corporation, J. M. Hone, B. W. Fey, Gene Smith and the Trianon Company.

ASCAP contends it has complied with all requirements of the state copyright law, but that the defendants assert the company has no right to issue licenses to perform publicity for profit, nor to collect fees on any of the company's copyright compositions, for the reason it has failed to comply with the copyright law.

Ontario Theatre Men Form New Federation

All branches of Ontario, Can., theatre operation have joined a new trade federation, the Motion Picture Theatres Association of Ontario, it was reported following an organization meeting at the King Edward Hotel, Toronto, on Tuesday. About 300 circuit, independent and circuit theatres signed membership pledges.

N. A. Taylor, chairman, described the purpose of the organization as "a united front for cooperation in all war activities." Directors include Mr. Taylor, Herbert Allen, Ben Geldsaler, M. A. Milligan, Hy Freedman, Haskell Masters, Harry Alexander, Samuel Fine, Ed Warren, and J. Garbarine. Officers will be elected later this month.

Tampa Theatre Is Gutted by Fire

The interior of the State theatre, first run house located in the downtown section of Tampa, Fla., was gutted by fire early Thanksgiving Day morning, causing loss estimated in excess of $20,000.

The origin of the fire has not been determined. The house was closed as usual at 11:30 P. M. Thanksgiving eve and the fire was not discovered until 5 o'clock the next morning. Three fire companies fought the blaze.

Plan Power Cut For St. John

by VICTOR SERVICE

in St. John, N. B.

Although there have been reports that theatres here may be closed from 5 to 7 P.M., daily, to conserve light and power, such action would have comparatively little unfavorable reaction on theatres in the Atlantic provinces.

Only a small percentage of the theatres in this territory are active continuously from starting to closing time each day. The majority suspend operations between 5 and 7 P.M., and some between 6 and 7 P.M. All stores are being asked to curtail business hours, and an increasing number have begun to close at 6 P.M. four days each week. Even the drug stores, which had been open between 11 and midnight, are now closing at 6:30 and 7 four nights a week in some places, and at 9 and 10 in others.

Exhibitors have reduced amperage of their own volition, to conserve power for the war industries. Ever since the start of the war, there has been, first a dimout, and then a blackout on exterior lighting, including marquees.

The power shortage has developed into a formidable problem for war industries and operations, owing to the inability to get turbines from England to meet the record demands for the current.

Intermissions in the theatres find the lights on in full very rarely, and for much shorter periods than usual, with some of the theatremen eliminating the between-performances gaps to save electricity.

"Mrs. Miniver" Wins 1942 Redbook Award

For contributing most during the year to the improvement of the artistic standard of the motion picture, Metro-Goldwyn-Mayer's "Mrs. Miniver" has won *Redbook Magazine's* annual film award, a silver cup, for 1942, it was announced last week by Edwin Balmer, editor, and Thornton Delehanty, motion picture editor of the magazine. Greer Garson and Walter Pidgeon starred in the production, directed by William Wyler.

Presentation of the trophy will be made on December 7th, at the Hollywood studios of the Columbia Broadcasting System, and the proceedings will be broadcast over the CBS network from 10 to 10:30 P.M. EWT, on the Screen Actors Guild program. Greer Garson, Walter Pidgeon and several other members of the film's cast will participate in a radio version of "Mrs. Miniver." At the conclusion of the play, Mr. Delehanty will introduce Gary Cooper, who will present the award.

Recording Group Hits OWI Branch Plan

A committee representing the Association of Recording Studios, Inc., New York, has lodged formal protest against the establishment of extensive recording studios in New York by the overseas branch of the Office of War Information.

It is contended by the Association that if the OWI is permitted to carry out the present plan, there will be no business left for the private recorders. The committee is seeking means of having a portion of the Government's recording business diverted to their establishments.

Toronto Managers Form Club

Toronto theatre managers have formed a Managers Association to encourage social and business friendship among suburban and neighborhood theatre men. Charles Querrie is president, M. Margolius, secretary, and M. J. Doyle is treasurer.

WOMEN AT ARMS

A dramatic two-reel feature which clearly answers the important question millions of women are asking:

"WHAT CAN I DO TO HELP?"

Narration by MARGO

SAYS The Film Daily: "Here is an eloquent answer to the question of what women are doing to advance the war effort of America and her allies. Woman's contribution to the cause in the home, in the factory, in the fields and in the service organizations has been told with fine emphasis and effect. To what heights America's womanhood can rise in backing the men on the fighting front is distinctly brought out in a series of well-photographed scenes. This is a tribute to feminine America more than deserving of time on screen programs everywhere. After a woman has seen the film she no longer need ask, 'Where can I fit into the war effort?' Phil Reisman, jr., has written an excellent narration for this inspiring short. The narrator is Margo, who does her stint admirably."

SECOND in the VITAL NEW SERIES

THIS IS AMERICA

PRODUCED BY
FREDERIC ULLMAN, jr.

Distributed by RKO RADIO PICTURES

SLIDES REPLACE TRAILERS AS WAR CUTS FILM

Raw Stock Reduction, Ban on Trailer Revive Use of Old Technique

Curtailment of film supplies by the War Production Board, with the resulting ban on the manufacture of special service sound trailers has brought about a revival of the old fashioned slide. Theatres with need for special screen announcements to supplement the stock advance sound trailers still available from film and accessories companies have found that the glass slide is practically the only medium available. All 35mm. film has been withdrawn from special use by theatres.

But "Coming Attractions" and special announcement slides now are appearing regularly in some of New York's finest first run theatres. Many of the larger circuits and key first and subsequent run theatres throughout the country also again are dusting off old slide projectors and ordering special announcement frames.

Such special trailers as are still being shown by theatres are either from their own files or rented from existing stocks in the hands of accessory companies. National Screen Service in New York reported that it had a number of Christmas and New Year and a few midnight show trailers on hand, but said it was making no more. Other trailer distributors also reported that their inventories of special service reels were small and that when they were sold there would be no more.

Accessories Companies Not Making Own

The accessory companies as yet are not making their own slides. At present they refer exhibitors to established slide makers, and several of the accessory companies indicated that they probably would continue to do so rather than enter slide production themselves.

H. A. Rosenberg, a New Yorker who has been in the slide making business since the days of "Quo Vadis" and "Queen Elizabeth," 30 years ago, reported this week that business was booming in his slide making studios. He operates the National and Cosmopolitan studios on West 45th Street. Out of hundreds of once busy slide makers only a few have survived.

First run Broadway theatres, Loew, Skouras, RKO, Paramount and other major circuits in New York, and theatres and circuits of corresponding importance in other sections of the country now are buying slides with special announcements, Mr. Rosenberg said.

Houses with stage shows are the largest users of slides at the moment. With special trailers banned they have found that slides are the only practical way of announcing coming acts, bands or special shows.

The Loew State, Paramount and Capitol theatres on Broadway and many of the first run neighborhood metropolitan theatres which play stage acts are using the glass slide announcements.

SMALL THEATRES FAVOR SLIDES

Small town theatres in rural areas, and many cities, too, favor slides over trailers for announcements of coming attractions on many pictures, according to Harold J. Flavin, accessory distributor in New York. The independent and smaller distributing companies use slides extensively to announce coming attractions, he said.

Monogram, Producers Releasing, Republic and sometimes Universal and Columbia, as well as larger companies, make slides available to the small, one-day stand theatre. The 200 to 400-seat house often cannot afford trailer rental, the accessory firm said. They find that slide announcements, sold at about 15 cents apiece, are sufficient for coming attractions. Foreign theatres also use slides extensively.

Advertising slides are used by many small theatres, both here and abroad. As in the case of advertising films the slides are provided without cost to the exhibitor who is paid, or compensated by a special merchandise deal, for showing them.

The Radio City Music Hall, which formerly used a special trailer program for its stage show, has not yet used slides. It has increased the weekly print order on its program by 120,000, however. Warners Strand, according to Zeb Epstin, manager, is able to announce its coming band attractions from trailers already in stock, since most bookings are repeat dates.

Use Effect Projectors In Some Theatres

Mr. Rosenberg estimated that more than 5,000 theatres have slide projection equipment still in their booths. At present, he said, "several hundred" have returned to slides and predicted that the number would increase with a rush as stocks of available trailers wore out.

Regular trailers edited by accessory companies and distributors from forthcoming pictures continue to be available in sufficient quantity to meet most demands for playdates. However, the number and length of these trailers are being reduced and exhibitors in many cases are supplementing them with a slide announcement with copy written for the particular theatre or playdate.

Older theatres still have slide projectors dating back 15 or more years to the days before special service trailers became popular. Houses which play stage shows are also able to use effect projectors for slides, Mr. Rosenberg said.

Many newer theatres also are able to adopt theatre game equipment to project coming attraction slides.

New slides, as well as old plates which are being dusted off from catalogues and retouched for new use come in two standard sizes, Mr. Rosenberg said. The most commonly used is the 3¼ by 4 inch frame. Special effects, and detail slides are made up in 4 by 5 inch sizes. Only the smaller slides will fit chance games projectors.

The most frequently used slide projector, Mr. Rosenberg said, is the old Brenkert machine. Most are capable of a dissolve change and many have been in sporadic use for the projection of song slides.

Experiment with New Voice Technique

Henry Berkowitz, chief of projection for the Capitol theatre in New York, and the operator of a theatre equipment repair service, said that many projectionists have been repairing and refurbishing their slide projectors.

The Loew State uses a one-minute film sound strip with background music while projecting its six or seven slides on coming stage attractions.

Although the Capitol has had to use slides only occasionally to date, Mr. Berkowitz predicted that they may become standard announcements to supplement the film company trailers. It is also possible, he said, in many theatres, to make accompanying verbal or musical records to be played on phonograph pickups or on the old turntable sound systems still installed in many theatres. Several houses are reported experimenting with this slide and voice technique.

Trailer Company to Make Slides

Copy for the new slides, Mr. Rosenberg said, shows great improvement over the stilted messages once flashed on the screen. Theatre advertising and publicity men are working out modern typographical and background layouts in cooperation with slide artists and studios, he said. The results, he declared, compare favorably with some of the best advertising and billboard copy. Color is being used extensively.

The Filmack trailer company in Chicago has announced that it will produce slides for coming attractions and special announcements when its current stock of film trailers is exhausted. In a survey of midwest theatres the company reportedly found that 50 per cent had chance games or projection equipment capable of showing slides.

AAA Board Elects Gannon

The American Arbitration Association has elected the Reverend Robert I. Gannon, S.J., president of Fordham University, to its board of directors. Lucius R. Eastman, chairman of the board of the administrator of the motion picture consent decree arbitration system, paid tribute in the announcement to Father Gannon's interest in and support of arbitration.

HE TOOK OVER MADISON SQUARE GARDEN!

And he'll take over your theatre in the biggest musical western ever made—backed by unprecedented publicity coverage for a seat-selling star!

ROY ROGERS

"KING OF THE COWBOYS"

Smiley **BURNETTE** • **GEORGE** "Gabby" **HAYES**

HEART OF THE GOLDEN WEST

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

BOB NOLAN *and*
THE SONS OF THE PIONEERS
RUTH TERRY
WALTER CATLETT
PAUL HARVEY
EDMUND McDONALD
LEIGH WHIPPER
WILLIAM HAADE
and **THE HALL JOHNSON CHOIR**
Choral Arrangements by Hall Johnson
Associate Producer—Director **JOSEPH KANE**
Original Screen Play by **EARL FELTON**

WAC REVISES DISTRIBUTION AND PUBLICITY SYSTEM

Rodgers Succeeds Scully as Head of Distribution; Meeting on Monday

A new chairman of distribution has been named and the regional publicity and distribution system has been revitalized by the War Activities Committee of the motion picture industry.

Plans are under way, War Activities Committee spokesmen indicated, to increase regional publicity on all "Victory" or "America Speaks" shorts distributed by the committee, and on drives or other special war activities sponsored by the industry. Special public relations chairmen have been designated in each exchange city.

Changes in the distribution system of the War Activities Committee, to standardize procedures and records and increase efficiency are also being completed, it was said.

On Monday, December 7th, the full War Activities will hold its annual business and report meeting at the Hotel Astor in New York. The chairman of each division will attend. George Schaefer, chairman, and Francis Harmon, executive vice-chairman, will preside.

Business on the agenda for the annual meeting includes the passage of a budget for 1943, the approval of committee changes, expansion of public relations work, and reports from division chairmen, Mr. Harmon and heads of the WAC staff at New York. The election of a new chairman of the WAC to replace Mr. Schaefer also is scheduled.

The Distribution Division of the WAC, meeting at New York last week, unanimously elected William F. Rodgers to succeed William Scully as chairman. Mr. Rodgers is vice-president and general sales manager of Metro-Goldwyn-Mayer. He will take over the post which Mr. Scully, head of Universal distribution, has held for two years.

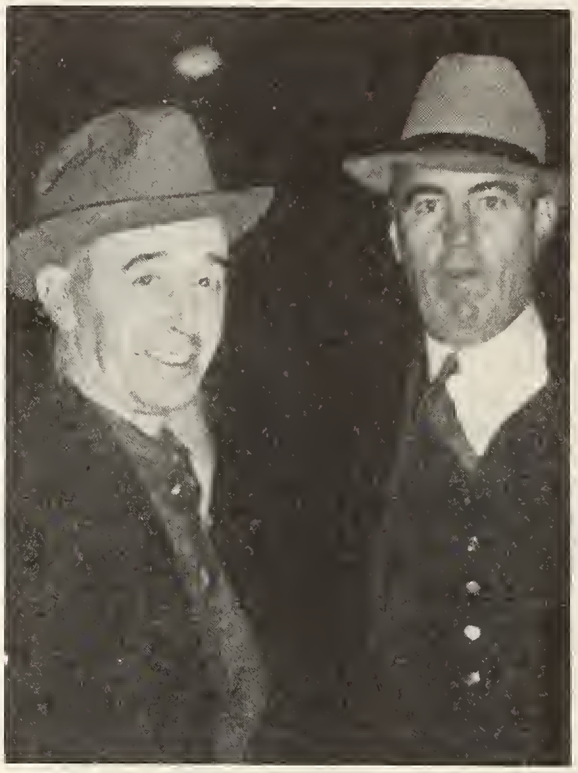
Distribution Committee Named by Rodgers

A committee to assist in analyzing and reinforcing the WAC distribution system was appointed immediatley by Mr. Rodgers from among members of the division. He named George Dembow, of National Screen Service, Abe Montague, Columbia sales manager, and Charles M. Reagan, Paramount assistant general sales manager.

The committee, headed by Mr. Rodgers, will begin a study of reports of the experiences of all exchanges in handling War Activities Committee short subjects.

The distribution division committee also received and approved a list of exchange area chairmen for the 31 areas. All exchange managers are members of the committees which elected these local chairmen. The list will be submitted to the annual meeting of the WAC on Monday.

The regional WAC distribution leaders are:



William F. Rodgers, new chairman of the Distribution Division of the WAC, left, and William Scully, former chairman of the division.

Albany, Clayton G. Eastman, Paramount; Atlanta, W. O. Williamson, Warner Brothers; Boston, I. H. Rogovin, Columbia; Buffalo, Sydney Samson, Twentieth Century-Fox; Charlotte, J. H. Dillon, Republic; Chicago, Clyde Eckhardt, Twentieth Century-Fox; Cincinnati, J. J. Oulahan, Paramount; Cleveland, James Hendel, United Artists; Dallas, Sol M. Sachs, RKO Radio.

Denver, Chester Bell, Paramount; Des Moines, Mel Evidon, Columbia; Detroit, F. J. Downey, Metro-Goldwyn-Mayer; Indianapolis, Richard Frank, United Artists; Kansas City, William E. Truog, United Artists; Los Angeles, Wayne Ball, Columbia; Memphis, J. F. Willingham, Metro-Goldwyn-Mayer; Milwaukee, J. H. Lorentz, Twentieth Century-Fox; Minneapolis, Roy J. Miller, Universal.

New Haven, Philip Sherman, Warner Brothers; New Orleans, James Briant, Metro-Goldwyn-Mayer; New York, Robert Wolff, RKO Radio; Oklahoma City, C. M. Weaver, Paramount; Omaha, Frank Hannon, Warner Brothers; Philadelphia, R. Lynch, Metro-Goldwyn-Mayer; Pittsburgh, J. M. Maloney, Metro-Goldwyn-Mayer; Portland, W. O. Wilson, Universal; St. Louis, Lester Bona, Warner Brothers; Salt Lake City, W. F. Gordon, Warner Brothers; San Francisco, H. Neal East, Paramount; Seattle, E. A. Lamb, RKO Radio; Washington, Samuel N. Wheeler, Twentieth Century-Fox.

In addition to Mr. Rodgers and his committee aides the major companies were represented at the distribution meeting by: Ned Depinet and Robert Mochrie, RKO; Ben Kalmenson and Al Schwalberg, Warners; George Dembow, National Screen; Walter L. Titus, Jr., Republic; Paul N. Lazarus, representing Carl Leserman of United Artists; Arthur Greenblatt, PRC. From the WAC staff, George J. Schaefer, Francis S. Harmon, Herman Gluckman and Arthur Mayer attended.

Oscar Doob, chairman of the WAC Public Relations Division, announced that plans to amplify the publicity representation of the industry's war program were proceeding rapidly. To place WAC campaigns and handle special local promotions representatives have been named in every key city, Mr. Doob revealed.

Each of the 31 exchange areas will have a special publicity chairman elected by committee members representing theatre, exchange, and accessory publicity and exploitation departments. Every city of more than 25,000 population will have a War Activities Committee publicity chairman to coordinate publicity on special drives, shorts and other events. Many smaller cities also will be represented by members on the exchange area publicity board.

Exchange Area Publicity Chairmen Named

On Tuesday Mr. Doob announced the 31 chairmen of WAC public relations committees in each exchange area. They will appoint an area committee and chairmen for each town of 25,000 or more population in the territory. The list of chairmen and committees, who will serve during 1943, will be presented to the WAC general meeting on Monday.

The exchange chairmen are: Albany, Charles A. Smakwitz; Atlanta, Harold Martin; Boston, Harry Browning; Buffalo, Charles Taylor; Charlotte, Roy Smart; Chicago, William K. Hollander; Cincinnati, E. V. Dinerman; Cleveland, Ed J. Fisher; Dallas, Frank Starz; Denver, Harold Rice; Des Moines, Dale McFarland; Detroit, Alice Gorham.

Indianapolis, William Elder; Kansas City, Jerry Sigmond; Los Angeles, Thornton Sargent; Memphis, Howard Waugh; Milwaukee, Don Demien; Minneapolis, Charles Winchell; New Haven, Lou Brown; New Orleans, Maurice Barr; New York, Harry Mandel.

Oklahoma City, E. I. Kidwell; Omaha, Ted Emerson; Philadelphia, Everett Callow; Pittsburgh, James Totman; Portland, M. M. Mesher; St. Louis, Les Kaufman; Salt Lake City, Helen Garriety; San Francisco, Phil Phillips; Seattle, Vic Gauntlett; Washington, Frank LaFalce.

To Act on WAC Budget At Monday Meeting

Mr. Doob indicated that a number of outstanding showmen are active on the committees. The list include many leaders in the MOTION PICTURE HERALD-Managers' Round Table exploitation and showmanship contests.

Si Fabian, treasurer of the WAC at New York, on Monday said that the whole committee definitely would act on a budget at its Monday meeting. He characterized published stories that the 1943 budget would exceed $100,000 as "completely erroneous" and said that final figures were subject to change or modification by the committee.

It is understood that the current operating budget for the New York office of the WAC is considerably less than the $100,000 figure. The expenses are shared three ways among production, distribution and exhibition members of the committee. Exhibitors pay small annual fees on the basis of a district quota set by the whole committee.

Monogram's Box Office Beauty!

The girl-loaded, fun-crammed, song-spiced smash that'll have them yelling for more! It's GAL-ORIOUS!

Let's make a date!

"Rhythm Parade"

GIRLS THAT MAKE YOU WANT TO WHISTLE!

TUNES THAT MAKE YOU WANT TO DANCE:

"PETTICOAT ARMY"

"MIMI FROM TAHITI"

"TOOTIN' MY OWN HORN"

with **N. T. G.** (NILS T. GRANLUND)
AND THE FLORENTINE GARDENS REVUE
GALE STORM · ROBERT LOWERY
MARGARET DUMONT · THE MILLS BROS.
TED FIO RITO and HIS ORCHESTRA
with "CANDY" CANDIDO

. . . and the frilliest fillies in Hollywood!

Produced by Sydney M. Williams
Directed by Howard Bretherton and Dave Gould
Screenplay by Carl Foreman and Charles Marion

MONOGRAM PICTURES

FASTEST-GROWING COMPANY IN THE INDUSTRY!

Petrillo Inquiry Seen Postponed To Next Year

The Senate's investigation of James C. Petrillo, president, and the American Federation of Musicians was seen this week as impossible of initiation before the first of next year.

Efforts of Senator D. Worth Clark of Idaho, author of the resolution calling for the investigation, and chairman of the special Interstate Commerce sub-committee which will conduct it, to call his group into session to plan hearings, failed since several members were out of Washington and were not expected to return until the next session of Congress.

Senator Clark had hoped to get his hearings under way December 7th and to conclude them before adjournment of the Congress, but said this week that he saw no prospect of doing so.

A meeting of Class A members of the Screen Actors Guild has been called for Sunday night at the Woman's Club, Hollywood, to consider problems of applying the Wage Stabilization Order to motion picture players.

Guild representatives just returned from Washington will report to the membership on the latest deevlopments in the wage ceiling situation.

Form Chicago Office Employee Union

Clerical employees of all major company exchanges in Chicago have joined a new American Federation of Labor union, F-45, and a campaign is under way to recruit members from the independent exchanges. The local will elect officers at a meeting December 15th at the Blackstone Hotel there.

Nominees are: for president, William Hamm, Paramount; Ted Levy, Warner Bros.; Jack Echardt, 20th Century-Fox; for vice-president, Helen Capps, Warner Bros.; Jack Freedman, Warner Bros.; Angie Robinia, National Screen Service; Carl Carlson, 20th Century-Fox; for treasurer, Chris Chinn, 20th Century-Fox; secretary, Jo Halik, Dorothy Albritton, Margaret Pagels; for business manager, George Benson, Warner Bros.; Leo Schaner, 20th Century-Fox; for sergeant-at-arms, Aaron Schelessman, James Ondracek, Betty Muller.

The Screen Office and Professional Employees Guild has sent a request to Paramount for opening of negotiations for three of the company's New York units, according to David Golden, SOPEG organizer and chairman. This action follows elections last week at which the Guild was designated bargaining agent for the Paramount home office and Famous Music and Paramount Music subsidiaries.

Peter J. Christman has been elected president of Omaha Local 70, American Federation of Musicians, for a fifth consecutive term. Other officers are Art Randall, vice-president; M. M. Chaloupka, treasurer; Harold Black, recording secretary.

Monte Woolley, stage and screen actor, was found guilty this week of passing the American Guild of Variety Artists picket line at Leon and Eddie's night club, New York, at a board meeting of the Associated Actors and Artistes of America. The actor wrote a letter to the board apologizing for crossing the picket line and endorsed the drive to organize the club employees.

Chaplin Honor Guest

Charles Chaplin was guest of honor at a dinner sponsored by the Russian War Relief Society in the Grand Ballroom of the Waldorf-Astoria Hotel, New York, on Thursday night.

Naughton in Air Force

Lawrence Naughton of the Capitol theatre, Pittsfield, Mass., has enlisted in the ground services of the Army Air Force.

CANADA GROSS IS $42,182,000

Canadian theatres in 1941 had their best year. Their box offices tallied $42,182,000, according to preliminary estimate by the Dominion Government. The best previous year was 1940. Theatres that year received $37,858,955. In 1939, they registered $34,010,115.

The Government also reported this week, again noting that accounting was preliminary, that Canadian theatres paid $3,400,000 in admission taxes on grosses during 1941.

Momand Trial Now Jan. 11th

Judge Bower Broaddus, of the Federal district court in Oklahoma City, this week announced the postponement of the opening of the A. B. Momand anti-trust suit against the major companies until January 11th.

This latest postponement from December 5th was made on request of attorneys for both sides in the action, who will go to Oklahoma City from New York and Boston.

They pointed out that since the trial will last from six to eight weeks they would have to return east for the Christmas holidays at a time when the nation's transportation would be taxed to the limit and for that reason asked that the trial date be set after the first of the year.

Judge Broaddus also advised that he will confer with attorneys between December 8th and 12th with regard to consideration of the admission of the depositions recently taken in New York and Boston by Momand attorneys.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage and five were listed as unobjectionable for adults. The classification follows.

Class A-1, Unobjectionable for General Patronage: "Army Surgeon," "Junior Army" and "Pardon My Gun." Class A-2, Unobjectionable for Adults: "Dr. Gillespie's New Assistant," "The Hidden Hand," "Lady from Chungking," "Life Begins at 8:30," "Seven Miles from Alcatraz."

Music Hall Books Three Big Films

The Radio City Music Hall, New York, this week disclosed names of three films booked for early showing. They are Columbia's "You Were Never Lovelier," December 3rd; MGM's "Random Harvest," and RKO's Samuel Goldwyn production, "They Got Me Covered."

PRC Closes Circuit Deal

The 1942-43 product of Producers Releasing Corporation has been sold to Jack Broder's Circuit, Detroit, it was announced by Arthur Greenblatt, vice-president in charge of sales. The deal was closed by William Flemion, Detroit franchise holder of PRC.

Dillard Joins Navy

Tyree Dillard, Loew home office attorney, has applied for a Navy commission, as lieutenant junior grade. Mr. Dillard was formerly general counsel to the NRA Code Authority.

9-State Blackout Set December 14

A 20-minute blackout, announced by the seventh regional director of Civilian Defense at Omaha, will take place at 10 P.M., December 14th, to cover Colorado, Kansas, Iowa, Minnesota, Missouri, Nebraska, North Dakota, South Dakota and Wyoming.

The blackout at Kansas City, under the regulations promulgated by Rear Admiral Hayne Ellis, director of Civilian Defense, will include mobilization of defense workers, a force of about 10,000 persons. There has been a preliminary test of control centers. On December 4th, there was to have been a sectional blackout for practice, in one section of Kansas City, set for 10:30 to 11 P.M., the test including all types of blackout problems, residences, business houses and apartments. This also will include mobilization of defense workers in that section.

Motion picture theatres in the practice blackout section are making no special plans. But the theatre division of the civilian defense organization, with John J. McManus, manager of the Midland, as chairman, has been preparing for the blackout of December 14th. The committee has notified all theatres in the city to extinguish all exterior lights at 10 P.M., and all lights in the house that might shine through entrance doors to the street.

Warners Set Prizes for Annual Sales Drive

Branch office winning first prize in the 1943 Warner Drive of Champions, starting December 20th, will receive $3,500 in War Bonds, according to the schedule of awards worked out by Ben Kalmmenson, general sales manager, and other home office sales executives.

Second prize for branches will be $3,000; third, $2,500; fourth, $2,000; fifth, $1,750; sixth, $1,500; seventh, $1,250; eighth, $1,000; and down to $500 for the fifteenth place in the branch standings. Division managers' prizes will be $1,500 for first place, and $1,000, $750, $500 and $350 for the next five positions.

Branch bookers, besides sharing in branch awards, will receive $600 for first place, $500 for second place, $400 for third place, and down to $100 for the tenth position in the standings.

Salesmen also will get $350 for first prize, $325 for second, $300 for third and down to $100 for tenth prize in the contest for their category. All prizes will total $33,500.

Exhibitor Unit Studies Conciliation Plan

Directors of the Kansas-Missouri Theatre Association in Kansas City are discussing suggestions for the operation of a conciliation committee which would adjust trade practice disputes arising in the territory. The proposal for such a committee was adopted at the organization's recent annual meeting, with the method of procedure left to the directors for decision.

Capt. Brown in Seattle

Captain Malcolm F. Brown, former art director for Metro-Goldwyn-Mayer studios, has arrived in Seattle with Mrs. Brown. He has been assigned to the Seattle district of the United States Army Engineers, as assistant to Captain John S. Detlie, district camouflage officer. Captain Detlie is also a former Metro-Goldwyn-Mayer executive, the husband of Veronica Lake.

Appear in Hartford Play

Francis Lederer and Gloria Swanson appeared last week in the play, "Three Curtains," at the Bushnell Memorial at Hartford, Conn.

FAME

NINTH ANNUAL EDITION OF THE INDUSTRY'S INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW IN PREPARATION BY THE WORLD-WIDE STAFF OF QUIGLEY PUBLICATIONS • • •

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

in BRITISH STUDIOS

By **AUBREY FLANAGAN**, in London

The amendment of the monetary quota clauses of the Films Act, of course, will mean an equivalent decrease in the volume and total of British pictures sponsored or produced by American distributors in Britain. It no longer is possible under existing conditions to make films of the calibre and quality demanded by the world motion picture market. Those now in production may well be the last notable British films made under the banner of the U. S. companies.

Certain of the British pictures sponsored by the American companies since the war—"Kipps," "Pitt," "Dangerous Moonlight," "Flying Fortress," "Hatters Castle" and "Unpublished Story" for instance, made at the worst stages of the war, under the worst possible production conditions, all have proven considerable box office achievements; all have proven worthy of candidature for the U. S. market.

Of the films in production in British studios at the moment only three are directly sponsored by American companies. All are major productions in scope, at least up to the potential double quota standard—pictures budgeted at approximately £40,000—set for the single film envisaged by the new regulation as the direct minimum British production responsibility of those American companies availing themselves of this alternative quota machinery.

Others already are planned or directly prepared. Columbia presumably will continue with their Formby comedies, which gross in Britain up to three times their production cost. Paramount plans to make "The Old Lady Shows Her Medals." Warners, RKO Radio, 20th Century-Fox, despite the reduction of their production responsibilities, may continue as long as it is mechanically practicable.

Past experience has shown that in spite of the difficulties of studio space and personnel and materials, sizeable pictures for the home market can be turned out. The great asset is that the onus is lifted and the field left clearer for those British producers who have complained of shortage of studio space and monopoly of manpower.

Good Pictures Possible Despite Difficulties

RKO Radio, for instance, with a highly creditable British film, produced by Victor Hanbury to their recent credit, "Squadron Leader X," already have gone to work on another, "Murder on a Convoy," which is being made by the same team, with the same leading artists as its immediate predecessor. Mr. Hanbury, having appreciated his prestige as a producer, is responsible again, with the same director, Lance Comfort, the same stars, Eric Portman and Ann Dvorak, and others of the production team in line. Gunther Krampf is in photographic charge.

Not least ambitious of the American sponsorships in current production, of course, is Metro's "Sabotage Agent," which makes a direct bid for the world markets by the presence in the leading role of one of Britain's few international stars, Robert Donat. Although the production no longer has the asset of the personal production eye of Irving Asher, now back in the U. S. to take up a commission in the Army, the picture goes on and is in the closing stages of shooting.

CEA RENTAL FIGHT BREWING AGAIN

A storm appears to be brewing again in the situation between the Cinematograph Exhibitors Association and Twentieth Century-Fox. Next Tuesday the CEA rentals committee will consider complaints that the film company is not implementing its recent agreement with the CEA.

It was reported the CEA is receiving complaints from exhibitors in scattered areas that the company is demanding percentages where previously the policy was flat rates and that one-day Sunday bookings are refused. There is a clause in the agreement providing for the arbitration of disputes.

Mr. Asher, however, hopes to get back to Britain, where his personal prestige is only exceeded by his personal popularity. Harold Huth, hitherto production manager of the Metro British unit, takes over. Harold Bucquet directs the film, which, as duly recorded in these pages, has a wide canvas, with blitzed London and Czechoslovakia as principal settings.

Warners Begin New Film at Teddington

Warner Brothers meanwhile have gone to work on another British opus at their Teddington lot. This is "The Dark Tower" and in it, the radio, vaudeville and screen favorite, and High Priest of Entertainment for the U. S. Forces here, Maestro Ben Lyon, now has been signed as one of the three principals, the other two being Anne Crawford and Dave Farrar. The picture has largely a circus setting, and is from a story by Alexander Woollcott and George S. Kaufmann.

John Harlow directs. Ben is boss and owner of the circus, Anne Crawford a tight-wire artist, and Dave Farrar her teammate. The story is a dramatic romance, but it will be handled on spectacular lines and many of the leading circus acts in the country will be filmed as they become available.

The British independents, at present working up to the highest possible pitch, the highest, that is, compatible with existing conditions and such floor space, personnel and materials as are available, are likely to receive the newly amended regulations with mixed feelings. Such producers as those working under the banner or carrying the blessing of the Rank-General Film interests have little to fear and much to gain.

It is known, for instance, that Two Cities have a production programme greater than it has so far been practicable to materialize. With the release of studio space at Gainsborough and Teddington, for instance, it is safe odds to forecast that Del Giudice's ubiquitous men and women shortly will be carrying their equipment and personalities farther afield.

Two Cities Now Has Two in Work

Already Two Cities have two in production, one at Welwyn and the other at Denham. The former is "The Gentle Sex," the six-starred story of the A. T. S. Britain's women's Army, which Leslie Howard has been directing with the collaboration, at times, of David Lean and Adrian Brunel. Conceived originally as just another picture, the film has now expanded to one of the most ambitious productions on the 1942-43 roster.

At Denham work goes on with Jeffrey ("Nobody Ordered Wolves") Dell directing, on "Flemish Farm," which is from a real life story written by himself and which Sydney Box—on another Denham stage, directing "On Approval"—is producing. Clifford Evans and Philip Friend are the two Belgian airmen who brought back their national flag to Britain. Clive Brook and Jane Baxter are also in the cast. Exteriors have been shot on the wild coastline of North Devon, and work currently is going on against one of the most realistic sets—by Art Director Vetchinsky—to have been erected in the Denham Studies—a re-creation of Ghent, its market place, church and cobbled streets.

Meanwhile work is to commence shortly on "The Demi Paradise," Anatole de Grunwald's own story and production, which Anthony Asquith is to direct, and in which Lawrence Olivier is to star. The idea is an original and whimsical one, the opening of a Soviet Russian's eyes to the real England.

Government to Collaborate On Two Pictures

Among forthcoming pictures planned by Del Giudice are a screen version of Shakespeare's "Henry the Fifth," from a script by Dallas Bower, a monumental production, the first of its kind, about the Army, in which Carol Reed will direct a Number One British star; "The Life of Mary Kingsley" and the "The White Ants," both of which have been acquired from the British M. O. I. and which will be made with full Government collaboration; several shorts for the M. O. I., and several other productions.

There will be no letup, either, in the production processes of Gaumont British-Gainsborough, whose product is released here by General Films.

BRITISH INDUSTRY BESET BY OUTSIDE MEDDLERS

Exhibition Target of Attack Aimed at Elimination of Sunday Operation

by AUBREY FLANAGAN
in London

The British motion picture industry being no exception to the general rule of the national road, it should surprise none that it is today, even in the midst of a war for the survival of the very fabric of civilization, subject to the attentions of all manner of outside meddlers, uplifters and interference experts. Not least of all the victims of this current energy is the British exhibitor, who is at present the objective of onslaughts and organized attacks from groups in press, Parliament and pulpit.

Not least zealous of the campaigns being conducted against the picture house, and mustering the conglomerate strength of a motley band of sabbatarians, is a warfare, both guerilla and massed, aimed at the undermining of, or even the overturn of the expanding operations of British picture houses on Sunday. It would seem clear from strategical moves against Sunday cinemas, made in Parliament and in local councils, that the campaign is a concerted one, for all its superficial sublimity. It is, however, unlikely to make very much headway—certainly none on the national field.

Efforts, no more enlightened but no less sinister, have been apparent within the walls of Parliament to blacken the name of the exhibitor with that blackest of all wartime accusations—profiteering; efforts even to secure some form of national control of seat prices with a country wide scale. Such a move, of course, is doomed from the outset to die a natural death nationally, but the dangers of local bodies being persuaded to some interfering action cannot be ruled out.

Sunday Opening Matter Of Local Discretion

There have been and are other pinpricking nuisances attendant upon the opening of picture houses on Sunday and the Sabbatarian endeavor to sabotage it. Mingled with such wartime disturbances as the continued existence of the Quota law, which by virtue of the decline of British production it is impracticable for the exhibitor to fulfill, there is the gradual absenteeism the picture house is suffering as a result of the October ban on central heating. With various other frayings of the trade fabric, the exhibitor in Britain this autumn of 1942 scarcely can be said to be having a harmonious run.

Sunday opening in Britain, of course, is a matter of local discretion, with the decision, for or against, left to the action of local authorities, councils, corporations, watch committees, etc., etc. Since the war the machinery by which it is applied has been eased by the use of the Defence Regulations to permit easier operation through the application of the military authorities on the grounds of troop morale. According to Home Secretary Herbert Morrison, some 230 local authorities have made use of the easier machinery since the war on behalf of troops and munition workers.

DEFEAT LONDON SUNDAY MOVE

The recent Sabbatarian move, aimed at exclusion of children from Sunday afternoon shows, has met its first defeat with the London County Council throwing out a motion with this end in view. Instead, the Council set back the opening hour of cinemas on that day from 3:00 P.M. to 3:30 P.M. The London lead almost certainly will influence local authorities in other parts of the country.

Many of these latter, of course, work such hours that they cannot go to cinemas on evenings during the week. In the vast majority of cases no conditions have been applied that are new, save variations in the amount of charity tax imposed on the performances.

Attacks Recently Intensified

Now, with the field of Sunday opening widening every week, and picture houses doing such good business that the distributors have stirred a hornets' nest by their efforts to share in the spoils, Sabbatarian activity against the popular pastime has increased and intensified. The activities of the Lord's Day Observance Society—a strong Protestant body—long have been notorious. Now another group—The District Council of Christian Congregations—has leapt into the battle, displaying an energy and vigor which to many seem misapplied in the face of a world at war, and a people struggling for survival.

Latest efforts of this body have been manifest, it would seem, at poles as far apart as London and Manchester, where an initial effort has been made to obtain a municipal ban on the attendance of children at cinemas on Sunday.

There has been a decline in the attendance of children at Sunday schools and Sunday services. That the decline dates only from the institution of local Sunday opening is not, however, categorically shown. In London the efforts to manipulate the County Council to local legislation failed *sine die.* In Manchester it was decided that no action be taken until evidence be forthcoming that juvenile delinquency has increased during the brief time that the picture houses have been open on Sundays.

Elsewhere, notably in the House of Commons, the suggestion has been made that the Home Secretary approve Sunday films for show to the armed forces or to anyone else, only if the programmes be approved by the local authority. Mr. Morrison, however, was a poor biter at this Sabbatarian bait. The approval by the British Board of Film Censors of the moral and ethical standards of the films screened, seemed to him sufficient. Such action as that adumbrated he dismissed as both unnecessary and inconvenient.

Seat Control Sought In Parliament

A like regard for democratic principles is found in the Home Secretary, too, in regard to the current demand that some sort of seat control be instituted by Parliament, a demand following indiscriminate and unsubstantiated allegations that British picture houses are profiteering. One British Member of Parliament, Mr. Cluse, Labour representative for the plebeian constituency of Islington East, takes a sorry view of the fact that some theatres are actually asking the patron to pay twice as much extra as the tax imposed in this year's budget.

Let there be an immediate Home Office control of seat prices, let the cinema be prevented from, as he alleges it is doing, working a ramp by decreasing the number of cheap seats and increasing the more expensive ones. To Mr. Cluse's rebellious voice there joins the equally pugnacious one of Mr. Walkden, another Socialist Member, asking that a national scale of admissions be set up and that it be displayed prominently in every cinema of the country.

But, as already suggested, Mr. Morrison, with a high regard for the democratic principles upon which British local government is based, with a reminiscent homage to his own London County Council, points out that it is local authorities who control the conditions of cinema licensing, that London's Council tackled the matter strongly and successfully, refuses any legislation which would disempower the local councils, or undermine the democratic structure of the British Constitution.

Such is the quality of the British bootstrap lifter even in these times of great emergency, when energies and activities are needed for more urgent matters, when the picture house is doing its best to maintain public morale and to spread on its screens the propaganda of victory.

Quota Still Major Theatre Problem

As already suggested these are not the only current headaches besetting the picture house proprietor. Not least of the others is the question of quota, the difficulties in fulfilling which already have been dealt with in these pages. There is no indication as yet that the Board of Trade intends to amend the existing Films Act, or to reduce the quotas further.

Exhibitors efforts to get permission to count any excess of short film showing against foreign footage, and to count multiple quota films as multiple in the same way as is done by the distributors, would seem to be abortive.

Record Grosses For New Films In Key Cities

Record grosses for recently released films were reported this week. The films are Paramount's "Road to Morocco," Metro-Goldwyn-Mayer's "For Me and My Gal," Warners' "Casablanca" and Republic's "Hi, Neighbor."

Neil Agnew, Paramount sales head, announced that "Road to Morocco" in its key city engagements was running ahead of "Holiday Inn," the company's previous top grosser, by as much as 80 per cent and at the rate it is going will probably be Paramount's top grossing picture of the year.

The picture, according to Mr. Agnew, is running 80 per cent better than "Holiday Inn" in St. Paul; 70 per cent better in Poughkeepsie, N. Y.; 60 per cent in Phoenix, Houston and Dallas; 52 per cent in Fort Worth; 50 per cent in Hazelton, Los Angeles, West Palm Beach, Memphis and Minneapolis; 48 per cent in St. Petersburgh; 45 per cent in Kansas City; 40 per cent in Hollywood, Atlanta and Birmingham.

Among the other key cities where "Road to Morocco" is beating the business record set by "Holiday Inn" are: Jacksonville by 30 per cent; Peoria by 28 per cent; Little Rock by 27 per cent; Sioux City by 25 per cent; Wheeling and San Francisco by 22 per cent; Pottsville by 20 per cent; Wilkes-Barre, Buffalo, Duluth and Charlotte by 16 per cent; New Orleans by 18 per cent and Detroit by 10 per cent.

MGM's "For Me and My Gal" started its seventh week at the Astor theatre, New York, on Wednesday. The company reports that the picture is topping "Mrs. Miniver" business in 19 of its first key city openings. The Judy Garland musical is leading every MGM picture for years back, according to the company, including "Mrs. Miniver," in Rochester, Akron, Bridgeport, Norfolk and Reading. In Atlanta the film equalled the advanced price engagement of "Boom Town." In Evansville, it is leading everything since 1934. Holdovers have been announced in 33 cities.

All attendance and gross records of the Hollywood theatre, New York, including engagements at roadshow prices, were broken by "Casablanca" in its first four days, Warner Bros. announced this week. With a seating capacity of less than 1,500 the Hollywood played to aprpoximately 31,000 paid admissions in the first four days. The gross for the four days was $25,301.

Edward Purcell, manager of the Strand theatre in Staunton, Va., reports that this Warner house enjoyed "the biggest business this theatre has ever done under normal conditions" for its run of Republic's "Hi, Neighbor." The booking resulted in grosses double the previous high for a two-day run. Mr. Purcell based has advertising campaign on the hillbilly and radio talent in the film.

MGM Announces Trade Screenings for Four

MGM last week announced trade showings of four new pictures. "Stand By for Action" will be shown in all exchanges except Memphis December 8th. In that city it will be seen December 12th.

"Keeper of the Flame" and "Tennessee Johnson" will be shown in New York December 15th, Buffalo December 21st, and other cities December 15th or 19th. "Three Cheers for Julia" will be seen December 26th, except New York, where it will be shown December 22nd, and Boston, Buffalo, Detroit and Philadelphia where its shownning is set for December 28th.

SHORT PRODUCT PLAYING BROADWAY

Week of November 30th

ASTOR

Price of Victory	Paramount
Picturesque Massachusetts	MGM
Feature: For Me and My Gal	MGM

CAPITOL

Timber Athlete	Paramount
The Film That Was Lost	MGM
Price of Victory	Paramount
Feature: White Cargo	MGM

CRITERION

Keeping Fit	Universal
Loan Stranger	Universal
Double Talk Girl	Universal
Feature: Who Done It?	Universal

MUSIC HALL

Donald's Snow Fight	Disney-RKO
Feature: Once Upon A Honeymoon	RKO Radio

RIALTO

Price of Victory	Paramount
Feature: Night Monster	Universal

RIVOLI

Donald's Snow Fight	Disney-RKO
Price of Victory	Paramount
Feature: The Avengers	Paramount

ROXY

Price of Victory	Paramount
Night Life in the Army	20th Cent.-Fox
Royal Araby	20th Cent.-Fox
Feature: Springtime in the Rockies	20th Cent.-Fox

STRAND

Daffy Duckaroo	Vitaphone
Right Timing	Vitaphone
A Ship Is Born	Vitaphone
Price of Victory	Paramount
Feature: Gentleman Jim	Warner Bros.

MPPDA Directors to Meet December 9th

A meeting of the board of directors of the Motion Picture Producers and Distributors of America, Inc., will be held at the Association's office on Wednesday, December 9th. The session of distribution company presidents is a regular quarterly meeting and will take place in the board room of 28 West 44th Street, New York.

Approval of a budget for 1943 and action on several questions of policy are scheduled for the meeting, it is understood. The directors also are expected to take action on a suggested program of industry public relations submitted by the Public Relations Committee, through Glendon Alvine, executive secretary, and S. Barret McCormick, chairman.

Arthur De Bra, director of research for the MPPDA, left for Los Angeles last week. He will remain there for several weeks gathering production, and public relations information and statistics for the association.

Charles Francis Coe, general counsel and assistant to Will H. Hays, president, also returned to Los Angeles last week. He is expected back in New York within a few weeks.

"Fantasia" Plays in New York

Walt Disney's "Fantasia," RKO Radio release, opened Tuesday in its original version at the Little Carnegie Playhouse, New York. Five performances are to be given daily on a continuous-run policy at regular admission prices. Special third dimensional sound apparatus has been installed for the engagement.

Texas Theatre Seeks Relief On 3 Points

A threefold arbitration demand for specific run, some run, and clearance relief was filed at the Dallas motion picture arbitration tribunal on November 23rd, the American Arbitration Association disclosed in New York last week. It is the city's eighth case.

L. W. Adwell, operator of the Roxy theatre, in San Angelo, entered his demand under Sections VI, VIII and X of the consent decree. He named Paramount, Warners, Twentieth Century-Fox and MGM as defendant distributors. He asked prior run and reasonable clearance over the Lyric theatre, also, in San Angelo on the grounds that the Roxy had been operating prior to the Lyric's opening. R & R Theatres, Inc., operating the Lyric and Concho Theatres, Inc., and the Texas, Ritz, Angelus, Plaza, Rex and Royal theatres, are interested parties.

Albany

Smalley Theatres, Inc., Cooperstown, N. Y., won a clearance reduction from the five consenting distributors and the Schine circuit Monday in the fifth Albany case. It was the third victory for the upstate independent in its series of actions against the Schine. Harold Blodgett, Schenectady lawyer, and a arbitrator cut the clearance of the Schine Palace and Strand theatres in Oneonta from 14 to three days over the Smalley in Cooperstown.

Los Angeles

W. J. Edwards, operating the Tumbleweed theatre at Five Points, near Los Angeles, has appealed the award by Andrew O. Porter in the tribunal's eighth case. He asserts the reduction of clearance from 63 to 42 days was insufficient.

Howard Burns, arbitrator of the fifth Cleveland case, on Monday dismissed the specific run complaint of Maurice S. Barck, for the Maple Heights theatre, Maple Heights, O., against Paramount. Mr. Burns' dismissal was based on a finding that the Stillwell and Bedford theatres, in Bedford, named in the complaint had secured the run because of Mr. Barck's failure to agree on terms with Paramount. Costs were charged to Mr. Barck.

Mr. Barck had charged that Lena Stillwell, operator of the Bedford theatres, had bought Paramount second run away from the Maple Heights by reason of affiliation with the Cooperative Theatres of Ohio. Jerome Friedlander, complainant's counsel, indicated he would appeal.

Hollingshead Begins 20th Year at Warners

Gordon Hollingshead, head of Warners' short subject department, has begun his 20th year with the company with a new term contract. Since January of this year, Warners has produced 47 short subjects. Of this number only 18 were made on a straight entertainment basis for commercial purposes, others being produced in cooperation with the Army training film program.

Paramount Wallace Short To Be Shown

The Paramount short subject, "The Price of Victory," featuring the speech of Vice-President Henry A. Wallace on "the people's war," was shown at the World Confederation Dinner at the Hotel Astor on Friday. The subject also has been booked into 24 Metropolitan New York first run houses, where it currently is playing. Vice-President Wallace's speech originally was given before the Free World Association last May.

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

Soldiers, sailors and Marines who have been entertained in camps and training centers by visiting contingents of Hollywood personalities are to experience not less but more of the same, and that a deal more intimately, according to plans announced Monday by Lieut. Col. Marvin Young of the Special Service Division of the U. S. Army, in Hollywood to work out details of implementing a new type of cooperation. Under the Young arrangement players are requested to spend up to a week in each of the major encampments, giving no formal performances in many cases but spending the time in intimate association with the enlisted men at mess, at maneuvers, on the rifle range and wherever opportunity makes possible a free mingling on informal basis.

The War Department representative disclosed also that activity of the Hollywood Victory Committee is being pointed toward a concentration of effort which will encompass the provision of entertainers to every camp in the nation within the next four weeks.

In a further linking of Hollywood production facilities and skills to the war effort, Col. M. E. Gillette, commanding officer representing Chief Signal Officer Major General Dawson Olmstead, on Monday established a Hollywood branch to function as a unit of the Army's film producing project headquartered in the former Paramount studios in Astoria, Long Island City, N. Y.

"The Army will do no producing on its own in the west," he disclosed, and "under the new setup, after its script writers and experts prepare scenarios, the subjects will be made by the various commercial studios where full advantage of modern equipment, trained personnel and priceless technical knowledge may be obtained."

Lieut. Col. Paul H. Sloane is to direct the affairs of the Hollywood branch.

Production Pace Eased

Hollywood studios completed 10 pictures while starting but 4 in a week which saw decline of the shooting index from 43 to 37. No blanket cause was assigned to the recession, which appeared merely technical in nature and likely to be reversed by the next report.

Universal's Bud Abbott and Lou Costello, following a slight pause after completion of "It Ain't Hay", were before the camera again in "Oh, Doctor". The same studio started "He's My Guy" with Dick Foran, Robert Paige, Marjorie Lord and Harriet Hilliard.

Harry Sherman started a special for United Artists, "Meet John Bonniwell", with Richard Dix, Jane Wyatt, Albert Dekker, Victor Jory, Eugene Pallette, Willie Best, Robert Armstrong and others in the cast.

Metro-Goldwyn-Mayer went to work on "Dr. Gillespie's Prison Story" with Lionel Barrymore and Donna Reed as principals.

The production schedule at the weekend:

COMPLETED

Columbia
Suicide Range

MGM
Half-Pint Kid
Careless Cinderella

Monogram
Adventures of Cosmo Jones

Paramount
Aerial Gunner

RKO Radio
I Walked with a Zombie

Republic
Dead Man's Gulch

Universal
Hi, Buddy
Bad Company

Warner
Edge of Darkness

STARTED

MGM
Dr. Gillespie's Prison Story

Sherman
Meet John Bonniwell

Universal
Oh, Doctor
He's My Guy

SHOOTING

Columbia
Destroyer
Reveille with Beverly

MGM
Private Miss Jones
Above Suspicion
Mr. Justice Goes Hunting
Gentle Annie
Salute to the Marines
I Dood It
Youngest Profession

Paramount
Dixie
Salute for Three
China
Miracle of Morgan's Creek

PRC
After Tomorrow

RKO Radio
From Here to Yesterday
Bombardier
This Land Is Mine

Republic
Hit Parade of 1942

20th Century-Fox
Hello, Frisco, Hello
Coney Island
Moon Is Down

Pressburger
Unconquered*

Universal
White Savage
Corvettes in Action
Forever Yours
We've Never Been Licked
Isle of Romance

Warner
Mission to Moscow
Old Acquaintance
Devotion
Thank Your Lucky Stars
Action in the North Atlantic

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*Formerly "Never Surrender"

Universal Executives In Studio Talks

Universal home office executives William Scully, W. J. Heineman and Maurice Bergman arrived Monday for a fortnight of conferences with studio execuitves Nate Blumberg, Cliff Work and John Joseph, and for inspection of "Pittsburgh," "Arabian Nights," the company's Christmas release, "When Johnny Comes Marching Home," "It Ain't Hay," "Shadow of a Doubt," "Forever Yours," and other forthcoming product now in various stages of completion.

Twentieth Century-Fox has acquired "Marching Along," autobiography of the late John Philip Sousa, to be produced under the title of "Stars and Stripes Forever" by Nunnally Johnson. The same studio has purchased Ted Allen's "The Story of Norman Bethune," which is the story of the Canadian doctor who pioneered the blood bank system, for production by Kenneth Macgowan.

Richard Whorf and Richard Carlson have been added to the cast of MGM's "Bataan Patrol." . . . Paramount has given Marian Hall, college dramatics star, a term contract. . . . Pat O'Malley has joined the cast of "Destroyer," which William Seiter is directing for Columbia wth Edward G. Robinson in the star role.

Warner Brothers have elevated Irene Manning to stardom, as a result of her portrayal of Fay Templeton in "Yankee Doodle Dandy," and she will share top billing with Dennis Morgan in the forthcoming "Desert Song." . . . Due to his commitment to direct PRC's "Corregidor," which will feature Otto Preminger and Donald Woods under production of Dixon Harvin and Edward Finney, William Nigh's Alexander Stern production, "Ghost and the Guest," has been postponed until January. . . . John Jacoby has been assigned to write the script of producer-director Henry Koster's "100 Girls and a Man" in collaboration with Myles Connolly.

Disney Studios established an all time record in November by turning out 30,000 feet of film, most of it for the Navy, which is not only the largest monthly output in company history but equals the total turned out in all of 1941. . . . Douglas Smith, son of Pete, is serving as Technicolor adviser on his father's next subject for MGM, "Sky Conscience," in production at the Los Alamitos Naval base where the son is in service. . . . Universal has assigned Erle C. Kenton to direction of "Solid Senders," in which the Andrews Sisters are to do their next job of sending. . . . Hunt Stromberg has given J. Edward Bromberg an important role in "G-String Murders."

RKO Radio has assigned Harry Edington to "Walk Away from 'Em," from the Elliot Chess novel, under the one-picture deal recently negotiated. . . . Ned Sparks will make his return to the screen in Sol Lesser's "Stage Door Canteen." . . . Republic has added Melville Cooper to its "Hit Parade of 1943" cast. . . . Joan Davis has been given a two-picture contract by RKO Radio.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BLONDIE FOR VICTORY: Penny Singleton, Arthur Lake—A very neat little comedy which fits right into the picture of 1942 Americana at home. Okay draw. Played Friday, Saturday, November 13, 14.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Good aviation picture. Holds interest well.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADIES IN RETIREMENT: Ida Lupino, Louis Hayward—Personally, I liked the picture, but our patrons didn't. Very poor for three days. Played Thursday-Saturday, November 5-7.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—Good reissue. Worth playing.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OUR WIFE: Melvyn Douglas, Ruth Hussey—Another "triangle" comedy which didn't bring forth business or comments. Played Monday-Wednesday, November 2-4.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

PANAMA HATTIE: Ann Sothern, Red Skelton—Slapstick musical comedy, which somehow misses.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RIDERS OF THE NORTHLAND: Charles Starrett, Russell Hayden—A very good Western, enjoyed because it had a lot of action for our weekend patrons. Should do well where they like Westerns. Played Thursday-Saturday, November 19-21.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

SECRETS OF THE LONE WOLF: Warren William, Ruth Ford—This series is quite popular in Tilbury. Nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

SWEETHEART OF THE FLEET: Jinx Falkenburg, Joan Davis—Cheaply produced in the two-reel comedy style but it kept 'em laughing and no complaints. I suppose it's okay. Played Friday, Saturday, November 6, 7.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TALK OF THE TOWN: Cary Grant, Ronald Colman, Jean Arthur.—This is a swell comedy drama. The three top stars are individually and as a trio, fine. Didn't do "terrific" business, but nevertheless business was good. Played Sunday, Monday, November 15, 16.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TALK OF THE TOWN: Cary Grant, Jean Arthur, Ronald Colman—One of the better productions of the season. Everyone enjoyed it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YOU BELONG TO ME: Barbara Stanwyck, Henry Fonda—With the "dead-pan" comedy of Henry Fonda combined with the humor of one of the better liked actresses, Barbara Stanwyck, the most natural thing to develop is a good picture. And so it was. This film with its many amusing situations, especially the wedding night, was thoroughly enjoyed by our audience. Much praise was given to the excellent acting of the supporting players,, who at times aided the plot and dialogue no little, and certainly helped to keep the picture moving rapidly. Played Saturday, November 7.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J.

Metro-Goldwyn-Mayer

A YANK AT ETON: Mickey Rooney, Edmund Gwenn—Good story. Mickey the whole show. Juantia Quigley and Raymond Severn turn in top performances.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

AFFAIRS OF MARTHA, THE: Richard Carlson, Marsha Hunt—A quality domestic comedy-drama, every bit of it entertainment. Marsha Hunt is a lovely heroine for any picture. Played Friday, Saturday, November 20, 21.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

CALLING DR. GILLESPIE: Lionel Barrymore, Phillip Dorn—Just fair program feature.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAPTAIN IS A LADY: Beulah Bondi, Charles Coburn—A fair programmer. We played this with a Charles Starrett Western. Have done bigger business, but everyone seemed satisfied. Played Thursday-Saturday, November 19-21.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

CROSSROADS: William Powell, Hedy Lamarr—A good picture with good acting. Played a football short which, of course, helped business. Played Wednesday, Thursday, November 18, 19.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Smalll town patronage.

CROSSROADS: William Powell, Hedy Lamarr—Good picture to okay business. Played Wednesday, Thursday, November 11, 12.—Arthur K. Dame, Palace Theatre, Penacok, N. H. General patronage.

GRAND CENTRAL MURDER: Van Heflin, Patricia Dane—A good murder picture. Business only fair. Played Friday, Saturday, November 20, 21.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

HER CARDBOARD LOVER: Norma Shearer, Robert Taylor—Metro made a mistake in placing two of their best stars in such a weak story. Two box office names, little else.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—This comedy pleased and drew an okay patronage. Ann Sothern is as good as ever. Played Wednesday, Thursday, November 18, 19.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—Another Metro picture which we cannot praise. Okay for duallers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—One of the best. Everyone came to see it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PHANTOM RAIDERS: Walter Pidgeon, Florence Rice—A fair sabotage picture we double-billed to satisfactory business. No complaints. Played Monday, Tuesday, November 16, 17.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weismuller, Maureen O'Sullivan—The poorest Tarzan picture so far.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TISH: Marjorie Main, Zasu Pitts—Weak dualler.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WOMAN OF THE YEAR: Katharine Hepburn, Spencer Tracy—A knockout finish when Katharine Hepburn tries to cook. Saves this pictures from being a flop here. Good acting.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkash, Neb. Small town patronage.

Monogram

RUBBER RACKETEERS: Ricardo Cortez, Rochelle Hudson—A good little melodrama with an up-to-date plot. Business only fair, however. Played Tuesday, November 17.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

Paramount

ARE HUSBANDS NECESSARY: Ray Milland, Betty Field—This was wasted time, especially the second night. You won't miss anything if you skip it. Played Monday, Tuesday, November 16, 17.—Miss Cleo Manry, Buena Vista Theatre, Guena Vista, Ga. Small town patronage.

GREAT MAN'S LADY, THE: Joel McCrea, Barbara Stanwyck—Did very good with this picture and sold out theatre to Daughters of the Empire, who cleaned up.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

I LIVE ON DANGER: Chester Morris, Jean Parker—For the lower half of duallers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—Very good mystery comedy melodrama. Plenty of belly laughs and should please all comers.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Small town patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—Was a good picture but was not worth advance admission price. The color and acting were grand. Played Wednesday, Thursday, October 21, 22.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—A comedy which did good business for three days. Many favorable comments. Played Monday-Wednesday, November 16-18.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

TOMBSTONE: Richard Dix, Frances Gifford—Good atcion picture. Played to fair business. Played Monday, Tuesday, October 19, 20.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

TOMBSTONE: Richard Dix, Francis Gifford—Doubled with Universal's "Private Buckaroo," starring the Andrews Sisters. "Tombstone" is a good action picture enjoyed by those who came. Andrews Sisters have no draw here. Played Thursday-Saturday, November 12-14.—C. A. Smith, Regent Theatre Chapleau, Ont. Small town patronage.

TOMBSTONE: Richard Dix, Frances Gifford—Better than average Western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRUE TO THE ARMY: Judy Canova, Allan Jones—Army camp comedy for the duallers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—This picture is not so hot and is not worth percentage but will do above average business. Played Sunday, Monday, November 8, 9.—E. J. Pennel, Coliseum Theatre, Gronson, Mich. Small town patronage.

Republic

CALLING ALL MARINES: Donald Barry, Helen Mack—An old picture from Republic, but timely and still has a draw at the box office.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Small town patronage.

CALL OF THE CANYON: Gene Autry—A fair picture of the Autry type. I don't consider him very good, but business was. Played Friday, Saturday, October 30, 31.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Small town patronage.

IN OLD CALIFORNIA: John Wayne, Binnie Barnes—As good as the best of its type. Top notch entertainment. John Wayne and Binnie Barnes were excellent. Good business. Played Friday, Saturday, November 13, 14.—Arthur K. Dane, Palace Theatre, Penacook, N. H. General patronage.

IN OLD CALIFORNIA: John Wayne, Binnie Barnes—Better than average Western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown—A good comedy that should more than satisfy the fans

(Continued on opposite page)

(*Continued from opposite page*)

of both stars. Average draw. Played Friday, Saturday, November 20, 21.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown—Pretty silly. A few laughs.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. DISTRICT ATTORNEY IN THE CARTER CASE: James Ellison, Virginia Bruce—Entertaining murder mystery which pleased on Friday and Saturday. Played November 20, 21.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

MOSCOW STRIKES BACK: Here is a picture that every showman should play. It carries home many truths that we should see. It will do business and bring out a lot of new faces. Play it. Played Monday, Tuesday, November 16, 17.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

REMEMBER PEARL HARBOR: Donald Barry, Fay McKenzie—Did excellent business. Surprising here as our patrons have not been enthusiastic about war pictures. Played "One Foot in Heaven" with it. Played Tuesday, Wednesday, November 3, 4.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

REMEMBER PEARL HARBOR: Don Barry—Not much picture, but extra good draw. Did above average business. Played Tuesday, November 17.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. Small town patronage.

RKO Radio

BAMBI: Walt Disney—As usual Disney does a wonderful job. My town is Disney conscious so I can always depend on an excellent crowd for his features. This one held true in that respect. However, each Disney since "Snow White" has shown a drop in gross and this one followed true to form. It is a long way off before we'll have to report an average gross on one, though. Played Friday, Saturday, November 12, 13.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BAMBI: Walt Disney—One of Disney's best. Beautiful and amusing for adults as well as children.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BIG STREET, THE: Henry Fonda, Lucille Ball—Better than average. Improbable story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FANTASIA: Walt Disney—First half of "Fantasia" wonderful. Last half too depressing.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAGNIFICENT AMBERSONS, THE: Joseph Cotton, Dolores Costello—Nobody seemed to like this picture. Personally thought it fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SYNCOPATION: Adolphe Menjou, Jackie Cooper—Good musical show and good business. Many favorable comments. Played Tuesday, November 17.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

SYNCOPATION: Jackie Cooper, Bonita Granville—Just fair. For the duallers.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TUTTLES OF TAHITI: Charles Laughton, Jon Hall—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Twentieth Century-Fox

BLUE, WHITE AND PERFECT: Lloyd Nolan, Mary Beth Hughes—Fair detective story. Double billed with Universal's "Butch Minds the Baby." Judging by the business my patrons are holding out for bigger game. Played Monday-Wednesday, November 16-18.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

CAREFUL, SOFT SHOULDERS: Virginia Bruce, James Ellison—Poor. For the lower half.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOOTLIGHT SERENADE: Betty Grable, Victor Mature—Dressy musical. Pleased all.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOOTLIGHT SERENADE: Betty Grable, John Payne—Nice enough musical with some good comedy scenes. Played it on a good date but business was way below average. Do not know why, as those that came seemed to like it. In all these comments I am trying to take into consideration that business is way below par here regularly this year. Played Tuesday, November 17.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ICELAND: Sonja Henie, John Payne—Sonja is coming along as an actress and she is by no means finished. It is the typical Henie picture and while the story is no great shakes, the picture, as with all of them, gets the life they need with the ice sequences, and as always they are spectacular. Joan Merrill puts the songs over. Naturally being with Sammy Kaye's band, she is good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

ICELAND: Sonja Henie, John Payne—Excellent business on this picture and no complaints except that there was far too much swing music. Believe it a lot better picture than "Sun Valley Serenade."—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—As good an entertainer as any recently produced. But this return engagement, even at bargain prices, failed miserably to do business. Receipts were exactly equal to rental which left us nothing to cover overhead. Suppose they'd tell us, well, you asked for it! Played Tuesday, November 10.—Arthur K. Dame, Palace Theatre, Penacock, N. H. General patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—Really excellent picture with some very catchy music. Consider it one of the best this year. Business good.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Small town patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—A splendid piece of entertainment. Music is tops as played by Miller and his boys. The story is good and an agreeable change from war themes. Sensational dance routine by those two clever Negro chaps, the Nicholas Brothers. Business was barely the equal of "Footlight Serenade," which was off. Played Sunday, Monday, November 8, 9.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

ORCHESTRA WIVES: George Montgomery, Carole Landis—This is a very good musical show and business was above average. It pleased all. Played Sunday, Monday, November 15, 16.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Saucy, sophisticated, good dialogue. Nice music by Glenn Miller's band.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Better than average musical. The teen age came back to see it over and over again. Of course, Glenn Miller and his band had something to do with that.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. Small town patronage.

PIED PIPER, THE: Monty Woolley, Roddy McDowall—Very good war picture. Well acted and well produced.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PIED PIPER: Monty Woolley, Roddy McDowall—This is very good and different. It brought out some people who do not come very often. It certainly is well done and was liked by all who attended. Ran it with "Broadway," but just managed to scrape through. Played Friday, November 20.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Did nice business. Played on dual bill with "Hayfoot."—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

RISE AND SHINE: George Murphy, Linda Darnell—Played late, but did average one-day picture business. Only fair. Played Sunday, October 18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SON OF FURY: Tyrone Power, Gene Tierney—Good action picture, but business not so hot. All who came enjoyed it, but the costume pictures are hard to put over.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Very good picture as entertainment and a sermon on democracies which should be heeded. The picture is, in my opinion, better than the book. Business quite good.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Small town patronage.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara—This picture was plenty good and so was business. Played Friday, Saturday, October 16, 17.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Small town and rural patronage.

Universal

APPOINTMENT FOR LOVE: Charles Boyer, Margaret Sullavan—Mildly amusing comedy which seemed to please, but not to pull.—B. R. Jackson, Roxy Theatre, Nipawin, Sask. Small town patronage.

BROADWAY: George Raft, Janet Blair—Ran this with "Pied Piper" and just got by. However, it is a good picture that moves right along. They seemed to like it, but I believe the other picture had the main drawing power. It brings back a lot of memories of the pre-depression days. Played Friday, November 20.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BROADWAY: George Raft, Janet Blair—Just a picture. Played Sunday, Monday, October 25, 26.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Small town patronage.

INVISIBLE AGENT: Jon Hall, Ilona Massey—After all the pannings in this column, I was afraid of it, but I got a pleasant surprise; it did better than average. Seemed to please. Played Monday-Wednesday, November 9-11.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

LADY IN A JAM: Irene Dunne, Patric Knowles—Very poor picture. We had plenty of walkouts. Don't play it. It is better to shelve it. Played Wednesday, Thursday, November 18, 19.—E. J. Pennell, Coliseum Theatre, Bronson, Mich. Small town patronage.

PARDON MY SARONG: Abbott and Costello—The usual crazy stuff was relished by a pretty good crowd. Good musical numbers and lots of laughs. That's what my patrons tell me regularly they want. However, this town has never been overly excited about this team. Business always okay, but not exceptional. Played Thursday, November 19.—W. V. Nevins III,

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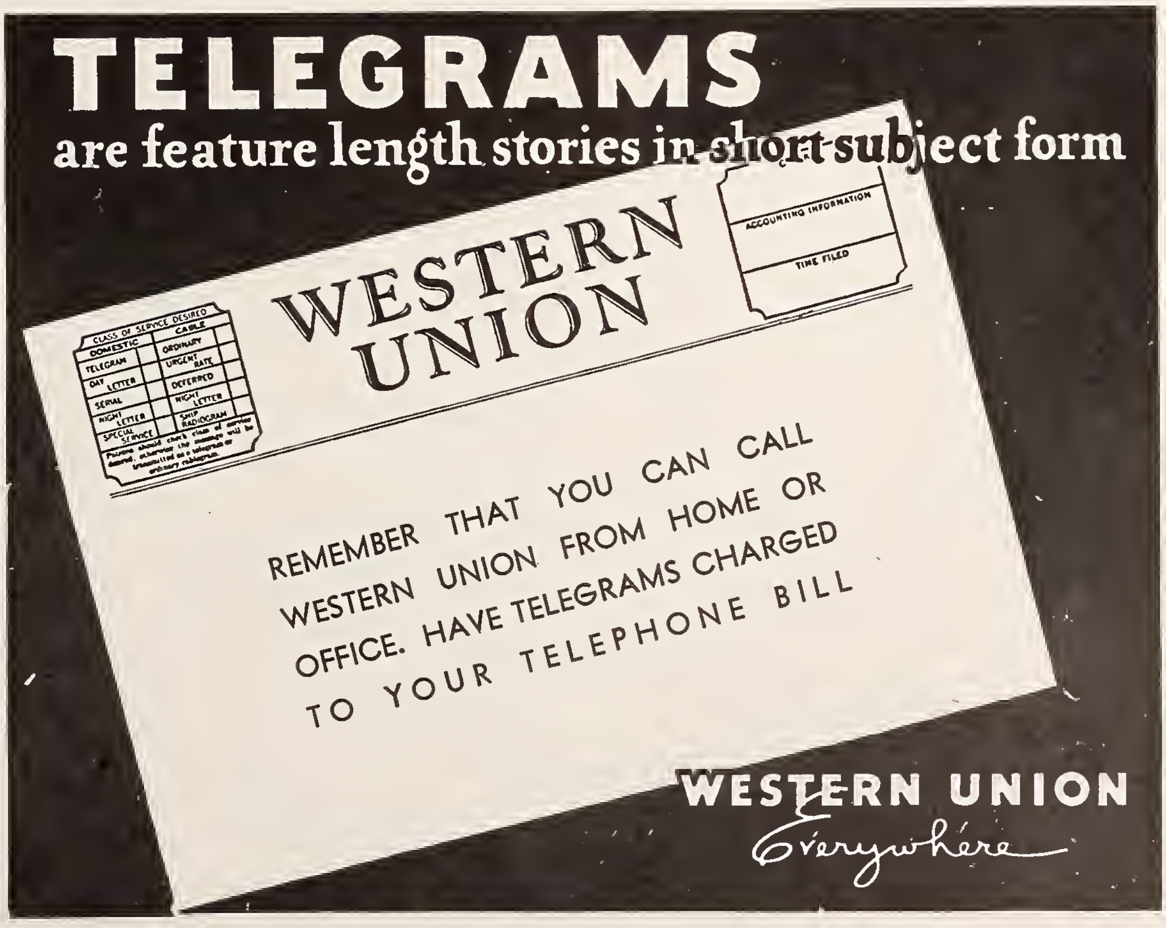
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(*Continued from preceding page*)

Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne—Disappointing results on this one. Should have been a natural here, but the first nighters panned it.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Small town patronage.

WHAT'S COOKIN': Charles Butterworth, Andrews Sisters—A very poor picture. Played Friday, Saturday, Octover 16, 17.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Small town patronage.

United Artists

HAYFOOT: William Tracy, Jimmy Gleason—Nice streamlined comedy. Did nice on weekend with Western.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

JUNGLE BOOK: Sabu—This didn't do the business we anticipated, but have no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

MISS POLLY: Zasu Pitts, Slim Summerville—Hal Roach has put on the market streamlined films. Just what we need. Picture okay as a comedy. Played Saturday, November 7.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Small town patronage.

Warner Brothers

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Fair action picture. Business was good the first night, but it fell off badly the second night. Played Wednesday, Thursday, November 18, 19.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—Bogart in his usual role. Will appeal to action fans.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan—A great picture. Pleased all who saw it, but had been "milked" in holdover runs all over the city. Business ordinary.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage

DANGEROUSLY THEY LIVE: John Garfield, Nancy Coleman—Exceptionally good drama with suspense well maintained throughout. Can recommend this to action fans.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Small town patronage.

GAY SISTERS, THE: Barbara Stanwyck, Nancy Coleman, George Brent—Splendid dramatic fare. A really interesting story with a logically happy ending that will be welcome. Average draw. Played Sunday, Monday, November 22, 23.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent, Nancy Coleman—Good picture with a good mixture of drama, humor and an interesting story. It was well liked here and business was good enough. Played Thursday, November 12.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—Good production. Good cast. Interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—Not top flight entertainment by any means. Unpleasant story.—Leon V. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KINGS ROW: Ann Sheridan, Robert Cummings—Surprisingly well liked. Some patrons said they had seen it as many as six times. However, as in the case of most big pictures, it had been milked. Business ordinary.—Eddie Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

MAN WHO CAME TO DINNER, THE: Monty Woolley, Bette Davis—A good comedy picture, but somehow it didn't click. Played Saturday, October 31.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Small town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Played this picture late, but at that it still did business. One picture I made a little profit on. Played Wednesday-Friday, October 21-23.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Small town patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—Playing a part that no other actor in Hollywood could portray as well. Errol Flynn brought to our eyes the story of General Custer and made us enjoy it more than any written history has been able to do. Aided by Olivia de Havilland, one of the most charming and capable actresses in the industry, as his sweetheart and wife, the story moves swiftly and rapidly through the little known parts of Custer's life, from his days at West Point through the Civil and Indian Wars, and finally at his last stand at the Little Big Horn. Without a doubt, this is one of the best action pictures to be screened for our audience and everyone had a word of praise for it. Played Wednesday, November 11.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Considering the casting, this misses somehow, and quite badly.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Short Features

Columbia

GREAT AMERICAN DIVIDE, THE: This is an exceptionally well photographed scenic of the Rocky Mountain parks. As good as any subject of this kind could be without color.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

IN THE SWEET PIE AND PIE: The Three Stooges—Still the tops in comedies for us. I never fail to advertise almost as heavily as the second feature.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.

LOVABLE TROUBLE: Andy Clyde—They like Clyde very much, but he does not mean much as a draw.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.

SOCK-A-BYE BABY: The Three Stooges—Can't see these myself, but the audience laughs. So what?—Arthur K. Dame, Palace Theatre, Penacook, N. H.

THREE SMART SAPS: All Star Comedies—This Three Stooges comedy is one of their funniest. Curly's dancing brought down the house.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

WOODMAN, SPARE THAT TREE: Color Rhapsodies—This wins my Oscar as one of the best cartoons this year. The idea is good. A follow up on this company's previous release, "Fox and the Grapes." Let's have more.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

BOWLING ALLEY CAT, THE: Technicolor Cartoons—Very hilarious color cartoon. They are sure to laugh at this one.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

FOR THE COMMON DEFENSE: Two-Reel Specials—Another "Crime Does Not Pay" subject that is good but misses a little bit when compared with some of the others. This one stresses the cooperation between the police of different countries in the Western Hemisphere.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred. N. Y.

LAND OF THE QUINTUPLETS: FitzPatrick Traveltalks—Very good. Shows the Quints in their home surroundings.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

ROVER'S BIG CHANCE: Our Gang—Rather pointless and mild in comedy.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

UNUSUAL OCCUPATIONS: Good reel in color, featuring Eddie (Rochester) Anderson and his toy electric trains.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

COOKS AND CROOKS: Edgar Kennedy—Save this for next summer when you want a cooling drink. It certainly is a lemon as far as humor is concerned. It is made all right, but it just "ain't funny, McGee."—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

DONALD GETS DRAFTED: Walt Disney—Donald is the top cartoon with us. Always means something.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.

HOLD 'EM JAIL: Leon Errol—This is a Leon Errol remake of a comedy that Edgar Kennedy played in a few years ago. A few in my audience recognized that fact. However, it is funny and they did plenty of laughing.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

INFORMATION, PLEASE, NO. 9: John Gunther—John Gunther is guest again this time and the reel is a little below average in entertainment value.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

INFORMATION, PLEASE, NO. 10: John Carradine—Much to my regret we are creeping up to the last of these. This issue is especially humorous and has John Carradine again as guest.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

WESTWARD HO-HUM: Edgar Kennedy—Kennedy is well liked here and always means so many extra ticket sales.—Eddie Mansfield, Regent Theatre, Kansas City, Mo.

Twentieth Century-Fox

ALONG THE TEXAS RANGE: Adventures of the News Cameraman—Routine—Beautiful photographic shots are its main assets.—Arthur K. Dame. Palace Theatre, Penacook, N. H.

COURAGEOUS AUSTRALIA: The World Today—Good enough filler.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

GLACIER TRAILS: Magic Carpet—Fairly good black and white scenic.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

GUARDIANS OF THE SEA: Adventures of the News Cameraman—Ordinary reel about the Coast Guard.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

ICKLE MEETS PICKLE: Terrytoons—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

INDIA THE GOLDEN: Magic Carpet—Very good.—Ray Peacock, Onalaska, Onalaska, Wash.

NIGHT LIFE IN THE ARMY: Terrytoons—Entertaining cartoon in good color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STORK'S MISTAKE, THE: Terrytoons—Fair.—Ray Peacock, Onalaska, Onalaska, Wash.

United Artists

NEW SOLDIERS ARE TOUGH: World in Action—Taut and impressive. Story of warfare. Exciting and educational.—Leon C. Bolduc, Majestic Theatre, Conway, N. H.

Universal

CAMPUS CAPERS: Musicals—A satisfactory variety short featuring Jack Teagarden and his orchestra. The "rah-rah" background makes it ideal for the younger element.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J.

CAMPUS CAPERS: Musicals—Just so-so.—Ray Peacock, Onalaska, Onalaska, Wash.

PIGEON PATROL: Color Cartune—An interesting and comical color cartoon.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Vitaphone

ARMY AIR FORCE BAND: Melody Masters Bands—Splendid. A welcome change from the orchestra routines familiar to this series. The boys sure are good. The setting is Washington, D. C., and interestingly assembled.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

BEYOND THE LINE OF DUTY: Broadway Brevities—Entertaining two-reeler of army life.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAFFY DUCKAROO, THE: Looney Tunes—Good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DON COSSACK CHORUS: Melody Masters Bands—Strictly for music lovers, this one was well received here. I ran it particularly because we are having the same chorus as a stage show next week. It made an excellent trailer for that purpose.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

HEP CAT, THE: Looney Tunes—Schlesinger's first Looney Toon in color just misses being very good. However, it has plenty of good gags in it.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MEN OF THE SKY: Technicolor Specials—A Technicolor visit with the boys of the Army Air Force and beautifully done. Holds great interest for those at home.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SOUTH AMERICAN SPORTS: Sports Parade—Good sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

U. S. Victory Film

ANY BONDS TODAY: Clever and cute, and to the point, of course. Cartoon characters sell Stamps and Bonds.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

MR. GARDENIA JONES: This is excellent from the entertainment angle and is undoubtedly good USO propaganda. Quite worthwhile.—Arthur K. Dame, Palace Theatre, Penacook. N. H.

Bowling League Disbands

The Warner Bowling League in Chicago, composed of teams from 12 Warner theatres in the city, has disbanded because of the draft and the gasoline and tire situation. The league had been in existence for 13 years.

Anna Nagel in USO Show

Anna Nagel last week appeared as guest star in the show, "Bubblin' Over." for the USO-Camp Shows in Florida. This unit was the first of the shows to play Florida this season.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

As It Seems To Us

One of the most active members of the Round Table, Ed Harris, formerly manager of the Glendale theatre, Glendale, Calif., is now a recruiting sergeant in the United States Marine Corps. Ed is now on the other side of the fence so far as co-operation is concerned and he is actively seeking means for assisting showmen in his vicinity to exploit short subjects or features about the Marines.

"And I'm going to keep on reading Motion Picture Herald for ideas which I may be able to use in my work," says Ed, "so I'm counting on my fellow showmen to supply the Round Table with enough campaigns to give me enough ammunition to keep me busy for the duration."

* * *

Another fine tribute to an outstanding showman is the spread of advertising and text in "The Hamilton Spectator" in which tribute is paid to George Stroud on his 21st anniversary at the Palace theatre in the Ontario city. Not only have various persons connected or allied with the industry paid for tributes, but many of the leading business establishments of Hamilton, too.

Among the outstanding facts in connection with the anniversary is that four members of George's original staff are still associated with him—M. A. Bartleman and Hugh F. Ussher, projectionists; Earl Cruickshank, electrician; and Leslie Sommerville, organist.

* * *

The international character and world-wide scope of the Round Table is indicated by the fact that contributions from Cuba and England were received this week and that one of the newest members is Ronald J. R. Sutton, manager of the Grand theatre, Christchurch, New Zealand. We hope in subsequent issues with due allowance for the war-delayed mail, to bring you some of Mr. Sutton's contributions to exploitation. To those of our membership who are cut off from contact with headquarters and other members by the war, we are unable to send any word of good cheer. But it is to be hoped that as many of our foreign members as possible will continue to keep us informed of how they are selling their shows and their theatres despite the exigencies of war.

* * *

An interesting and different slant on raising admission prices was given to us this week by Mr. Max Korr, Pennsylvania circuit owner, who was a visitor to these precincts. Mr. Korr has one unusual operation—the Earle in Allentown, Pa., in which he plays nothing but Universal films. Mr. Korr's relations with Universal are necessarily cordial and close and his flexible price schedule is operated with the distributor's approval.

Mr. Korr evaluates each picture when he sees it and determines whether it shall be offered to his audiences at 55 cents as the sole attraction on a single feature program, or whether he will double it with another film and play them together for 27 cents. He justifies his policy on the ground that he judges each picture solely from the entertainment value it has for his patrons. He argues that it is no different from allocating a picture to an "A," "B" or "C" house in a first-run situation.

He further points out that his careful study of his audiences' tastes has made him a good judge of what entertainment values a picture will have for them and that his patrons know what to expect and are not misled by his policy.

* * *

A year or two ago an interesting experiment was tried in New York neighborhood theatres, of starting the principal feature between 8:30 and 9:00 o'clock in the evening. This plan offered the devotees of the single feature opportunity to see the principal attraction and leave at a convenient hour. Those who were able to "take" two pictures were at liberty to remain for the complete show.

Old-time showmen who believed that one had to close the show with the top attraction threw up their hands in horror at this noble experiment. For once, the intelligent picture goer won a victory for his principles of quality rather than quantity. But alas, it was but a temporary victory.

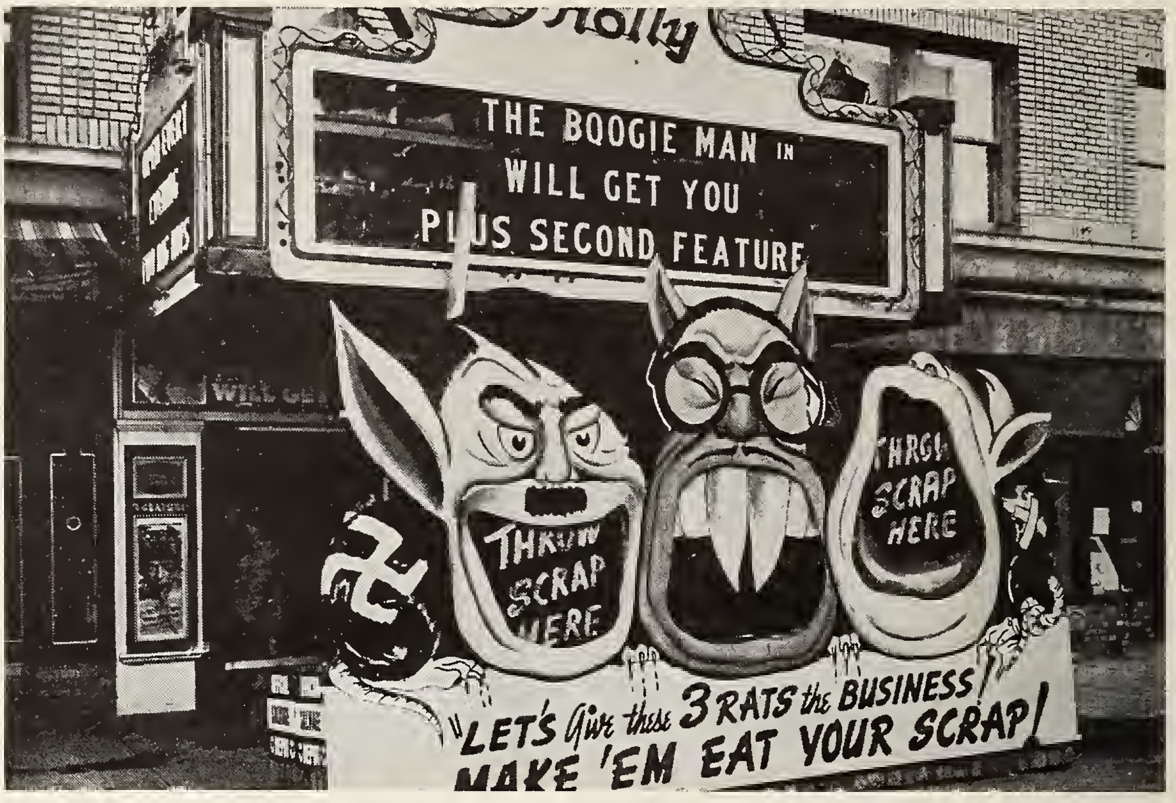
For the forces of reaction won their argument by pointing to the fact that the hourly box office receipts showed that it hardly paid to keep the box office open after the main feature went on. It was impossible to counteract this with the statement that so many more people came in before the main feature went on.

So the experiment has been abandoned except in a few independent houses who rightly realize that the average man cannot get home in time to eat his dinner, help his wife with the dishes and get to the theatre by seven o'clock. Entering at 8:30 and being required to wait until midnight for the piece de resistance is too much to ask of any working man in these days. And the industry has been too successful, apparently, in educating people to ascertain the starting times of shows so as not to come in the middle of a picture, story of which was written with a beginning, a middle and an end.

—BOB WILE

MATLACK'S SCRAP DRIVE COVERS EVERY ANGLE

Medford, Ore., Showman Gets Newspaper, Radio and Merchant Tieups


Holly
THE BOOGIE MAN IN WILL GET YOU
PLUS SECOND FEATURE
THROW SCRAP HERE
THROW SCRAP HERE
"LET'S Give these 3 RATS the BUSINESS! MAKE 'EM EAT YOUR SCRAP!"

The public enjoyed tossing the scrap right into the faces of Der Fuehrer, Il Duce and His Imperial Highness. They were billed in the newspapers and elsewhere as the three rats and the public was urged to "Give 'em the business".

The very extensive scrap campaign put on by Jack Matlack, publicity director of the George A. Hunt Theatres, at the Holly theatre, Medford, Ore., won a citation from Donald Nelson last week. Jack covered every conceivable angle as the details listed here will show.

First of all, he sat in on a conference of local committees in the scrap drive. He outlined the theatres's part in the campaign and then went right to work on it.

The *Medford Mail-Tribune* in cooperation with Jack ran a series of ads, some as large as a full page with effective copy. Such headlines as "The Time for Talk Is Done" smote the reader's eye. Other copy in 48 point type said, "The United States Army now wants your metal scrap. Verbal patriotism is not enough. The nation's steel mills MUST have scrap. They haven't enough on hand for even thirty days more. When this is gone they may have to shut down—for all new steel is 50 per cent scrap." Other headlines were, "Whose boy will die because you fail?" and "Your scrap may mean your life."

In addition to this splendid cooperation from the newspaper, Herbert Grey, advertising manager, wrote a letter to Jack in which he praised the industry's role in the war effort, with special emphasis on the scrap campaign.

Teaser Campaign Launched

Following this, Jack used his own skill at newspaper ad writing to excite Medford's interest in his special scrap matinee at the Holly theatre. First was an ad which read, "Watch for announcement of special scrap clean-up matinee at the Holly theatre Saturday. Free tickets for your scrap." On Tuesday this ad appeared on every page of the paper. The next day came the details of the matinee. Admission was 10 pounds of scrap or five keys. The ads built up to a climax of a half page with plenty of publicity each day giving full details. In addition the regular ads of the other theatres of the circuit carried slugs plugging the scrap drive.

Not only did Jack plug the scrap drive in his own ads but he obtained cooperative ads from six of the leading stores and markets in Medford. The personnel of these establishments also plugged the special scrap matinee to their customers. Five of the six also advertise over the local radio station and they gave part of their air time to the scrap matinee.

GET IN THE SCRAP

Another scrap to get in the scrap is now under way. Five more Citations will be issued by Donald Nelson, head of the War Production Board, to the showmen who submit the best scrap campaigns to Managers' Round Table before December 18th.

Huge faces of Hitler, Hirohito and Mussolini with open mouths behind which were bins for the gathering of scrap were placed in front of the theatre. The figures made them look like rats and so Jack advertised that the three rats would be at the Holly theatre and "You can give 'em the business."

As a result of all this advertising and publicity, 1,100 children attended the matinee bringing eight and a half tons of scrap and 110 pounds of keys. Jack arranged with officers at Camp White, nearby Army post, to send trucks and men to haul away the metal. The scrap was then added to the Army stock pile.

Radio Coverage Garnered

The trucks were placarded and they paraded through the city's streets to inspire another matinee to be held at a subsequent date.

The other three Medford theatres carried a lobby board for two weeks in advance of the scrap matinee. A special trailer was run on the screens of all four houses. Jack not only arranged to have the matinee plugged on the theatre's regular half hour daily broadcast but also in a series of four announcements a day for four days in advance. One hundred one sheets were posted at strategic locations throughout Medford.

Thus, as Jack points out, every time they turned on the radio, every time they went to a theatre, every time they picked up a newspaper, every time they went window shopping, in fact, everywhere anyone went and everything he did was sure to have a reminder of the scrap matinee.

Three Cornwall, Ont., Theatres Cooperate in Salvage Drive

A cooperative effort on the part of the three theatres in Cornwall, Ont., brought in 17 tons of scrap, Murray Keillor, manager of the Roxy, reports. The salvage was taken to the school and for a minimum of five pounds the teacher would give the kiddies a special ticket that admitted them to any one of the three houses at a Saturday morning show. The response was such that it was necessary to run two complete shows in all theatres; more than a box car full of salvage was collected. Boy Scouts and Girl Guides aided in ushering and maintaining order.

Brien Reaches 8,200 Students

Seven grade schools near the Kenyon theatre in Pittsburgh were contacted by Lige Brien, manager, for his scrap show. The principals made announcements, reaching 8,200 students. As a result two and a half tons of scrap were collected.

By Mahan & Wright

Dale Tysinger, manager of the Orpheum, McKees Rocks, Penna., receives congratulations on the success of his scrap show. Collections totaled 1,550 lbs.

Daily Activities Planned To Avenge Pearl Harbor

Lester Pollock of Loew's theatre, in Rochester, N. Y., has devised a campaign for his "Avenge Pearl Harbor" week with some activity to aid the sale of War Bonds outlined for each day. Following are the Round Tabler's suggestions:

Monday—December 7th:

Dramatization of Pearl Harbor taken from the actual records. First words that came over—bringing back what took place there a year ago. On stage—staff of radio station WSAY—an M.C.—Marines, Army and Navy representation. Presentation of colors as audience sing "The Star Spangled Banner." Night club singers featuring such songs as "Praise the Lord and Pass the Ammunition," "Any Bonds Today?" Organist will play for audience to sing. During this rally, we will keep stressing the purchase of bonds and women War Bond Committee volunteers in red, white and blue costumes will pass pledge cards among the audience. We will bring out the fact that War Bonds are THE gift for Christmas 1942.

Tuesday—December 8th:

This will be Pass Night for all downtown theatres. To anyone buying a bond on Tuesday will be given one pass for any of the downtown theatres.

Wednesday—December 9th:

Truck on Rochester's downtown streets, equipped for sound, will carry a large plaque which will carry the words: "AVENGE DECEMBER 7TH."

"We, the Undersigned, have pledged today for E Bonds."

This plaque will be filled out with the names of pledgers and individual amounts pledged and sent in to Washington.

For attention-getting, there will be a pitch man, a pianist and three or four night club acts.

Thursday—December 10th:

"Shut-In Day." Tie-up with radio program extended to shut-ins at hospitals, institutions, and at home. They will be asked to pledge bonds, and for any unable to come downtown, they may send their check or money order to the radio stations or theatres, and have their bonds sent to them by registered mail. Special appeal to these people for their part in the war effort.

Friday—December 11th:

"Heroes Day"—Starting at 12 or 12:30 Noon, War Activities representative and a Rochester hero will visit the various high schools thruout the city—one group for each school.

There a pep talk will be given the students and representatives will take pledges for bonds from the students.

Saturday—December 12th:

Tie-in with radio station WSAY between the hours of 1 and 4 P. M. with give-away of gardenias promoted from Rochester florist. The suggestion—

"Buy a Bond today and receive a Gardenia. Present the Gardenia to your best girl, wife or mother and bring her to your favorite downtown theatre tonight!"

Chamales Made Committee Head for Navy Day Celebration

Cooperating with the U. S. Navy publicity departments on the Navy Day campaign, Chris Chamales at the Roxy theatre, in Delphi, Ind., distributed stickers furnished from Washington to schools, used them on all letters, etc. Chris was also appointed Chairman of the Navy Day celebration in his community. The Round Tabler also distributed Heralds with banner line across the top "Know Your Navy".

LIDO
WALLACE BEERY
"JACKASS MAIL"
FOOTBALL THRILLER
"THE SPIRIT OF STANFORD"
ONE WEEK STARTING FRIDAY NOV. 6
GREER GARSON IN "MRS. MINIVER"
KIDDI

Girl Scout Week was observed in Maywood, Ill., by a special celebration at the Lido theatre. Art Wartha, manager, ran a trailer, gave the Scouts an editorial on the front page of his house organ and topped off the observance with a special show for the girls. The picture shows them lined up outside the theatre.

Victory Dinner Leads Campaign in La Porte, Ind.

The War Bond Drive in La Porte, Ind., was concentrated on the Victory Dinner at the suggestion of Alex Manta, president of Indiana-Illinois Theatres, which operates two of La Porte's theatres. Therefore, Howard Sexton, city manager for the circuit, after obtaining the cooperation of Wayne Sweeney, who handles the La Porte theatre, opposition house, enlisted the aid of the Chamber of Commerce.

It was decided to hold a dinner with the admission a $1,000 War Bond; a quota of $150,000 for the town was set.

After the activity preparatory to the dinner had been started, it was learned that the stars originally scheduled to attend would be unable to appear. However, due to the great effort put forth by Alex Manta, one of the biggest stars in the industry was scheduled to come to La Porte—Dorothy Lamour.

La Porte doubled its quota, not only in pledges but in Bonds actually sold. Howard Sexton attributes some of the success to the local newspaper's cooperation which he praises highly.

Opening the Bond Drive, the Roxy theatre promoted the American Legion Bugle Corps and the Post Commander to give a "salute to Our Heroes." At this time they also presented colors, pledged allegiance to the flag and led the singing of the Star-Spangled Banner as the words were flashed on the screen and the whole audience joined in.

The Roxy became an official Bond issuing agency. Free admission was offered one day to anyone purchasing a War Bond of any denomination.

The front page of the *La Porte Herald Argus* were given over to Dorothy Lamour's appearance for several days before the event. It was recalled that she had visited the city in January, 1933, as a singer with Herbie McKay's band.

Among those who attended the dinner were Manta; Chick Tompkins, city manager for the circuit in Elkhart; Howard Sexton, Wayne Sweeney and Isadore E. Levine of the La Porte and Cozy theatres and Mrs. Manta.

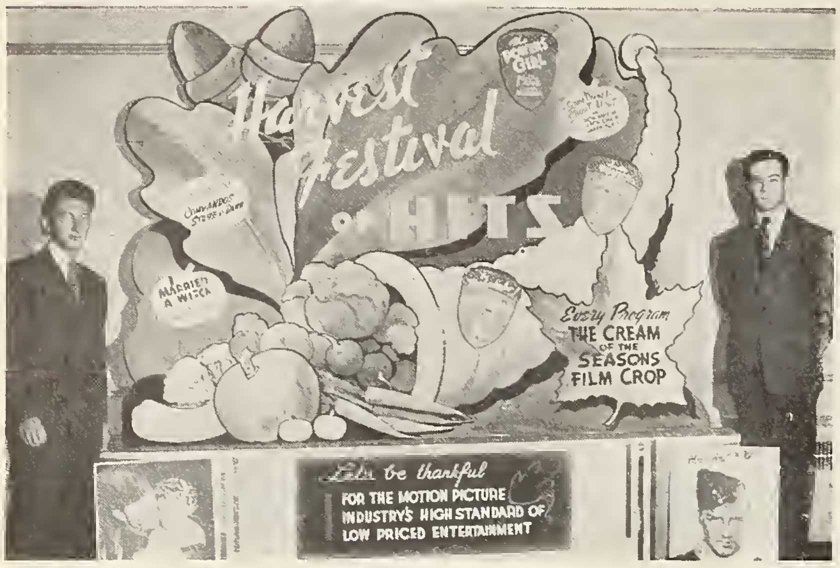
Marlowe Conner Led Madison's Successful War Bond Drive

Marlowe Conner, manager of the Capitol theatre, Madison, Wis., was appointed chairman of the War Bond drive in the Badger State capital. He reports receiving wonderful cooperation from every one of the theatre men in the city.

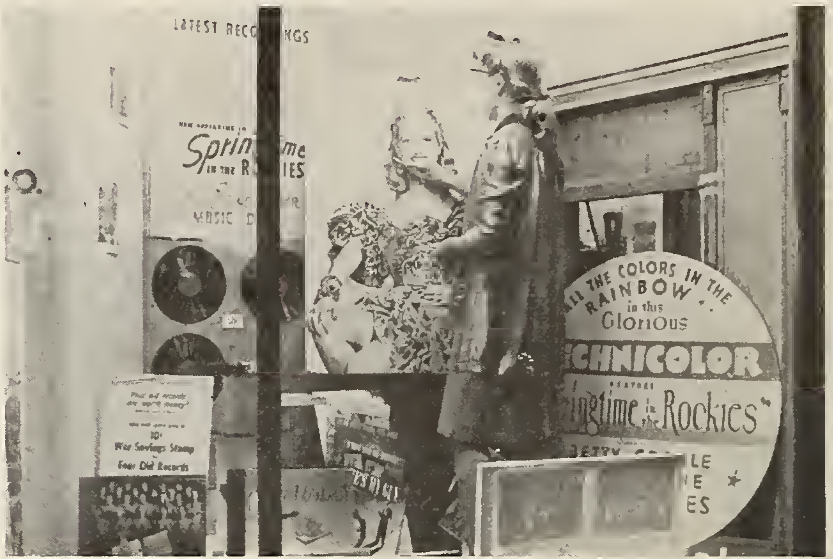
A special Victory Stage was set up in the middle of the street between the Capitol and Orpheum theatres and Chester Morris and Gene Tierney appeared in person. Conner himself held a Bond Premiere on "Wake Island" which sold $290,000 of Uncle Sam's securities.

The results of the drive were very gratifying as the county exceeded its quota by 25 per cent and sold more Bonds than any other county in the state on a percentage basis.

SOME NEW SELLING IDEAS

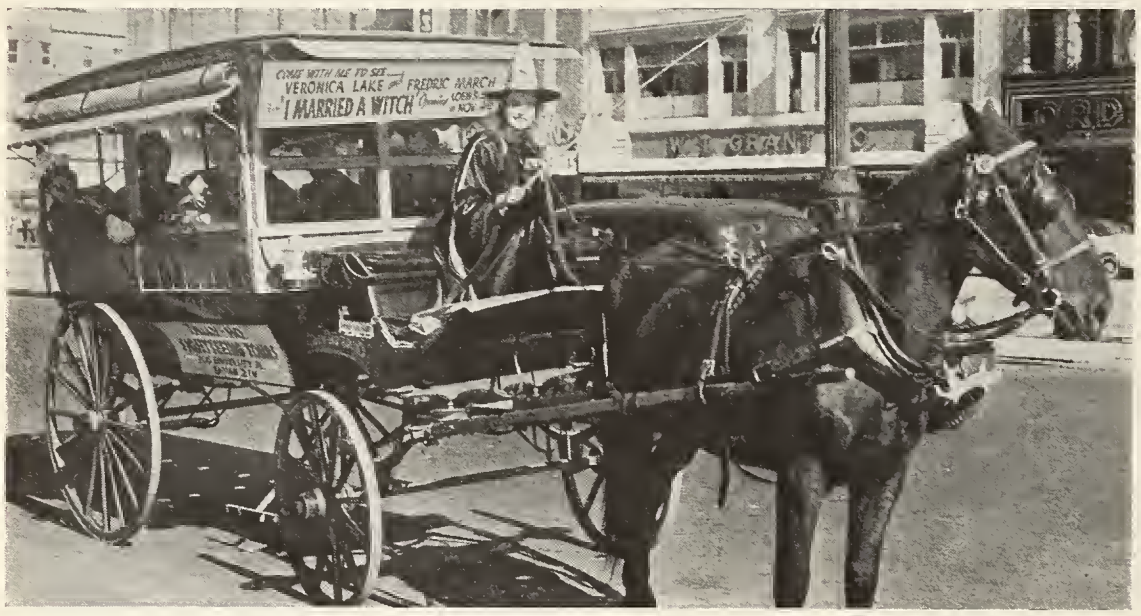

Harvest Festival of HITS
Every Program THE CREAM OF THE SEASONS FILM CROP
I MARRIED A WITCH
Let's be thankful FOR THE MOTION PICTURE INDUSTRY'S HIGH STANDARD OF LOW PRICED ENTERTAINMENT

Stewart Gillespie, right, manager of the Elgin, Ottawa, Ont., with his assistant poses before their lobby display of the season's program of hits.

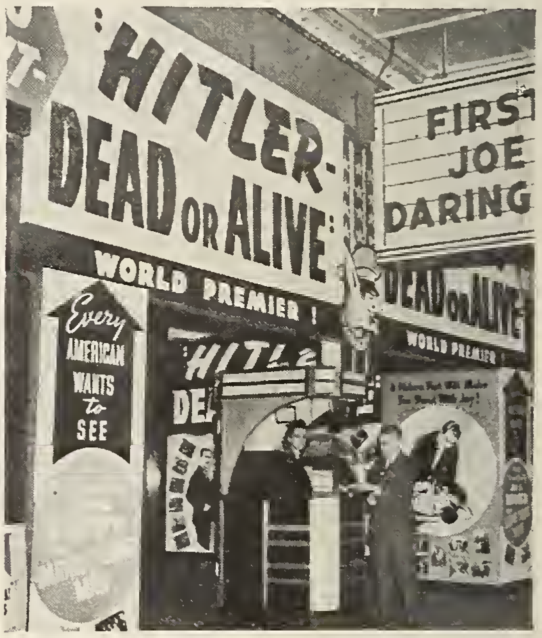

LATEST RECORDINGS
ALL THE COLORS IN THE RAINBOW in this Glorious TECHNICOLOR
Springtime in the Rockies

By Excell Studio

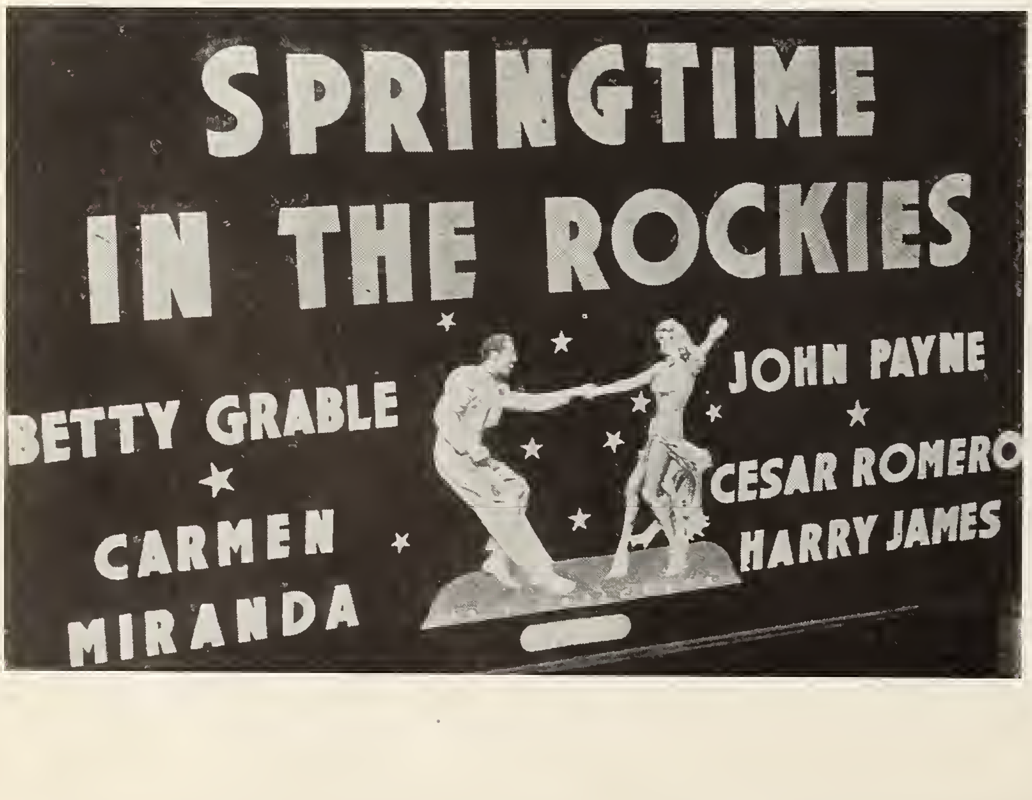
A girl coloring an enlargement of Betty Grable attracted a lot of attention in a store window in Davenport, Iowa. Don Allen of the Capitol theatre arranged it.


COME WITH ME TO SEE VERONICA LAKE and FREDRIC MARCH in I MARRIED A WITCH

Canal Street, New Orleans, saw plenty of this old fashioned vehicle driven by a bewitching debutante under the direction of Rodney Toups, Loew's State manager.


HITLER—DEAD OR ALIVE!
WORLD PREMIER!
Every AMERICAN WANTS to SEE
FIRST JOE DARING

Standing in front of the box office is Jonas Perlberg, now managing the Grand Movies in Chicago, formerly George M. Cohan's Grand Opera House. Jonas is a charter member of Managers' Round Table and he is still an active one.


SPRINGTIME IN THE ROCKIES
BETTY GRABLE
CARMEN MIRANDA
JOHN PAYNE
CESAR ROMERO
HARRY JAMES

This compelling display board of 36 sheet proportions was used over the lobby entrance doors of the Miller theatre in Wichita, Kansas, by Al McClure, manager. Flittered cut-out letters of the picture, title and cast were mounted on a background of black velour. The cut-out figures of Cesar Romero and Betty Grable are lifesize. This striking display was given a two weeks' advance showing by Al McClure, manager of the Miller theatre.

From now until Christmas, this apt reminder will be hanging in the lobby of the Avon theatre, Utica, N. Y., over which Arnold Stoltz presides. The fireplace can be easily duplicated anywhere.

$300,000 in Bonds Sold at Staten Island Dinner

More than $300,000 in War Bonds was sold at a $40 a plate dinner held recently on Staten Island which lies right in the heart of New York Bay. A beautiful souvenir program was published for the occasion with the ads in it, all paid for by various Staten Island firms, all urging the purchase of War Bonds and summarizing with the graphic illustration of certain local men and their duties just what weapons various amounts of money would buy them.

The War Activities Committee of the motion picture industry through its Staten Island division staged this dinner. Harry G. Black, Edgar Goth and Leon Rosenblatt are co-chairmen of the committee.

The local newspaper cooperated with a front page story on the affair. The restaurant at which the affair was staged took a full page ad in the paper to advertise it and of course incidentally push the sale of War Bonds. The $40 which each guest paid represented the purchase price of a $50 War Bond plus the actual cost of the dinner.

Cornell Heavily Publicizes "Divide and Conquer"

When the OWI-sponsored film, "Divide and Conquer," played the Pontiac theatre, Saranac Lake, N. Y., Clayton Cornell, manager, embarked on an extensive campaign to obtain the maximum of attention for it.

News articles were obtained in the local daily prior to playdate. Art on the subject was carried in newspaper ads. Prominent mention was given to it in Cornell's weekly programs. The theatre's regular radio spot announcements included a plug. The Friday Pontiac Theatre of the Air program devoted to the Sunday show carried a good recommendation.

Four hundred copies of the Government booklet, "Divide and Conquer," were imprinted with title, theatre and playdates. They were distributed to selected homes in the community. In addition to all this a one-sheet was displayed in the theatre lobby several days in advance.

Several Circuits Sell Christmas Gift Books

Famous Players Offering Prizes for Staff Sales; RKO Has Three Sizes

Special Christmas gift tickets are being sold by several of the larger circuits this year and with shortages in some types of merchandise, an increase in sales is looked for since the book of tickets is regarded as a most practical gift.

Famous Players Canadian Circuit is selling gift books in small denominations. Prices range from $1.00 to $2.50. They are good in any Famous Players theatre and—an important factor—they include all taxes, provincial as well as federal. This obviates the necessity for the patron's taking the books to the box office. The coupons are torn out by the doormen.

James R. Nairn, director of advertising and publicity for the circuit, has devised a manual for the sale of these gift books based on the experience of various theatres on the circuit in previous years.

10 Per Cent Commission on Sales

A ten per cent commission on all sales is paid to industrial members of theatre staffs selling tickets. In addition the theatres are divided into five groups and the best team of ticket sellers in each group is awarded a prize of $100. There are prizes of $50 and $25 to the individuals who sell the most.

Personal sales are regarded as most important on the Famous Players Circuit. The manager who drops in on large offices will often find that his suggestion of a Christmas gift book is just what the boss has been looking for to give his employees.

Jimmy's sales manual also points out that Miss Gladys Withers, last year cashier of the Capitol theatre, Sarnia, now assistant manager, was responsible for 90 per cent of the sales in her theatre because she persistently followed up every lead from the year before. She even started her selling campaign before her books arrived. Miss Withers' total sales were 4,040 books.

The home office publicity department also furnishes to any manager special two-color Christmasy letterheads on which he may write personal letters of solicitation.

Among the circuits selling gift books is RKO. The circuit's goal is $250,000 worth. This year they come in three sizes, each with a ten per cent bonus. Books sell for $3.00, $5.00 and $10.00 each, respectively worth $3.30, $5.50 and $11.00. The $10 book has an attractive genuine leather folder.

Harry Mandel, circuit director of advertising and publicity, has prepared an elaborate manual detailing suggestions on how to push the sale of these books. Most of this material will be of interest to any circuit or theatre which is going in for the sale of Christmas gift books.

Heralds, a trailer and a forty by sixty lobby board will announce the sale to the public. The heralds are for distribution in the theatres and for convenience of patrons have an order blank on one page. Likewise, another type of folder being sent to business concerns and organizations has an order blank for easy mailing. The theatres are suggesting that Christmas Gift Books make ideal gifts for customers, employees and friends.

The staffs of the theatres should be enlisted in the sale, Mandel suggests, with prizes of a day off awarded to whoever sells the most in each theatre. It is suggested that the Mayor or some important personage be photographed buying the first book and that this picture be planted with the newspaper for publicity purposes.

The manager or some one else who has a persuasive style might make an appeal from the stage each night suggesting that the books can be bought that very night. Attendants in charge of the sale of books should wear a special badge.

Every piece of lobby copy carries a circle devoted to gift books during the four weeks preceding Christmas. Special burgees are used in addition to other selling aids. A second box office devoted to the sale of the books is opened at busy hours.

Follow-up letters should be addressed to those patrons who purchased gift books last year. The kids should be informed at all kiddie shows that these books make ideal gifts for their parents. All mail envelopes leaving the theatre should be rubber stamped with a suggestion to buy books. A co-op page might be solicited with local merchants also advertising their Christmas gift suggestions.

Mandel's department has made up special ad slugs for inclusion with the theatres' regular ad copy.

Schine Offers Gift Folders

The Schine Circuit has adopted the plan it used last year but offers no reduced rates or special books of tickets. Instead, the circuit has a decorative fold-over gift ticket in which any number of admission tickets may be inserted. The idea offers opportunity for the donor to put his name on it and the recipient's as well. The portion with the donor's name may be removed before the ticket is presented for admission.

Seymour Morris, director of advertising and publicity for the circuit, reports that last year's sale of these special tickets was very gratifying, with many companies giving such tickets to their employees.

A special drive for business beginning last Friday is the principal pre-Christmas activity on the Tri-States Circuit. Joseph Kinsky, district manager, reports that each manager will be in competition with the theatres on the rest of the circuit with $500 in prizes. Every manager operates on a quota and the drive is based on gross and cost control.

In Falls City, for example, the circuit is having a big giveaway for the two days before Christmas. This is a direct tieup with the local merchants which underwrites those two days, normally of low grosses in any event.

The Fortnight's SHOWMEN

The names listed below are those of showmen. They actually went out and did something unusual about their attractions. That's enough to set them apart from the run-of-the-mine manager. Those who aided in the war effort will be listed next week.

JOSEPH BOYLE
Broadway, Norwich, Conn.

J. A. CAREY
Hiway, York, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

FRANCIS DEERING
State, Houston, Tex.

MAURICE DRUKER
State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

STEW GILLESPIE
Elgin, Ottawa, Ont., Canada

SAM GILMAN
Loew's, Harrisburg, Pa.

HERB GRAEFE
Wisconsin Rapids
Wisconsin Rapids, Wis.

MARIAN GRONAW
Spreckels, San Diego, Calif.

AL HAMILTON
Empress, South Norwalk, Conn.

JACK HAMILTON
Apex, Washington, D. C.

EARL HUBBARD
20th Century, Buffalo, N. Y.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

S. H. KLEPER
Bijou, New Haven, Conn.

BERT LEIGHTON
Grand, Lancaster, Pa.

JOSEPH LONGO
State, Boston, Mass.

PAUL MAINES, JR.
Times, Anderson, Ind.

BILL MORTON
RKO Albee, Providence, R. I.

FRANK MURPHY
State, Syracuse, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

REYNOLDS ROBERTS
Elite, Middlesbrough, England

HARRY ROSE
Globe, Bridgeport, Conn.

ARNOLD STOLTZ
Avon, Utica, N. Y.

H. S. TWEDT
Lido, Manly, Iowa

ART WARTHA
Lido, Maywood, Ill.

Spivak Recording Program Arranged by Fitzpatrick

To sell the personal appearance of Charlie Spivak and his orchestra at Loew's Poli, in Waterbury, Conn., Ed Fitzpatrick arranged for the maestro to be guest-starred in a 15-minute spot over both local stations WBRY and WATR. Interviews were liberally interspersed with theatre plugs, playdates, etc. Fitz was further successful in promoting a local music company to sponsor a 15-minute Spivak recording program with theatre announcements following each recording.

Two full windows of records were obtained on star, each filled with displays featuring 30 by 40 blowups, colored, of Spivak, together with complete sets of star stills, theatre announcements, etc. A point was also made to get into out-of-town papers with special stories and art.

The big newspaper item of the campaign was a stock half-page co-op ad promoted on the personal appearance of Spivak to autograph records at one of the music stores.

Maines' Goodwill Gesture

In order to put the Times theatre before newcomers to his locality, Paul Maines, Jr., of Anderson, Ind., mailed a special letter of welcome to each of these folks in the town and enclosing two passes for their use. In addition, Paul further writes a letter of congratulation to localites who have recently become parents and encloses a pair of tickets in this instance, too.

Scott Promotes "Miniver" Ads From Local Merchants

Cooperation of local merchants was promoted by Boyd Scott at the Grand theatre, Holdenville, Okla., on behalf of "Mrs. Miniver." One of the merchants came through with a three-column half-page ad, which featured a scene still with a letter addressed to readers superimposed on the background. Headed "Don't Miss Mrs. Miniver," a plug for the picture followed urging all to see the film. The local bank also came through with a two-column ad which featured the Vicar's speech from the picture and appropriate tiein copy.

Janot's Juke Box Slant

With the juke boxes in Sheboygan, Wis., operated by requesting a certain tune, Ervin Janot at the Rex theatre had the boxes sniped with copy "Ask Bonnie to play Irving Berlin's latest hit tunes from the picture 'Holiday Inn' starring Bing Crosby and Fred Astaire." Below the copy were several tunes from the picture, listed with their respective code number.

Staff Wears Arm Bands

The advance exploitation used by Clyde Smith ahead of "Eagle Sqadron" at the Paramount, in Hot Springs, Ark., included arm bands worn by the entire staff; the distribution of heralds house-to-house; 24-sheets posted about town; art and stories planted in the newspapers and 18 spot announcements secured over Station KWFC.

Naval Display at Theatre Sells "Eagle Squadron"

Contacting the Naval Aviation Selective Board, Jack Hamilton for the date on "Eagle Squadron" at the Apex theatre, in Washington, secured miniature planes, the exact replica of the larger ones and displayed them in the lobby along with copy for the Navy, which head: "Fly With Navy." Hanging from the ceiling were nine planes with copy on each telling of the attraction, playdates, stars, etc. In addition miniature motor promoted from the Navy department was running during the evening with explanations as to the operation.

Hanging from the ceiling directly on the side of the stage was a life size dummy that was dressed just as the flyers are when in flight. This was five feet ten inches and was hanging from a real parachute. On the parachute was copy: "Eagle Squadron lands on Thursday." During the trailers, the lights were turned on this and received excellent comments from the patrons. Jack credits Lloyd Rollins with the entire display.

Feldman Collects Keys On "Glass Key" Date

Stationed in front of the Paramount theatre, in Syracuse, a week ahead and during the run of "The Glass Key" was a red, white and blue barrel in which folks were invited by Dick Feldman to throw their old keys. The barrel also contained picture copy and playdates. Fifty window cards were put out to plug the picture, as well as the second feature, "Mrs. Wiggs of the Cabbage Patch." Numerous radio plugs were received and 1,000 paper throwaway keys with appropriate tiein copy were distributed during traffic hours on the main streets.

Since the News consisted only of North American Invasion shots, Feldman made up a special 30 by 40 which was planted at the curb. The commentators on each of the four local radio stations were contacted and during their regular news spots called attention to the fact that the first pictures were being shown at the Paramount. Each daily newspaper carried an item.

Seeing-Eye Dog on Stage Aids "Eyes in the Night"

For the personal appearance of Friday, the German Shepherd dog in "Eyes of the Night," Morris Rosenthal at the Majestic theatre, in Bridgeport, Conn., arranged for the dog and his trainer to make a trip to the Crippled Children's Home, where an act was put on, the event being covered with story and art by the Post photographers. A visit was also arranged to the Kiwanis Club, where all the papers had representatives.

A broadcast over Station WNAB included an interview with the dog with the Connecticut State Chairman for Dogs for Defense coming up from Stamford to appear on the program. A local blind man with the first Seeing-Eye dog in the neighborhood was also on the program, this bringing a special story.

Leighton Lands Editorial

In advance of the showing of "Beyond the Line of Duty" at the Grand theatre, in Lancaster, Pa., Bert Leighton landed an editorial in the Sunday News. Lauding the picture, it was advised that readers be sure to catch it at the theatre.

Famous Players Sends Packages To Men Overseas

By Alexandra Studio

Randa Spotton and Bea McPherson of the Famous Players publicity department check over the parcels shipped to 150 men of the circuit on active service overseas.

This year, again, Christmas boxes were sent to men of Famous Players Canadian Corporation, Limited, now serving on all fronts with the United Nations.

Last year 48 Christmas gift boxes were shipped overseas—this year there were 150. From letters from the boys overseas a wide selection of necessities and luxuries went abroad for the holiday season and each 11 pound box (the limit allowed by the government) contained articles the boys find difficult and even impossible to obtain on active duty.

Each package included the following articles: 1 pound tin fresh butter; tins of fruit juice, cigarettes, raisins, evaporated milk, concentrated hot chocolate, hard candy, razor blades and face cloths. Many of the boys wrote that decent shoelaces were hard to get in England so each package contained shoelaces as well as chewing gum and chocolate bars, which are now strictly rationed. Pocket sized books included Bob Hope's "They Got Me Covered" and Damon Runyon's best short stories. In addition, each package contained scarves, gloves, toques and socks knitted by girls in Famous Players' Head Office during the summer and fall.

Letter from Fitzgibbons

Enclosed with each package was this type of personal letter from J. J. Fitzgibbons:

"Dear John:

Best wishes to you and your fellow employees of Famous Players Canadian Corporation in His Majesty's service, some now seasoned veterans who have already spent a Christmas away from home and some who are spending their first Christmas away from home.

"I fail to find the printed word that can express adequately our sincere appreciation of the job you are doing and of the sacrifices you are making for all of us here at home. When the going gets tough, regardless of your religious faith, do not be afraid to ask Him who guides all our destinies to give you the help we would like to give you if it were in our power.

"Merry Christmas and a Happy New Year from all your friends and associates in Famous Players.

Yours sincerely,

J. J. Fitzgibbons.

The gift boxes were packed and shipped by a volunteer group in Head Office under the supervision of James R. Nairn, director of publicity. Those who gave up their time to send the shipments out were Virginia Fish, Jean Smart, Margo Hagaman, Sylvia Glazer, Randa Spotton, Bea McPherson, Bert Brown, Jimmy Cameron, Harry O'Connor, Lou Karp, Fred Morley, Syl Gunn, Harrison Patte and Bob Beauvais.

Three employees of Famous Players are prisoners of war—two at Dieppe and one at Hong Kong and four have been reported killed in action.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

ONE OF OUR AIRCRAFT IS MISSING (United Artists): The theme of this picture is so timely that it is advisable to clip newspapers between now and playdates on which block letters can be imprinted stressing this fact. If carefully clipped, the headlines can practically sell the picture. Another idea is to blow up the text of a communique from the British Air Ministry in which the title phrase is used. Among the pieces of exploitation available is a model airplane kit on sale in chain stores in which various types of American and foreign planes are identified and on each one the title of the picture is included. Local promotions can be tied up with the national campaign on this. With the current interest in radio telegraphy, it would be attention-provoking to put a telegraph key in the lobby and offer prizes to anyone who taps out the title without hesitation or mistake. In the nature of a teaser would be a "Wanted" poster which employs a picture of Hugh Williams, pilot of the missing plane, and the words "by Adolf Hitler" beneath. Models of various types of planes may either be rented or promoted from local builders for display in the lobby during and prior to engagement of this film. Fliers from a nearby training camp might be feted at an opening performance of the picture. If there is a local chapter of the Free Netherlands organization, you might interest them in the opening, too, offering a percentage of receipts on opening night to Dutch relief, etc. Dutch folk songs might be played over the radio in advance as part of the radio build-up for the picture. The local Dutch people, if any, will enthusiastically recommend this attraction, since it so vigorously upholds their fight against the Nazis. A glossary of aviation terms is printed in the press book and this may be used as the basis for a radio or newspaper quiz for the correct identification of such words. Interviewing the station's news commentator on the subject of mass air raids would get some attention for the picture. There is a newsboy novelty with a cutout slot in the newsboy's arm for locally imprinted newspaper style heralds. Stories about women who have assisted the underground movement in occupied Europe are frequent enough for comparison with this film. There is a one-shot puzzle suitable for use in newspapers or programs which is solved by a code. This sort of thing is popular now. The Aircraft Spotters of your city might be invited to the opening since the title is apropos of their work.

"Be Thankful" Pollock's Theme

Opening his engagement of "For Me and My Gal" at Loew's theatre, in Rochester, the day before Thanksgiving, Lester Pollock incorporated the following copy: "We Are Thankful We Can Bring You This Great Thanksgiving Show." On each side of the bold type, turkey slugs were dropped in.

A contest was landed in the newspaper in which readers were asked to name six pictures in which Judy Garland had starred. Two weeks in advance of the picture, a love seat was planted in the lobby with card over head reading: "Reserved for Me and My Gal." Another outstanding lobby display featured a miniature stage with street drop background illustrating old-fashioned vaudeville days. Three life size cutouts of George Murphy, Judy Garland and Gene Kelly were in the foreground dancing the old-fashioned buck and wing.

Inside the theatre promenade a Vibraharp was placed, with amplification on both sides of the marquee carrying the tune "For Me and My Gal" and other hit tunes to the public outside.

Palmer Rises from Usher To Manager in Five Years

During his five year career in show business, William M. Palmer has progressed right up the ladder with Associated Theatres from usher to manager. It all started back in 1937 when Bill was an usher at the Loop theatre in Detroit. His next stop was night doorman (midnight to noon), then on to day doorman. It should be explained that the Loop theatre is a 24 hour grind house. From there Bill went to the Rialto in Flint as night manager, then back to Detroit to the Grande as assistant, to the Delray as manager, the Centre and then to the Strand in Cincinnati. A short time after he was back at the Centre in Detroit and right now is back in Flint at the Rialto as night manager. He is proud of his boss, Maxie Gesler, whom he considers the finest showman he has ever met.

DAVE MARTIN has succeeded J. H. Kennedy as manager of the Fox Criterion, in Santa Monica. The latter is now managing the El Portal, in Hollywood.

ED CANTOR is now managing the Clifton theatre, in New York City.

LARRY GOUX, formerly with Theatrical Enterprise Theatre Co., in San Diego, Calif., is now manager of the White theatre, in Fresno, Calif.

IRVING CANTOR, manager of Schine's Palace, in Syracuse, has resigned to enter the Army.

JACK FLEX, former manager of the Keith theatre, in Syracuse, is also in the Army.

Publicity man Bill Morton of the RKO Albee theatre, Providence, has become Chief Petty Officer Morton of the Morale Division of the United States Coast Guard. Bill's post at the Albee has been filled by his wife, Rita.

By Staff Photographer

In the hands of the law. Jack Sanson, seated, manager of the State theatre, in Manchester, Conn., pays Round Table headquarters a visit, accompanied by Judges Harold W. Garrity, George C. Lessner and William F. Johnson.

CONGRATULATIONS

December 5th

Theodore Z. Halmi
Clarence Moss
Ben Greber
Albert Nutter
Lester Immerman
E. V. Peck
Raymond Schreiber

6th

Arthur G. Miller
John F. Pival
Frank H. Bell
Henry C. Zipperian
Harry E. Miller
John E. Duffus

7th

William Brown
Benjamin Javellana
John A. McNulty
Robert I. Boudrow
Theodore Ehrsam
Harry H. Shaw

8th

Ralph Aversa

December 8th

Joe Hewitt
Lisle Kreighbaum
A. J. Menard
E. William Sparr
Melvin R. Katz
Hibbard Henderson
Jose Antonio Rivera

9th

Ray M. Butterfield
Francis N. Andary
Davis F. Gantz
Bert Silver
Ben G. Tisdale

10th

Harry H. Olsen
Joseph Shearer
Sam Rosenblatt
William J. Russell
Johnnie Lomac

11th

J. D. Kennedy
Don F. Monroe
James Rabinowitz

JUNIOR SHOWMEN

BONNIE EILEEN, on Saturday, November 21st, to Mr. and Mrs. Sid Kleper. Kleper manages the Bijou, in New Haven, Conn.

PAUL BAGLEY, on Monday, November 23rd, to Mr. and Mrs. Paul Wykoff. Paul's father manages the Riviera theatre, in Anderson, Ind.

MARK SHELDON, on Saturday, November 14th, to Mr. and Mrs. Joe Goldstein. The father manages Schine's Cameo, in Rochester, N. Y.

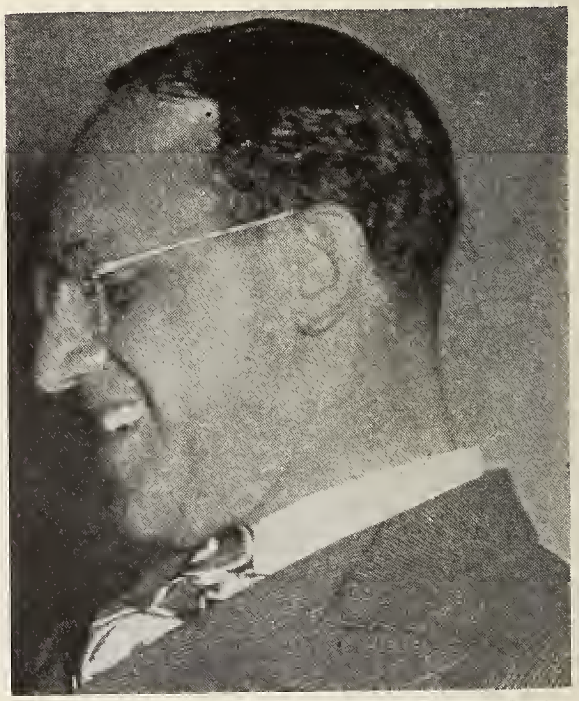
Fred Radtke's Motion Picture Career All in the Army

This will introduce to the membership Frederick C. Radtke, whose motion picture career has been entirely within the U. S. Army. Fred is probably but the first of many members which the Round Table will have among the Army theatremen.

Fred, to begin at the beginning, was born in Milwaukee, June 6, 1917, just about the time the first American soldier fired the first American shot in the other war. In high school, he was fly man on the high school stage crew and later manager of the stage crew. He also operated the projection machines in school. So what could be more natural than that he should be assigned to the Army theatres at Camp Lockett, Calif., where he started his Army career. He started as projectionist at Post Theatre No. 1 and is now managing Nos. 1 and 2.

JAMES THOMPSON, formerly manager at the B & K Terminal, in Chicago, has been transferred to the Garrick. Other circuit changes include REN EDELMAN from the Alba to the Terminal; M. STEIN, formerly assistant manager, has been promoted to manager of the Alba; HARRY POTTER goes from the North Shore to United Artists; SAM SOIBLE from the United Artists to the Riviera, replacing RALPH WETTSTEIN, deceased, and JAMES ROSE, formerly assistant at the State-Lake, becomes manager of the North Shore.

HERBERT NELSON, son of Jack Nelson, manager of the Capitol, in North Bay, Ontario, and himself a Famous Players manager, in Timmins, has enlisted with the Royal Canadian Army.



By Staff Photographer

Max Korr, owner of the Earle theatre in Allentown, Pa., Capitol in Reading, Palace in Topton and the Diamond in Birdsboro, was a visitor to the Round Table last week.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write Box 711. MOTION PICTURE HERALD.

MANAGER WANTED, STATE DRAFT STATUS, qualifications and salary expected ANDERSON THEATRE CIRCUIT, Morris. Illinois.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES. running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

WANTED TO LEASE THEATRE FOR DURATION or longer by live wire operator. CURTIS DUNN, 130 West Third, Mt. Carmel, Illinois.

POSITION WANTED

MANAGER, EXPERIENCED IN BUYING, BOOKing and exploitation wishes a change. Now employed. Draft exempt. BOX 1583, MOTION PICTURE HERALD.

OPPORTUNITIES

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write BOX 711, MOTION PICTURE HERALD.

NEWS GATHERING ORGANIZATION SPONsoring spot news for theatres offering territorial franchises to men financially able to operate branch bureaus. Experience in theatre or newspaper work not essential but preferred. Reputable businessmen who can operate own business locally have splendid opportunity with this unusual service. Give complete details and bank references in first letter to insure interview. Territories now being closed. BOX 1205A. MOTION PICTURE HERALD.

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD. Rockefeller Center, New York.

750 USED AMERICAN SEATING CHAIRS. CUSHion bottoms, paneled backs. HARRIS WARREN THEATRE, Warren. Ohio.

GLARING VALUES IN LIGHTING EQUIPMENT — 400 watt sliding dimmers, $11.95; 1000 watt $19.95; Interlocking dimmers, all sizes $29.95; 400 watt baby spots $5.55; 50 ampere arcspots $35; all sizes G-40 Mogul prefocus lamps to 2000 watt, clear, frosted and tinted, 60% discount; Mogul screw lamps 300 watt, 19c; 500 watts, 39c. S. O. S. CINEMA SUPPLY CORPORATION, New York.

USED AND REBUILT CHAIRS, PARTS AND accessories for all makes. FENSIN SEATING CO., 66 E. 13th St., Chicago.

COMPLETE THEATRE EQUIPMENT AND chairs for 500 seat house. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

FOR SALE: COMPLETE THEATRE EQUIPment, except chairs. Simplex projectors, all good condition. FERRELL. Taloga Theatre. Taloga, Oklahoma.

WANTED TO BUY POWERS 6B PROJECTORS, also S.O.S. Model AB soundhead. H. HOWARD, HANLEY, SASK., CANADA.

NEW GENERAL EQUIPMENT

YOU'VE GOT TO HAVE IT — IF YOU DON'T, send for your copy. Closing out Star Cinema Supply stock. Mammoth bargain bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

COMPLETE INSTRUCTIONS & FILM "HOW Set Sound Lenses" $1.75. WESLEY TROUT, Consultant, Enid, Oklahoma.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP. Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK. U. S. A.

OBITUARIES

Edgar Simonis, of Comerford, Dies

Edgar M. Simonis, 50, Comerford circuit district manager, died in a hospital in Lebanon, Pa., November 29th. He joined the circuit in 1930 after association with the Keith circuit, Lee and Sam Shubert, and the Saenger Circuit of New Orleans.

Mr. Simonis went to Lebanon in 1940 after being district manager in Scranton and Wilkes-Barre. He is survived by his wife, Sarah, and two children.

General Charles Saltzman

Major General Charles McKinley Saltzman, 71, former chairman of the Federal Radio Commission and Chief Signal Officer of the Army, died at Walter Reed Hospital in Washington November 27th. General Saltzman, who retired from the Army in 1928 after 32 years of active service, headed the Federal Radio Commission from 1930 to 1932.

Donald R. McAnn

Donald R. McAnn, formerly of Eastman Kodak, Rochester, N. Y., was killed in a naval engagement, it was learned. He was a First Class Gunner's Mate.

John T. Morphet

John T. Morphet, a private in the Marines, lost his life in the Solomons. He was formerly of Bausch and Lomb Optical Company in Rochester, N. Y.

Oscar V. Kelly

Oscar V. Kelly, 54, owner and operator of the Badger theatre in Reedsburg, Wis., dropped dead November 21st while deer hunting near Drummond, Wis. Mr. Kelly had operated the Badger for many years.

Mrs. Frank Hood

Mrs. Alice Maude Hood, wife of Frank P. Hood, Pacific Northwest theatrical man, and formerly a partner with E. R. York, operating houses in Spokane and Seattle, died in Spokane November 19th.

Roy Rogers Sued by Actor

Claiming unfair competition in the use of his name, Roy Rogers, actor, last week filed suit in the New York supreme court for $500,000 damages and an injunction against screen star Roy Rogers, whose real name, according to the complaint, is Leonard Slye. Republic Pictures Corporation also is named defendant as the producer of Rogers' films. The suit alleges that the defendant in 1938 agreed to limit the use of his name to the production of pictures only after a California action had been filed by the plaintiff. Violation of the agreement is charged in that the defendant allegedly made personal appearances and was billed under the name for other film performances.

NO TYPEWRITERS FOR SALE
BUT WE'LL BUY THEM BACK
FOR UNCLE SAM

The Army and Navy need over half a million standard office typewriters for all branches of the service. So, will YOU help? As a patriotic contribution will you sell back every standard L C Smith (not Corona portable) made since January 1, 1935, that you can spare? All our branch offices and many dealers have been authorized by the Government to buy back L C Smiths at standard 1941 "trade-in" values.

L C Smith & Corona Typewriters Inc
701 East Washington Street
Syracuse, New York

Networks Appeal FCC Decision

Appeals were filed last week by National Broadcasting Company and Columbia Broadcasting System with the U. S. supreme court from the dismissal of their suits to restrain the Federal Communications Commission from enforcing new regulations which would bar the making of all time-option contracts between networks and affiliates. Reversal of the three-judge statutory court ruling in New York which upheld the broad power of the FCC to regulate intra-network contracts is sought on eight grounds cited by both appellants in their appeal notices.

Detailed assignments of errors list the contentions that the 14-page opinion of Chief Judge Learned Hand of the U. S. Circuit Court had improperly ruled that constitutional rights of the networks were not violated by the new regulations; that the public interest, convenience and necessity was fostered by the disputed FCC order, and that the regulations were neither arbitrary or capricious.

Additionally both networks claim in their appeal that the court erred in holding that the FCC had sufficient evidence before it to pass the regulations. A trial should have been held before the statutory court reached any decision, it is argued. The FCC order will drive hundreds of stations off the air if made effective, the networks contend.

Composers Sue 20th-Fox Over Use of Song

Claiming use of their song, "America I Love You" in the motion picture, "Tin Pan Alley" without permission, Edgar Leslie and Archie Gottler this week filed suit in the New York supreme court against Twentieth Century-Fox and Mills Music, Inc. In 1915 when the song was written, the complaint alleges, publication and recording rights were granted to Kolmar & Puck Music Co. the predecessor of Mills.

At that time, it is claimed, no rights for sound pictures were granted nor were any contemplated. Suit maintains that Mills had no right to grant a license to the film company and that the price of $5,000 for use of the song in the film was inadequate. Cancellation of the license to Twentieth Century-Fox and the fixing of a reasonable price is demanded.

Seeks to Halt Sale Of Omaha Station

Charging that the Woodmen of the World Life Insurance Society stands to lose more than $3,000,000 in the next 15 years by leasing its radio station, WOW, Dr. Homer H. Johnson of Lincoln, Neb., a member of the society, has filed suit in district court, Omaha, to enjoin the sale.

In addition to the claim that the rental contemplated is too low, the petition asserts that Radio Station WOW, Inc., which seeks to lease the station, "is dominated and controlled by men who . . . are directly or indirectly connected with the Consumers Public Power District of Nebraska or are personally interested in the acquisition of the power facilities serving Omaha."

Sue on Distribution Pact

Leo Films, Inc., last week brought a $25,000 damage suit in the New York supreme court against William Szekely. The defendant was charged with conspiring with Arthur Ziehm, Inc., to deprive the plaintiff of its alleged five-year distribution contract for the film "Serenade" which stars Lillian Harvey. The claim was made that Mr. Szekely pre-dated a contract to Mr. Ziehm after the plaintiff already had negotiated for the distribution rights.

IN NEWSREELS

MOVIETONE NEWS—No. 24, Vol. 25.—Report on a year of war since Pearl Harbor; Tokyo conspiracy, Pearl Harbor, Washington, America goes to war, raid on Tokyo, MacArthur arrives in Australia, Attack on Jap isles, Battle of Midway, Capture of Solomons, New Guinca, Invasion of Africa, President . . . Army Air Corps song. . . . Lew Lehr.

MOVIETONE NEWS—No. 25, Vol. 25.—Occupation of North Africa. . . . Victory Bond drive started in Washington. . . . Jeffers talk on new rationing. . . . Florida aquatic demonstration. . . . Willkie talks in Canada. . . . Army-Navy; Georgia-Georgia Tech.

NEWS OF THE DAY—No. 222, Vol. 14.—Yanks cheered as liberators in Africa. . . . U. S. Marines on Guadalcanal push Japs back in Jungle. . . . Roosevelt welcomes Ecuador's chief. . . . Latest in flying flivvers. . . . New song of Army Air Corps. . . . International boxing show.

NEWS OF THE DAY—No. 223, Vol. 14.—Troops in Algeria and Morocco. . . . President launches great Victory Bond drive. . . . Home front tank report. . . . WAAC'c train as life savers. . . . Army-Navy game.

PARAMOUNT NEWS—No. 27.—Pattern for Victory, the first year of the war; analyzes the record of our growth as a nation at war, of America at work, on the home front, and on fronts scattered across the globe.

PARAMOUNT NEWS—No. 28.—Yank tanks tune up. . . . Willkie tells Canada of peace problems. . . . Eyewitness report by Walter Cronkite, United Press war correspondent, on the Africa invasion. . . . Algiers, Casablanca. . . . Army-Navy; Georgia wins Rose Bowl bid.

RKO PATHE NEWS—No. 27, Vol. 14.—President meets Ecuador's president. . . . Navy decorates Pacific heroes. . . . Navy shows burn treatment. . . . Marines relax on Guadalcanal. . . . U. S. troops take Oran.

RKO PATHE NEWS—No. 28, Vol. 14.—Allies in Casablanca and Algiers. . . . U. S. wounded home from North Africa. . . . President opens huge Bond drive. . . . Soldiers enjoy turkey dinner. . . . Army-Navy.

UNIVERSAL NEWSREEL—No. 140, Vol. 15—Yanks drive on in North Africa. . . . Force back Japs at Guadalcanal. . . . Sikorsky shows new sky flivver. . . . Basketball in Madison Square Garden.

UNIVERSAL NEWSREEL—No. 141, Vol. 15.—United forces gain in North Africa. . . . U. S. wounded back from Africa. . . . French scuttle fleet at Toulon. . . . FDR buys first new Victory Bond. . . . Army-Navy; Georgia-Georgia Tech.

National Theatres Asks Refund on Taxes

Recovery of $67,936 in alleged excessive taxes paid to Joseph T. Higgins, U. S. Collector of Internal Revenue, is sought in a suit filed this week in Federal court, New York, by National Theatres Corporation. Recoupment is based on a claimed loss of $4,806,025 suffered by National Theatres when 192,251 shares of Class A common stock of Fox Theatres Corporation, acquired in 1930, became worthless in 1936. As a result of this loss, the suit states, National Theatres did not have a profit of $3,000,000 as its income tax report indicated but rather a loss of $1,755,000. Claim for this refund has been filed with the Government.

Laboratories Are Sued

Agfa Rawfilm Corporation, Pathe Laboratories, Inc., of California, Pathe Laboratories, Inc., of New York and Cinema Laboratories, Inc., of New York were named defendants this week in a $20,000 damage suit filed in Federal court, New York, by Rudolph Brent. Wrongful withholding of 800 feet of film left with the defendants for processing is charged.

E. M. Loew Withdraws Suit

E. M. Loew, New England exhibitor, will move shortly to withdraw his libel action against the major distributors in Boston Federal court, they were informed last week.

Theatre in Midwest Sold

The Tecumseh theatre in Tecumseh, Neb., has been sold by Faye Honey to Ralph Hintz, owner of another theatre in the same town.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Life Begins at Eight-Thirty

(Twentieth Century-Fox)

Woolley Returns to the Theatre

The team that made "The Pied Piper" the successful and moving film it was has collaborated again on a comedy drama of the theatre. Nunnally Johnson's gift for sparkling dialogue is matched by his increasing competence as a producer in this adaptation of the Emlyn Williams play. Direction by Irving Pichel is once more concise and effective. And Monty Woolley has another opportunity for the arrogance of bearing and mobility of expression of which he is a master.

The story, however, offers a distinct contrast, although not an unfamiliar theme. Woolley is the grand old man of the theatre, dropping from public notice and even memory, because of his chronic addiction to liquor. At his side, and still retaining some illusion that his grandeur is not permanently of the past, is his lame daughter, played by Ida Lupino. Her chance for independent happiness and his for success come at the same time. The emotional conflict is the girl's, but the solution is arrived at in true Woolley-Whiteside fashion by her father.

It is a picture for those who relish sophisticated wit and accomplished acting. Sara Allgood is admirable as the woman who has loved the "Maestro" for many years, and offers herself—with a quarter of a million dollars as inducement—as wife and guardian. Ida Lupino carefully avoids any sentimentalizing of her character and affliction. Cornel Wilde is well suited to the role of her young lover and shows to advantage among more experienced players.

The principal set, a drab third-story-back apartment, suggests that the $5,000 ceiling can be observed without detriment to the adequate staging of a drama. The background music, however, of Alfred Newman is marred by the repetition of "Auld Lang Syne" at every entrance of Sara Allgood, long after her "old acquaintance" with Woolley has been well established.

The opening on Christmas Eve, when Woolley is reduced to playing Santa Claus—hauteur, bottle, and all—offers a topical angle for exhibitors fortunate enough to play it early.

Previewed at the home office projection room where an audience of press and local exhibitors chuckled frequently. Reviewer's Rating: Good. —E. A. CUNNINGHAM.

Release date, December 25, 1942. Running time, 85 min. PCA No. 8662 General audience classification.

Madden Thomas	Monty Woolley
Kathi Thomas	Ida Lupino

Cornel Wilde, Sara Allgood, Melville Cooper, J. Edward Bromberg, William Demarest, Hal K. Dawson, William Halligan, Milton Parsons.

China Girl

(Twentieth Century-Fox)

Romance in Mandalay

Twentieth Century-Fox has gathered a number of plots, pertinent to the pre-Pearl Harbor situation in China and Burma, and woven them into a vehicle for Gene Tierney and George Montgomery. Ben Hecht has written the story and produced the film with a restraint that would be admirable if the story held together. As it is, interest is bound to lag as one phase is laid aside and another picked up for exploration.

George Montgomery is the cocky flier and newsreel photographer who escapes to Mandalay from Japanese-occupied territory. There he refuses to join the American Volunteers on the theory that it is China's war. Circumstances, including two spies, well played by Lynn Bari and Victor McLaglen, and a beautiful Chinese girl in the person of Gene Tierney, prove him wrong. The fade-out finds him manning a machine gun on the roof of a Chinese hospital.

The love scenes and the picture of a Chinese schoolroom during heavy bombing carry most of the emotional import of the film.

The romance between the American and the Chinese girl—who looks, as he remarks, like Fifth Avenue—is too fragile to bear the weight of the "East is East, West is West" maxim which is half-heartedly affixed to it.

The fact that the hero carries with him but never reads a coded message revealing the plans for Pearl Harbor adds little, and the several encounters with hissing, malevolent Japanese officers are also on the debit side.

Henry Hathaway's direction gave no luster to the material. Timeliness and the cast names may well be the best exploitation angles for showmen.

Seen in the home office projection room. Reviewer's Rating: Fair—E. A. C.

Release date, January 1, 1943. Running time, 95 min. PCA No. 8575. General audience classification.

Miss Young	Gene Tierney
Johnny Williams	George Montgomery

Lynn Bari, Victor McLaglen, Alan Baxter, Sig Rumann, Myron McCormick, Bobby Blake, Ann Pennington, Philip Ahn, Tom Neal, Chester Gan.

Reunion

(Metro-Goldwyn-Mayer)

A Quisling Turns Patriot

For upwards of 95 of its 102 minutes this is a study of a Parisian Quisling. In its remaining minutes it reverses itself and establishes that he's a French patriot pretending to be a Quisling to sabotage the war effort of his Nazi intimates. It may or may not be a fact that the final sequences conveying and more or less establishing the Quisling's secret patriotism were decided upon late in the course of production for reasons which the Darlan matter might suggest, but it is in any case this switching of story that deprives the picture of directness and brings it to end in confusion and implausibility.

Up to the point of the changeover, the film is an accounting of things that occurred in Paris prior to and after the Nazis conquered France. Joan Crawford portrays a sophisticate and idler chastened by calamity and loyal to her country to the point of breaking with her fiancé, a leader of French defense industries who she finds has become an intimate and tool of the occupying Nazis. There is much depicting of the effects of Nazi occupation upon Paris and its people, all of this expertly and expensively handled. The heroine has arranged by devious means the escape of an R.A.F. flier, to whom she has turned her love, when the story is reversed and she returns to the Quisling she has learned is a patriot. The film gives the impression that, if history had waited a bit, it might have typified the Quislings in the manner to which audiences have been accustomed and would have carried conviction. Lack of conviction is its chief fault as is.

The enterprise was produced by Joseph L. Mankiewicz and directed by Jules Dassin from a script by Jan Lustig, Marvin Borowsky and Marc Connelly, based on a story by Ladislas Bus-Fekete, all of whom appear to have set out to do one thing and decided or been told to do the opposite.

Fashion note: Despite reports of limited yard goods and costume budgets in Hollywood, Miss Crawford manages to appear in a new gown in virtually every scene. The ladies should be interested.

Previewed at the MGM studio to a turnout of press people who lacked unanimity regarding the offering. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, not set. Running time, 102 minutes. PCA No. 8877. General audience classification.

Michele	Joan Crawford
Pat Talbot	John Wayne
Robert Cortot	Philip Dorn

Reginald Owen, Albert Basserman, John Carradine, Ann Ayars, J. Edward Bromberg, Noroni Olsen, Henry Daniell, Howard da Silva, Charles Arnt, Morris Ankrum, Edith Evanson, Ernest Dorian, Margaret Laurence, Odette Myrtil, Peter Whitney.

Andy Hardy's Double Life

(Metro-Goldwyn-Mayer)

More Man-to-Man Talks

The title refers to the fact that Andy Hardy once more gets himself into romantic difficulties, having plighted his troth to two girls practically simultaneously. That's only one of his difficulties in the film, as he also nearly finds himself in serious trouble through "kiting" checks and then has to face the problem of his standing in college if his father carries out a plan to accompany him to the opening session.

Mickey Rooney, the Number One box office star last year, is still the leading attraction of the Andy Hardy pictures. Lewis Stone as the father has an even more prominent role than usual. There is but one fault to find with the plot of this film—Andy's predicament as a result of passing a check without funds to cover it is too easily solved. Other boys' problems are not so easily disentangled.

Andy Hardy's character is hardly one to be used as an example for other lads of his age. He is inclined to be selfish, conceited and a smart aleck, qualities which many parents do not admire in their children. Some audiences may be inclined to cheer when Andy gets his come-uppance.

Esther Williams, a swimmer of some renown, is introduced as a new character in this picture. She cuts a beautiful figure, especially in a bathing suit. A swimming pool sequence is obligingly introduced so that she may display her prowess, a scene that loses its edge because of a bit too much Andy Hardy.

The other members of the Hardy family appear in their usual roles. Cecilia Parker is Andy's sister; Fay Holden is his mother, Sara Haden his aunt. William Lundigan has a minor role carried over from the last picture of the series.

George B. Seitz directed from Agnes Christine Johnston's screenplay.

Reviewed in MGM projection room. Reviewer's Rating: Good.—Bob Wile.

Release date, not set. Running time, 92 min. PCA No. 8608. General audience classification.

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney

Cecila Parker, Fal Holden, Ann Rutherford, Sara Haden, Esther Williams, William Lundigan, Robert Pittard, Bobby Blake, Susan Peters.

Madame Spy

(Universal)

Bennett Gets Her Man

Although this begins as a routine spy picture, it develops pace and thrills as it proceeds; and is therefore thoroughly satisfactory in its program category. Additionally, it has a national defense message, delivered not too obtrusively: "Don't talk too much."

Don Porter and Constance Bennett are the newspaper correspondent and his thrill-seeking wife. But Porter doesn't know too much about her; she is continually talking to strange men on their various trips abroad and even in New York, where he becomes a radio columnist dedicated to arousing America to the dangers he saw. Increasingly jealous, he and his taxicab driver friend, Edward Brophy, trail her after Porter pretends a "trip to Washington." Their trail leads to a country house, where she and one of her male accomplices are apparently listening to radio messages in code. Gun in hand, Porter surprises them, and is then surprised by spy ring leader John Litel, shown previously to be a ruthless murderer, and to regard Miss Bennett as one of his ring. Bennett and her friend leave. Litel is about to shoot Porter when he is killed by a bullet through the window. Porter and Brophy hurry back to the city, where Porter learns from the FBI the ring has been rounded up. He is about to tell the FBI chief his wife is a spy, when she walks in, discloses she is an FBI agent and had helped the roundup.

It is a wild plot, in the fashion of such thrillers, but the presentation is good. The pace is kept, the suspense mounts, there is shooting and the enemy agents are defeated. Porter, on the radio, tells his audience—the picture's audience—that silence about military matters is important.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

Roy William Neill directed the film. Marshall Grant was associate producer.

Reviewed at the RKO 58th Street Theatre, New York, where a night audience murmured appreciation, mostly at Ed Brophy's comedy. Reviewer's Rating: Good.—Floyd E. Stone.

Release date, December 11, 1942. Running time, 63 min. PCA No. 8504. General audience classification.

Joan Bannister	Constance Bennett
David Bannister	Don Porter

John Litel, Ed Brophy, Edmund MacDonald, John Eldredge, Nana Bryant, Selmer Jackson, James Conlin.

Pittsburgh

(Universal)

Melodrama With a Purpose

The thing to tell the customers about this picture is that it's a melodrama of the area named in the title with Randolph Scott and John Wayne in competition for the love of Marlene Dietrich, the men fighting it out with fists and otherwise in the tradition of "The Spoilers" and its progeny.

The thing which the picture does while it's telling that story is to instruct and inform the audience about the importance of coal in the war effort and in the affairs of civilization generally. This business of instructing and informing intrudes at times at the expense of the entertaining being attended to by the players, but the ends of both are served.

In the scripting of the fictional side of the narrative Kenneth Gamet and Tom Reed, using a story by Reed and George Owen, deviate from the routine of triangular melodrama with profit to the enterterprise. The men fight for the girl, fistically and with their wits, but the outcome isn't the expected one. The three give excellent performances, although the story emphasizes the men and minimizes the heroine to some extent.

Production is expansive and expensive, credited to Robert Fellows, and the direction, by Lewis Seiler, yields realistic results when not hampered by dialogue freighted with purpose.

Previewed at the studio to an afternoon turnout of press people who displayed mixed reactions. Reviewer's Rating: Good.—W. R. W.

Release date, November 27, 1942. Running time, 93 min. PCA No. 8960. General audience classification.

Josie Winters	Marlene Dietrich
Cash Evans	Randolph Scott
Pittsburgh Markham	John Wayne

Frank Craven, Louise Allbritton, Shemp Howard, Thomas Gomez, Ludwig Stossel, Samuel S. Hinde, Paul Fix, William Haade, Charles Coleman, Nestor Paiva.

Time to Kill

(Twentieth Century-Fox)

Murder and Michael Shayne

The exploits of that brash but result-getting private detective, "Michael Shayne," are continued here in character. "Shayne" barges in where others fear to tread, manages to antagonize the police, and is indirectly responsible for three murders. He redeems himself and his status as an ace sleuth, however, by solving the crimes.

"Time to Kill," a rather appropriate title considering the frequency of the killings, is a fast-paced melodrama that takes its cue from the infectious liveliness of Lloyd Nolan. Mr. Nolan, as everyone knows by now, is "Michael Shayne." Brett Halliday, who created the character, must have had Mr. Nolan in mind when he started "Mike" on his career of derring-do in that highly readable field of detective fiction.

Here "Shayne" is hired by a hard-bitten and wealthy old widow to locate a valuable coin that has disappeared from her collection, the theft of which she blames on her daughter-in-law. "Shayne" not only solves the theft but untangles a mess involving the widow, her son, her secretary, her dead husband and sundry other characters. The widow, who eats T-bone steaks for breakfast, chokes to death on one, thereby avoiding a scandal. The three murders were committed by the same person, who will be unnamed here.

Supporting Nolan are Heather Angel, Doris Merrick, Ralph Byrd and Richard Lane. Byrd, incidentally, is cast in the role of a playboy and blackmailer, which the kids and adult serial enthusiasts will find hard to reconcile with the Byrd of "Dick Tracy" and other he-man roles.

Sol M. Wurtzel produced and Herbert I. Leeds directed.

Previewed at the 20th Century-Fox projection room in New York. Reviewer's Rating: Good.—Paul C. Mooney, Jr.

Release date, January 22. 1943. Running time, 61 min. PCA No. 8772. General audience classification.

Michael Shayne	Lloyd Nolan
Merle	Heather Angel
Linda Conquest	Doris Merrick

Ralph Byrd, Richard Lane, Sheila Bromley, Morris Ankrum, Ethel Griffes, James Seay, Ted Hecht, William Pawley, Syd Saylor, Lester Sharpe, Charles Williams, LeRoy Mason, Phyllis Kennedy, Paul Guilfoyle, Helen Flint, Bruce Wong.

Miss V from Moscow

(Producers Releasing Corp.)

Spy Melodrama

For the first time since America's entry into the war, a Hollywood-made picture tells a story of a Russian spy ring inside Nazi Germany, operating to ferret out information of military operations which would be useful to the Soviet, England and the United States.

Extremely well made, the production holds suspense to the end, having been given plenty of action, comedy and drama.

The heroine of the narrative is a girl sent by the Soviet counter-espionage headquarters to Paris via the underground to assume the identity of a woman held in high esteem by the Nazis as a spy. An American and a British aviator, forced down in a raid at St. Nazaire; intrigues among the Gestapo and the German Army officers, and the accoutrements of such dramas, passwords, forged credentials and secret radios, are thrown into the picture.

Lola Lane has the title role, being supported by Noel Madison, Howard Banks, Paul Weigel, John Vosper, Anna Demetrio, William Vaughn, Juana De La Cruz, Kathryn Sheldon, Victor Kendell, Richard Kipling.

The original story and screenplay by Arthur St. Clair and Sherman Lowe does not make the mistake of holding the Nazis up to ridicule as to their efficiency. Albert Herman's direction makes the most of every opportunity for creating suspense.

George M. Merrick produced, under the supervision of PRC production chieftain Leon Fromkess. Use is made of newsreel material showing the Nazis in action and Hitler speaking.

Seen at the Vogue theatre, Hollywood, where a small matinee audience viewed the film with audible signs of entertainment. Reviewer's Rating: Good.—Vance King.

Release date, Nov. 23, 1942. Running time, 71 min. PCA No. 8730. General audience classification.

Vera Marova	Lola Lane
Capt. Kleis	Noel Madison
Steve Worth	Howard Banks

Paul Weigel, John Vosper, Anna Demetrio, William Vaughn, Juan De La Cruz, Kathryn Sheldon, Victor Kendell, Richard Kipling.

The Traitor Within

(Republic)

Melodrama

Out of an incident that occurred on a battlefield of World War I, Republic here has concocted a present-day story of romance, politics and the trucking business. There are no war scenes, only a reference to the incident which, these many years after, brings greed, chicanery, death and a mob scene.

The locale is a moderate-sized town where the most respected citizen is the mayor. He has been a hero ever since he was supposed to have captured single-handed many German prisoners in the last war. He also has accumulated much wealth in the trucking business. It so happens that the man who actually captured the Germans also is a citizen of the town. When this man's daughter obtains conclusive proof that her father's claims are true, she sets out to even matters up.

The cast is headed by Donald Barry and Jean Parker. Barry plays a truck driver who marries the real hero's daughter (Miss Parker) and whose business increases by leaps and bounds. When he discovers that his sudden rise is due to blackmail, he leaves his wife and business. The pseudo hero at that point commits suicide. Barry is accused and almost set upon by a mob before the true story is made known.

Barry does a creditable job in a role that offers quite a change from his usual western role. Miss Parker, with more experience in these romance-melodramas, performs with knowing skill.

There is little waste motion and much action. The story moves swiftly even when the plot is concerned with the romance of Barry and Miss Parker.

Armand Schaefer was associate producer and Frank McDonald directed.

Previewed at the Republic projection room in New York. Reviewer's Rating: Good.—P. C. M., Jr.

Release date, December 16, 1942. Running time, 62 min. PCA No. 8850. General audience classification.

Sam Starr..............................Donald M. Barry
Molly....................................Jean Parker
George Cleveland, Ralph Morgan, Jessica Newcombe, Bradley Page, Dick Wessel, Emmett Vogan, Edward Keane. Eddie Acuff, Sam McDaniel, Eddie Johnson, Marjorie Cooley.

Ravaged Earth

(Crystal Pictures)

Bombing in China

If the violent narrative and the scenes shown are connected in fact, this is a picture of terrible import—and powerful propaganda.

This is war as pictured by person on the scene. These are newsreels, and the shots of Mark L. Moody, Shanghai business man to whom photography was a hobby, and for whom it is now a vehicle to comport to the American public the reality of the Japanese invasion of China.

Hundreds of bodies are shown, battered, bayonetted, ripped open. Entrails are photographed in detail. Severed limbs and heads are seen. Much of the footage shows the after effects of the accidental bombing of the Cathay Hotel in Shanghai, and the dead in the Chinese trenches after the futile three month fight to repel the Japanese. There is also footage—and most effective—on the so-called "Rape of Nanking." Seen are Chinese whose heads have been severed or almost severed, whose bodies are punctured with numerous bayonet wounds because they were used for bayonet practice, and whose bodies have been used for Japanese pleasure. There are also seen the roasted remains of a Chinese crucified and burned.

This is therefore not a picture for children, and for those who prefer to remain in a different attitude about war.

Some remarks about the print are here very much in order. Much of the footage is capable of giving the spectator a physical headache. Mr. Moody's "panning" is that bad. It is excessively jerky. Also, this being a transcription from 16 mm (by Cinecolor laboratory), many scenes lack definition and are extremely grainy.

There are duplications, and library clips. The opening scenes are very dull; they are such as the usual tourist might make. Their reason for insertion, of course, is to show the contrast between tranquil China and war torn China. Together with library shots, they serve only to pad the picture into a feature.

Reviewed at the Gaiety Theatre, New York, where a predominantly male night audience gasped several times when mutilated bodies (some living) were shown. Reviewers' Rating: Fair.—F. E. S.

Release date, not set. Running time, 68 minutes. Adult audience classification. Photographed by Mark L. Moody. Distributed by Crystal Pictures, New York, in the East.

WARNERS REISSUES "VARSITY SHOW"

The Dick Powell - Fred Waring musical comedy of several seasons back has been set for reissue on December 19th. The original review in Motion Picture Herald *issue of August 21, 1937, said, in part, of this Warner Bros. film: "received as a smash riot of laughs and music, squeezing out of situations and dialogue every possible entertainment atom. Based on a substantial plot, 'Varsity Show' has for name value Dick Powell, Ted Healy, Fred Waring, Rosemary and Priscilla Lane, Walter Catlett, Sterling Holloway and Ed Brophy.*

"The picture was so constantly broken into with appreciative applause that much of the dialogue was lost. 'Varsity Show' literally had those who paid to get in out in the aisles."

Billy the Kid, Sheriff of Sage Valley

(Producers Releasing Corp.)

Western

This Western is of the dual role variety: two men who look alike (both roles played by one man, of course) changing places to further the plot. On the one hand is Billy the Kid played by Buster Crabbe, who, though an outlaw, is a benevolent one in the eyes of the producers. On the other hand is Kansas Ed, a bad man. The good bad man becomes sheriff and the bad bad man kidnaps him to take his place.

There is a mayor in the picture, a role played by Hal Price, who is continually coming to Crabbe's rescue when he is essaying his heroic villain part, letting him out of jail without letting the audience in on the reasons why.

Otherwise the picture is a run-of-the-mine Western. There is no more than usual action and the frequent fist fights are quite obviously synthetic. Al St. John is cast for the usual comedy role, which is somewhat subdued.

Sigmund Neufeld produced and Sherman Scott directed from a screenplay by George W. Sayre and Milton Raison.

Seen at the New York theatre before a predominantly male audience, fully half of whom were servicemen. Little reaction was noticed. Reviewer's Rating: Mediocre.—R. A. W.

Release date, October 2, 1942. Running time, 55 min. PCA No. 8595. General audience classification.

Billy the Kid..............................Buster Crabbe
Kansas ....Buster Crabbe
Fuzzy Jones..................................Al St. John
Tex O'Brien, Maxine Leslie, Charles King, John Merton, Kermit Meynard, Hal Price.

ADVANCE SYNOPSES

SOMETHING TO SHOUT ABOUT (Columbia)

Musical Comedy

PRODUCER-DIRECTOR: Gregory Ratoff.

PLAYERS: Don Ameche, Janet Blair, Jack Oakie, William Gaxton, Cobina Wright, Jr., Hazel Scott.

SYNOPSIS

A bankrupt Broadway producer gets backing from a wealthy society girl who induces him to put on a musical show with her money and starring her. The rub comes when the girl can't dance, act or sing. However, the press agent of the production discovers a girl who can and complications follow, including the keeping of the society girl out of town with a false arrest. Upon her return, she takes the scenery, costumes and props away from the production. The day is saved when the press agent calls up a group of vaudeville old-timers, and presents a hit show.

GENTLE ANNIE (Metro-Goldwyn-Mayer)

Western

PRODUCER: Sam Zimbalist. Directed by W. S. Van Dyke II.

PLAYERS: Robert Taylor, Susan Peters, Spring Byington, Robert Sterling, Van Johnson.

SYNOPSIS

Posing as a hobo, a United States marshal (Taylor) rides into a little Missouri town at the turn of the century and immediately falls in with two brothers, mentioned as the most likely suspects in a series of train robberies. One of the brothers and he fall in love with the same girl. He arrests them, and they agree to go to Kansas City for trial, declaring that he must do his duty. However, the local sheriff and his band attempt to slay them in order to obtain the loot of the robberies, and in a gun fight the gang is killed. The robberies are cleared up, and a way to romance is smoothed.

HIT PARADE OF 1943 (Republic)

Musical

PRODUCER: Albert J. Cohen. Directed by Albert S. Rogell.

PLAYERS: John Carroll, Susan Hayward, Gail Patrick, Walter Catlett, Eve Arden, Freddie Martin and Orchestra, Count Basie and Orchestra, Ray McKinley and Orchestra, Golden Gate Quartet, Pops and Louie, Three Cheers, Music Maids.

SYNOPSIS

This is Republic's biggest musical to date, being laid against a background of song writing, music publishing and contacting bands to play songs. A woman song writer falls in love with the head of a music publishing firm who pirates her first song, but she agrees to ghost write his songs. Matters become snarled through the jealousy of a song plugger who is in love with the publisher, but at a war bond rally radio broadcast the lovers get together.

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3434	Tire Man, Spare My Tires (Langdon)	8-4-42	784
3435	Olaf Laughs Last (Brendel)	6-18-42	784
3436	All Work and No Pay (Clyde)	7-16-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3408	Three Smart Saps	7-30-42	656

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046

COLOR RHAPSODIES
(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3508	Woodman Spare That Tree	6-19-42	784

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4501	Song of Victory	9-4-42	928
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046

PHANTASIES CARTOONS
(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3705	Old Blackout Joe	8-27-42	899

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046

FABLES
(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3755	The Bulldog and the Baby	7-24-42	856

COMMUNITY SING (Series 6)
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3660	No. 10 (Songs of the Times)	6-5-42	706

1942-43
(Series 7)

Prod. No.	Title	Rel. Date	P.D. Page
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007

QUIZ REELS
(Average 10 Min.)

1942-43
(Series 3)

Prod. No.	Title	Rel. Date	P.D. Page
4601	Kichen Quiz No. 1	8-21-42	899

PANORAMICS
(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4901	Cajuns of the Teche (Quaint Folks No. 1)	6-13-42	856
4902	Oddities (La Varre)	10-8-42	998

TOURS
(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4551	Journey to Denali (La Verre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974

SCREEN SNAPSHOTS (Series 21)
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3860	No. 10	6-19-42	755

1942-43
(Series 22)

Prod. No.	Title	Rel. Date	P.D. Page
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046

WORLD OF SPORTS
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	10-30-42	1010

KATE SMITH
(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS
(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998

M-G-M

TWO REEL SPECIALS
(20 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
A-304	For the Common Defense	8-20-42	613
A-305	Mr. Blabbermouth	8-8-42	877

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
A-401	Keep 'Em Sailing	11-28-42	1022

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
T-322	Exotic Mexico	6-13-42	755

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	..

PETE SMITH SPECIALTIES
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S-370	Self Defense	7-25-42	856
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998

PASSING PARADE
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
K-385	The Incredible Stranger	6-20-42	755
K-388	Vendetta	7-18-42	813
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
K-481	Madero of Mexico	11-28-42	1022

MINIATURES
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998
M-340	Brief Interval	11-28-42	1022

OUR GANG COMEDIES
(Average 11 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	856
C-400	Mighty Lak a Goat	10-10-42	998

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
C-401	Unexpected Riches	11-28-42	1022

TECHNICOLOR CARTOONS
(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W-350	Bats In The Belfry	7-4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	1010
W-356	Wild Honey	11-7-42	1022

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
L1-5	No. 5	6-28-42	754
L1-8	No. 8	8-21-42	877

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	..

BENCHLEY COMEDIES
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
S1-4	Keeping In Shape	6-12-42	754
S1-5	The Men's Angle	8-14-22	950

FASCINATING JOURNEYS (Color)
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
M1-2	Indian Temples	9-4-42	926

SUPERMAN COLOR CARTOONS
(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
W1-7	Superman In Electric Earthquake	6-5-42	754
W1-8	Superman In Volcano	7-10-42	858
W1-9	Superman In Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman In Showdown	10-16-42	974
W1-12	Superman In Eleventh Hour	11-20-42	..

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
W2-1	Superman In Destruction, Inc.	12-25-42	..

HEDDA HOPPER'S HOLLYWOOD
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Z1-4	No. 4	6-19-42	754
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950

HEADLINERS
(10 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	..

MADCAP MODELS (Color)
(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
U1-5	Tulips Shall Grow	6-26-42	813
U1-6	The Little Broadcast	9-25-42	998

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
U2-1	Jasper and the Haunted House	10-23-42	1010

POPEYE THE SAILOR
(7 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
E1-9	Many Tanks	6-5-42	755
E1-10	Baby Wants a Bottleship	7-3-42	856
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	926

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	..

POPULAR SCIENCE (Color)
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
J1-5	No. 5	6-12-42	755
J1-6	No. 6	7-31-42	856

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010

SPEAKING OF ANIMALS
(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Y1-5	At the Dog Show	8-28-42	926
Y1-6	In South America	9-25-42	974

SPORTLIGHTS
(9 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
R1-11	Parachute Athletes	8-19-42	754
R1-12	Let 'Em Go Alive	7-17-42	858
R1-13	Timber Athletes	9-11-42	926

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007

QUIZ KIDS
(11 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
Q1-6	No. 6	7-31-42	859

VICTORY SHORTS
(15 Minutes)

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-13-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets into Scrap		..

RKO

MARCH OF TIME
(Average 20 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,111	India at War	6-5-42	714
23,112	Men In Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)
(8 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,105	Donald's Garden	6-12-42	754
24,106	The Sleepwalker	7-3-42	856
24,107	Donald's Gold Mine	7-24-42	856
24,108	T-Bone for Two	8-14-42	656
24,109	How to Play Baseball	9-4-42	926
24,100	The Vanishing Private	9-24-42	974
24,111	Olympic Champ	10-9-42	998
24,112	How to Swim	10-23-42	1010
24,113	Sky Trooper	11-6-52	1022

INFORMATION PLEASE
(Average 11 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,208	No. 8 Russell Crouse	8-19-42	787
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877
24,211	No. 11 Russell Crouse	9-11-42	974

SPORTSCOPE
(Average 9 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,311	Cinderella Champion	6-12-42	767
24,312	Polo Pony	7-10-42	856
24,313	Record Breakers	8-7-42	877

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022

PICTURE PEOPLE
(10 Minutes)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
24,411	All Around Hollywood	6-19-42	767
24,412	Hollywood Starlets	7-17-42	813
24,413	Hollywood on the Hudson	8-14-42	926

EDGAR KENNEDY
(Average 18 Min.)

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,406	Cooks and Crooks	6-5-42	729

1942-43

Prod. No.	Title	Rel. Date	P.D. Page
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010

LEON ERROL

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
23,706	Hold 'Em Jail	8-26-42	787
	1942-43		
33,701	Mail Trouble	9-4-42	928
33,702	Deer, Deer	10-23-42	1010

RAY WHITLEY

(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
23,504	Range Rhythm	7-17-42	813

JAMBOREES

(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D Page
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D Page
	1942-43		
34,201	Conquer by the Clock	10-27-42	..
34,202	Spit, Grit and Rivets		..

FAMOUS JURY TRIALS

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D Page
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	..

THIS IS AMERICA

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D Page
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Men of Tomorrow	11-27-42	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
2208	Guardians of the Sea	7-17-42	787
	1942-43		
3201	Along the Texas Range	10-9-42	974

MAGIC CARPET

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
210	India the Golden	8-19-42	755
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-26-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	11-28-42	1022

SPORTS REVIEWS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D Page
	1942-43		
301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-6-42	1022
3302	When Winter Comes	12-25-42	..

TERRYTOONS (TECHNICOLOR)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
2561	Neck and Neck	5-15-42	700
2562	All About Dogs	8-12-42	755
	1942-43		
3551	All Out for "V"	8-7-42	928
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	1046
3556	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-11-42	..
3567	Somewhere in the Pacific	12-25-42	..

TERRYTOONS (Black & White)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
2512	Wilful Willie	8-28-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046

THE WORLD TODAY

(9 Minutes)

Prod No	Title	Rel. Date	P.D. Page
	1941-42		
2405	Courageous Australia	6-5-42	754
2406	Men of West Point	7-3-42	754
	1942-43		
3401	Our Last Frontier	9-11-42	..

MARCH OF TIME

(Average 20 Minutes)

Prod No	Title	Rel. Date	P.D. Page
	1942-43		
....	The F.B.I. Front	9-4-42	911
....	The Fighting French	10-9-42	946
....	Mr. & Mrs. America	11-6-42	1007

DRIBBLE PUSS PARADE

(9 Minutes)

Prod No	Title	Rel. Date	P.D. Page
3091	Monkey Doodle Dandies	12-4-42	1046

VICTORY FILM

Prod No	Title	Rel. Date	P.D. Page
....	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

WORLD IN ACTION

(Two Reels)

Prod No	Title	Rel. Date	P.D. Page
	1941-42		
..	Food—Weapon of Conquest	6-5-42	599
....	New Soldiers Are Tough	7-3-42	699
....	Inside Fighting Russia	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Road to Tokyo		898
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

Prod No	Title	Rel. Date	P.D. Page
	1941-42		
6250	Nutty Pine Cabin	8-1-42	755
6251	Ace in the Hole	8-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	928
7242	The Loan Stranger	10-19-12	998
7243	Air Radio Warden	12-21-42	..

SWING SYMPHONIES

Prod No	Title	Rel. Date	P.D. Page
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7232	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	..

STRANGER THAN FICTION

(9 Minutes)

Prod No	Title	Rel. Date	P.D. Page
	1941-42		
6381	Mysterious Fountain of Health	8-15-42	755
6382	Master Carver	7-8-42	767
6383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

Prod No	Title	Rel. Date	P.D. Page
	1942-43		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	..

VARIETY VIEWS

(9 Minutes)

Prod No	Title	Rel. Date	P.D. Page
	1941-42		
6363	Wings of Freedom	8-8-42	755
6384	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899

MUSICALS

(Average 16 Min.)

Prod No	Title	Rel. Date	P.D. Page
	1941-42		
6233	Rainbow Rhythm	6-10-42	755
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046

PLEDGE FOR VICTORY

Prod No	Title	Rel. Date	P.D. Page
	1942-43		
0995	Keeping Fit	10-26-42	998

2-REEL SPECIAL

Prod No	Title	Rel. Date	P.D. Page
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7004	March On America	8-27-42	755
7006	Men of the Sky	7-25-42	858
	1942-43		
8001	A Ship is Born	10-10-42	1010
8002	Fighting Engineers	12-19-42	..

BROADWAY BREVITIES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7111	Daughter of Rosie O'Grady	7-11-42	787
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	928
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-28-42	1007
8104	Beyond the Line of Duty	11-7-42	1010

HOLLYWOOD NOVELTIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022

THE SPORTS PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7408	Hatteras Honkers	6-13-42	755
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Romance and Adventure		..
8405	America's Battle of Beauty	11-21-42	..
8406	Horses! Horses! Horses!	12-12-42	..

MELODY MASTERS BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7509	Emil Coleman & Orch.	6-13-42	754
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007

LOONEY TUNES CARTOONS

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7611	Hobby Horse Laffs	8-8-42	754
7612	Gopher Goofy	8-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	659
7615	Eatin' on the Cuff	8-22-42	877
7618	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	12-26-42	1007

MERRIE MELODIES CARTOONS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7720	Hold the Lion, Please	8-8-42	754
7721	Double Chaser	6-20-42	755
7722	Bugs Buuny Gets the Bird	7-11-42	856
7723	Foney Fables	8-1-42	858
7724	The Squawkin' Hawk	8-6-42	877
7725	Fresh Hare	8-22-42	877
7726	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	12-26-42	1007

OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Prod. No.	Title	Rel. Date	P.D Page
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		
	Winning Your Wings		874
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		948
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046

U. S. TREASURY DEPT.

(Released Through National Screen)

Prod. No.	Title	Rel. Date	P.D Page
	The New Spirit		529

WAR ACTIVITIES COMMITTEE

(Released Through 20th-Fox)

Prod. No.	Title	Rel. Date	P.D Page
	Battle of Midway		912

BRITISH MINISTRY OF INFORMATION

Prod. No.	Title	Rel. Date	P.D Page
	Young Veterans		971
	Commandos		971
	Yesterday Is Over Your Shoulder		971
	Musical Poster		971
	21 Miles		971
	Neighbors Under Fire		971
	Ferry Pilot		971
	Scotland Speaks		971
	Shunter Black's Night Off		971
	Troopship		971
	The Builders		971
	From the Four Corners		971
	Control Room		1018
	C. E. M. A.		1018

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D Page
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
	Soviet Women (Artkino)		812
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	716
	1942-43		
4120	The Sceret Code (15 Episodes)	9-4-42	899

REPUBLIC

Prod. No.	Title	Rel. Date	P.D Page
	1941-42		
184	Perils of Nyoka (15 episodes)	6-27-42	767
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D Page
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	8-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-42	994

SHORTS

advance synopses and information

SUPER-MOUSE IN THE MOUSE OF TOMORROW (20th-Fox)

Terrytoons (color) (3555)

The cat population had so increased in a small mouse village that each hunter had his individual victim to chase. One small mouse, exhausted in the scramble, finds safety in a Supermarket where he investigates a package of Super-Cheese. Suddenly the mouse has the strength of a man and can fly like a bird. Calling forth all his supernatural powers, Super-Mouse eliminates the cat menace.

Release date, October 16, 1942 7 *minutes*

ROAR, NAVY, ROAR (Univ.)

2-Reel Special (7111)

The history and development of the American Navy from the days of wooden gunboats to the present-day floating fortresses and airplane carriers is told in this special release. The invention of the submarine and its place in this and former wars is reported, along with the great events which have helped to form the nation's great naval tradition.

Release date, November 25, 1942 20 *minutes*

SOCK-A-BYE, BABY (Col.)

Three Stooges (4402)

The Three Stooges find a baby on their doorstep and, in their own clumsy way, attempt to care for it. A meal of adult fare is interrupted by the news of a kidnapping and the arrival of the police. Feeling that their story will never be believed, the boys drive off with the infant and pursued by the law. The mistake is finally rectified and the child returned.

Release date, November 13, 1942 18 *minutes*

MONKEY DOODLE DANDIES (20th-Fox)

Dribble Puss Parade

A new series of shorts for Twentieth Century-Fox features the humor and accent of Lew Lehr. The setting is the monkey house in the St. Louis Zoo, where Lehr proceeds to put the animals through their paces. The monkeys do tumbling, dress and dine at table and then take their music lessons, under the guidance of their trainer, George D. Vierheller.

Release date, December 4, 1942 9 *minutes*

SCREEN SNAPSHOTS, No. 4 (Col.)

(4854)

Departing from the usual type of material used for this series, Columbia has gone to Camp Young in the California desert for a concert conducted by Leopold Stokowski. Mme. Litvinov, wife of the Soviet Ambassador, introduces the program, the Seventh Symphony of Shostakovich, and Edward G. Robinson gives a brief message to the soldiers.

Release date, November 26, 1942 10 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 1044-1045.

KING OF THE '49-ERS (Univ.)

Person-Oddities (7373)

This release presenting unusual personalities and occupations includes the story of Norton I, who called himself "Emperor of the United States" and whose plans for municipal structures are still followed in San Francisco; a Berkeley, Calif., man who has rediscovered the art of wood engraving; a New Orleans father who has built a miniature railway in his backyard; a professional strongman who fashions delicate furniture out of driftwood, and a New Yorker who makes life masks of famous people.

Release date, October 12, 1942 9 *minutes*

CHASIN' THE BLUES (Univ.)

Musical (7125)

Ted Fio Rito's orchestra, well-known for its radio and stage appearances as well as popular recordings, is featured in this musical short. The comedy patter of Candy Candido is included in the entertainment, along with Fifi D'Orsay, the King's Men quartette, the Stapletons, who tap dance, and acrobatic Margery Daye. "No, No, Nora," written by the band leader, is the featured song.

Release date, January 13, 1943 15 *minutes*

FUEL CONSERVATION (OWI)

Victory Short

With the ever increasing urgency of the subject, the War Activities Committee is distributing through Paramount exchanges a brief film which includes timely recommendations for economical heating in the home. Apartment dwellers come in for their share of attention in the use of radiators, hot water and ventilation, while home owners are urged to use coal, and as sparingly as health and comfort allow.

Release date, November 12, 1942 3 *minutes*

BOOGIE WOOGIE SIOUX (Univ.)

Swing Symphonies (7232)

The Indian country is parched and Chief Red Corpuscle must produce rain to maintain his position. His rain-maker, Silas Drip, has called up nothing but smoke when Collegiate Tommy Hawk and his Five Scalpers appear. The jive boys give out and clouds appear. With a clash of cymbals, the deluge starts and all hands are safe.

Release date, November 30, 1942 7 *minutes*

TOLL BRIDGE TROUBLES (Col.)

Color Rhapsody (4503)

Another tale of the fox and the crow, both renowned for their cunning, is set on a toll bridge. The fox is the traveller and the crow, the gatekeeper. Each trick sprung by the fox in an effort to avoid the customary fee is blocked by the bird until the latter is caught in the toll sign.

Release date, November 27, 1942 7½ *minutes*

ARSENAL OF MIGHT (Univ.)

Victory Short

The story of America's production progress from Pearl Harbor to the present is told in this short subject. The transformation of industry from a peace-time to a war-time footing, the building of battle implements from scrap, the assembly-line creation of tanks, fortresses and cargo ships, are surveyed in the race against time.

10 *minutes*

HAM AND YEGGS (Col.)

El Brendel (4425)

El Brendel is again running a restaurant in characteristic style. Serious trouble appears in the shape of a showgirl whose intentions are strictly monetary. Her boy friend is on hand also to insure delivery. Brendel's lady friend, Elsie Ames, after the misunderstandings inherent in the situation, manages to get rid of both in a hectic chase.

Release date, November 27, 1942 17 *minutes*

ICKLE MEETS PICKLE (20th-Fox)

Terrytoons (3502)

Ickle is a candid camera fan who meets his double in Pickle, a wild game hunter. The encounter is nearly disastrous as Ickle has just posed an entire rabbit family for an intimate shot when Pickle appears chasing a chipmunk. When the collision is disentangled the two decide to join forces in the "shooting."

Release date, November 13, 1942 7 *minutes*

MALICE IN SLUMBERLAND (Col.)

Phantasy Cartoon (4703)

The tribulations of an air raid warden on his night off are described in this release. The trouble is sleep, or lack of it. The kitchen faucet is dripping relentlessly, but all the plumbing in the house is ripped out before the disturbance is localized.

Release date, November 20, 1942 6½ *minutes*

NO GREATER GLORY

Red Cross Subject

In current release is a brief story of the American Red Cross, with sequences describing the duties of a nurse, some shots of Army and Navy nurses on active duty and a tribute to those who have served with the organization. Edward Arnold reads the commentary.

10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD

Short Subject Release Chart with Synopsis Index can be found on pages 1044-1045.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1032-1033.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ACROSS the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	..	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	...	....	..	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
•Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	554	..	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42		.		871	..
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	92m	Dec. 5,'42	1042	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Oct.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42		....	.	872	..
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42				.	...
Army Surgeon	RKO	... .	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	.,	....	...	...	...
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	....	...	1019	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British) (formerly Day Will Dawn)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	..
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	947
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42		.		...	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911		
Behind the Eight Ball	Univ.	....	Ritz Bros.-Carol Bruce	Dec. 4,'42	....	....	...	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	..	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945		..
Billy the Kid in Mysterious Rider	PRC	....	Buster Crabbe-Al St. John	Not Set	....	....	...	1033	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	...
•Billy the Kid's Smoking Guns	PRC	260	Buster Crabbe-Al St. John	May 29,'42	58m	Aug. 22,'42	854	648	. .
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	..	912	.
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	.	...
•Boss of Hangtown Mesa	Univ.		Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911		...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	....	....		794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934		...
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903		...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	....	...	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Oct.,'42	101m	Aug. 15,'42	915	.	947
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	...	....			..
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15.'42	915	.	
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	102m	Nov. 28,'42	1029	936	...
Cat People	RKO		Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	...
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898		
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Not Set	....	....	..	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
Corvettes in Action	Univ.	...	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	....	....	...	1033	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●Cyclone Kid, The	Rep.	177	Don "Red" Barry	May 31,'42	56m	Aug. 15,'42	840	701	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Not Set	....	....	...	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	..	...
Dead Men Walk	PRC	....	George Zucco-May Carlisle	Not Set	....	....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	.	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	...	....		871	
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Devil's Trail, The	Col.	3214	Bill Elliott-Tex Ritter	May 14,'42	61m	....	...	715	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	57m	June 6,'42	698	648	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794		...
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	....	...	1019	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	...
●Escape from Hong Kong	Univ.	6054	Don Terry-Leo Carrillo-A. Devine	May 15,'42	60m	May 16,'42	662	...	...
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Oct.,'42	79m	Sept. 12,'42	898	797	...
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Not Set	61m	Oct. 17,'42	960	...	...
●FALCON Takes Over	RKO	227	George Sanders-Lynn Bari	May 29,'42	63m	May 9,'42	646	635	. .
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	..
Fighting Chetniks	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	.	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	....	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	...	
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	.	....	.	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Oct.,'42	104m	Sept. 12,'42	897	751	...
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set		....	...	855	
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42		....	...		...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	1033	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911		. .
Gentle Annie	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	...	1043	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	...
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	...
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	.	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	...
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
●Grand Central Murder	MGM	237	Van Heflin-Patricia Dane	May, '42	72m	Apr. 25,'42	622	..	756
Great Gildersleeve, The	RKO	....	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	....	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	...	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	..
HALF Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923		.
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	.	....		797	.
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	..
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	...	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	....	...	986	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	.
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.		Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	....	....	...	1043	...
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	...
●Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	947
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	....	...	1019	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 8,'42	..	....	...	797	
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	..	.
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	...
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
●In Old California	Rep.	103	John Wayne-Binnie Barnes	May 31,'42	88m	June 6,'42	698	...	756
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	.
●In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	597	...	947
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	..
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	..	...	
●Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793		...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Not Set	.	. ...		971	...
Journey for Margaret	MGM		Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	..
●Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	597	464	984
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982		947
Junior Army	Col.	....	Freddie Bartholomew-Billy Halop	Nov. 26,'42	....	....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	..	....	...	936	...
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	...	....	...	962	...
Lady Bodyguard	Para.	...	Eddie Albert-Anne Shirley	Not Set		......		946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
●Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	....	....	...	986	...
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	....	...	1018	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	.	...
●Let's Get Tough	Mono.	....	East Side Kids	May 29,'42	62m	May 16.'42	662	648	...
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	...
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	....	....	..	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.		James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	....	...	...	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...		.
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set	....	....	...	1033	...
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	...	....	...	1018	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...		
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	..
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42		....	...	797	..
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	. ...	...	800	.
●MAD Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	622		...
●Mad Monster, The	PRC	209	Johnny Downs-Anne Nagel	May 15.'42	79m	June 6.'42	699	613	..
Madame Spy	Univ.	....	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	...	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	Jun. 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.		Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	.	984
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	
Man of Courage	PRC	....	Barton MacLane-Charlotte Wynters	Not Set	....	....	...	1031	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17 '42	60m	....	...	...	...
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set		.		995	..
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
●Mayor of 44th St.	RKO	224	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	563	487	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
●Meet the Stewarts	Col.	3014	William Holden-Frances Dee	May 28,'42	73m	May 23,'42	674	...	705
●Men of San Quentin	PRC	201	J. Anthony Hughes-Geo. Breakston	May 22,'42	78m	Apr. 18,'42	610	...	...
●Men of Texas	Univ.	6010	Robert Stack-Ann Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	..	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
●Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	85m	May 30,'42	686	677	984
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959		...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
●Moon Tide	20th-Fox	247	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	609	...	947
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	...
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840		...
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Jan. 7,'43	....	....	...	1009	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	947
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	..
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
●Native Land	Frontier	....	Documentary on Labor	May 11,'42	80m	May 16,'42	662	...	..
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	..
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	....	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	..
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	....	....	...	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	
Old Chisholm Trail, The	Univ.	....	Johnny Mack Brown	Dec. 11,'42	....	....	...	...	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Oct.,'42	61m	Sept. 19,'42	923	796	...
(formerly Ox Train)									
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	...	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Not Set	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
(formerly Do Not Disturb)									
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	947
●Orders from Tokyo	Almo	...	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	...	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 18,'42	....	....	...	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Sept.-Oct.,'42	....	....	...	796	...
(now Omaha Trail)									
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	..
Pacific Task Force	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
(formerly Clear for Action)									
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Oct.,'42	79m	July 25,'42	915	396	947
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	....	....	...	...	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
Payoff, The	PRC	....	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	..	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	..	.
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	.
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	....	...	1033	...
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	..
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	..	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	.	...
Prairie Chicken	UA-Roach	...	Jimmy Rogers-Noah Beery, Jr.	Not Set		....	...	986	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	.		
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set		....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	...	....	.	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prison Girls	PRC	219	Rose Hobart-Sidney Blackmer	May 29,'42	63m	Sept. 26,'42	923	648	...
(formerly Gallant Lady)									
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...

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QUEEN of Broadway	PRC	....	Rochelle Hudson-Buster Crabbe	Not Set	62m	Nov. 28,'42	1030	1018	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	....	....	...	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	..	...
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	102m	Dec. 5,'42	1041	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	....	....	...	983	...
Ride, Mountie, Ride	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1019	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1019	...
Ridin' Down the Canyon	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	....	....	...	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	..	...
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	...
•Romance on the Range	Rep.	156	Roy Rogers-"Gabby" Hayes	May 18,'42	63m	June 6,'42	697	...	
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	....	...	...	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	..	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 24,'42	....	....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Oct.,'42	98m	Aug. 15,'42	902	...	947
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
•She's in the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	63m	June 20,'42	726	648	
•Ship Ahoy	MGM	235	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	610	574	947
•Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	91m	Dec. 20,'41	686	...	795
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Not Set	....	....	...	1033	...
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	..
•Smart Alecks	Mono.		East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	1043	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Oct.,'42	107m	Aug. 8,'42	902	726	984
•Song of the Lagoon	UA-Roach	....	Marjorie Woodworth-George Givot	May 22,'42	....	....	...	...	...
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810		
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	
Stand By for Action (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	..
•Stardust on the Sage	Para.	....	Gene Autry-S. Burnette	May 25,'42	65m	May 30,'42	687		...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	..
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	.
•Sweetheart of the Fleet	Col.	3027	Joan Davis-Jinx Falkenburg	May 21,'42	65m	Aug. 15,'42	839	677	873
•Syncopation	RKO	226	Adolphe Menjou-Jackie Cooper	May 22,'42	88m	May 9,'42	645	487	795
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	..
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	947
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840		.
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	947
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	..			946	
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	....	...	1018	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Date Page
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...
•There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m				
•They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	..	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	.
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set				872	...
•They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	.	
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661		947
•This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766		.
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633		...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	....	...	1009	...
•Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	...
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935		...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839		...
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Oct.,'42	83m	July 25,'42	938	772	947
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	..	
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
•Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42					
•Tortilla Flat	MGM	236	Spencer Tracy-Hedy Lamarr	May,'42	105m	Apr. 25,'42	621	613	984
•Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	..
Trail Riders	Mono.	....	King-Sharpe-Terhune	Dec. 4,'42	....	....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	...
•True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...		...
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647		...
Underground Agent	Col.	....	Bruce Bennett-Leslie Brooks	Dec. 3,'42	...	....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	....	...	1031	...
Varsity Show (Reissue)	WB	....	Dick Powell-Fred Waring	Dec. 19,'42	120m	Aug. 21,'37	1043	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.		Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	947
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Oct.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946		...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set		....	...	986	...
We Are the Marines	20th-Fox	....	Marine Feature	Jan. 8,'43	69m	....	...	...	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.		Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
•Whispering Ghosts	20th-Fox	246	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	610	..	...
Whistling in Dixie	MGM	...	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Oct.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	....	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	...
Wildcat	Para.		Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890		...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Oct.,'42	87m	Aug. 15,'42	915	726	947
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'42	126m	June 6,'42	903	674	984
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	...
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	...
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 1032.

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SPRINGFIELD, Mass.	Tops "MR. SMITH"
PROVIDENCE	Tops "MR. SMITH"
BALTIMORE	Opening tops "EILEEN", "TALK OF THE TOWN"
LAWRENCE, Mass.	Tops "TALK OF THE TOWN"
LOUISVILLE	Tops "MR. SMITH"

Fred **ASTAIRE** *Rita* **HAYWORTH** in

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Stand By for Action
- American Empire
- We Are the Marines
- Over My Dead Body
- Mountain Rhythm
- Ridin' Down the Canyon
- Behind the Eight Ball
- The Gorilla Man
- A Man's World
- Criminal Investigator

LATE REVIEWS

(In News Section)

- London Blackout Murders

WPB dallies with Double Bill Issue

Exhibitors give Herald their Opinions:

Edwin Silverman
Stanley Kolbert
Chas. R. Gilmour
Nick Diamos
Hugh G. Martin

Arthur Lucas
Louis K. Ansell
Dan Weinberg
M. E. Shively
Philip H. Lavine
F. W. Anderson

John H. Harris
Fred J. Dolle
Joseph M. Seider
S. W. Craver
Albert Sottile

—in

Better Theatres

Timely Safeguards Against Fire

VOL. 149, NO. 11 DECEMBER 12, 1942

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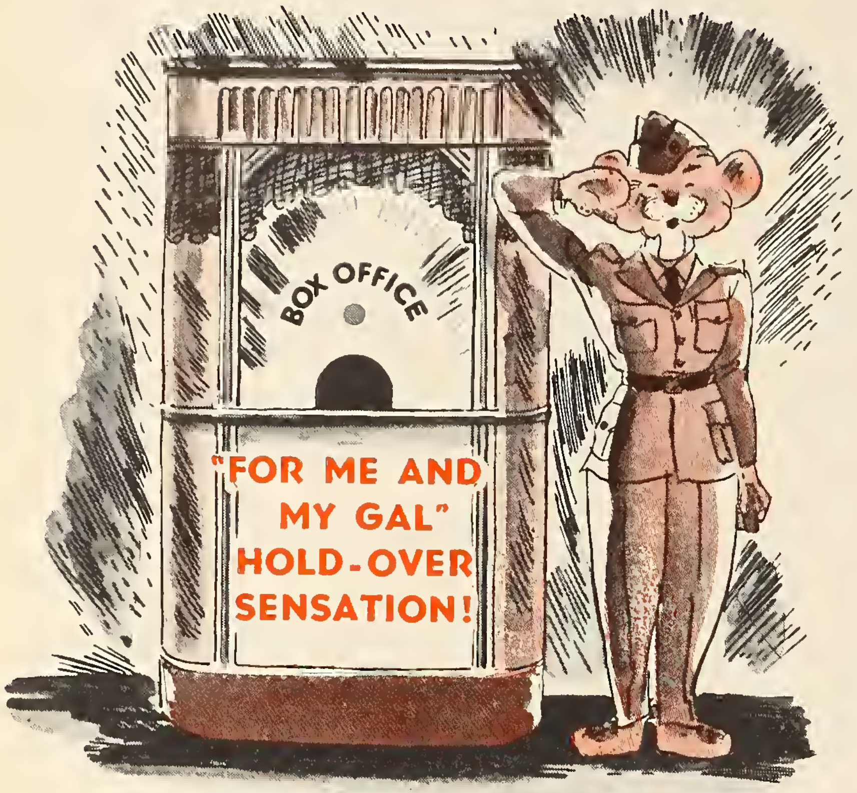
DEC
to DEC
Bonds
avenge
Pearl Harbor


BOX OFFICE
"FOR ME AND MY GAL" HOLD-OVER SENSATION!

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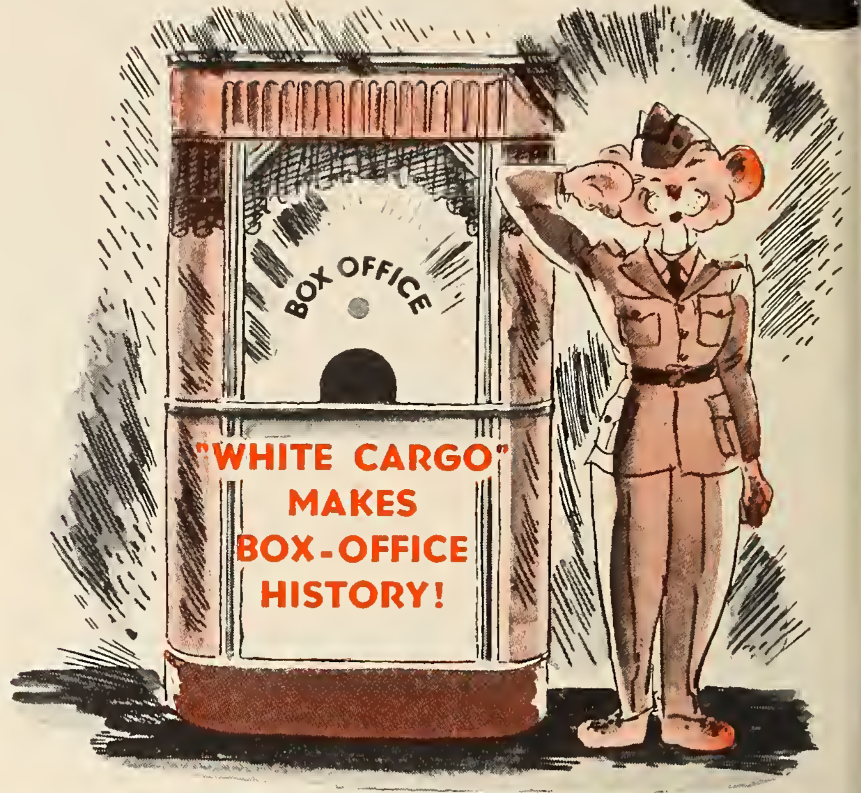
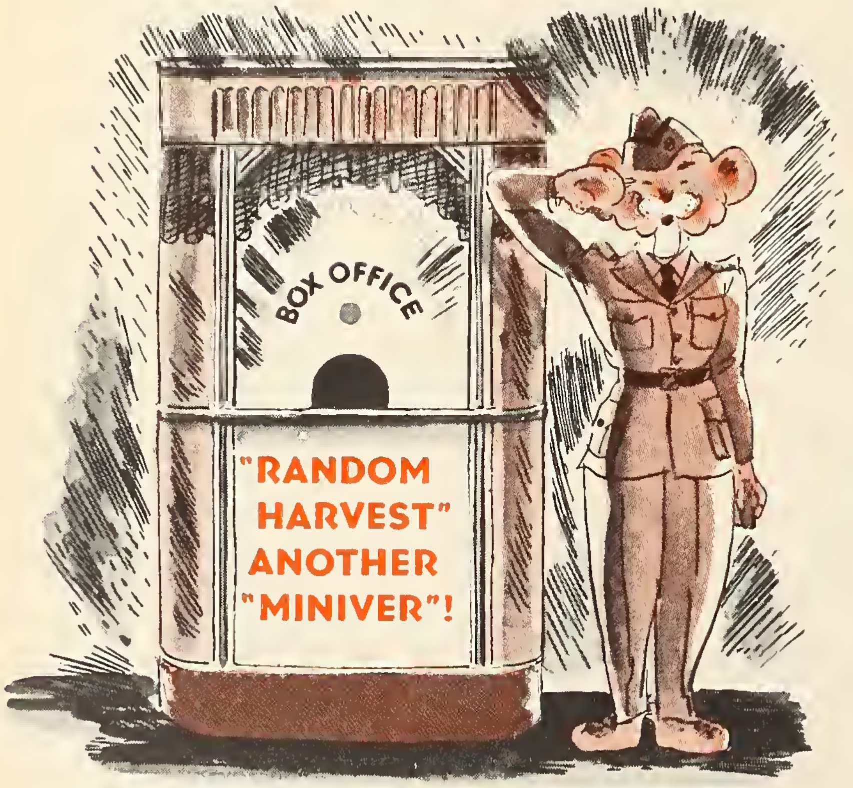

BOX OFFICE
"WHITE CARGO" MAKES BOX-OFFICE HISTORY!

New M-G-M records in Chicago (*best at U. A. Theatre in 4 years!*) and Philadelphia (*best at Aldine since 1938*) for the Hedy Lamarr-Walter Pidgeon smash romance. New York Capitol tops "Honky Tonk." Held-over 100%!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"RANDOM HARVEST" ANOTHER "MINIVER"!

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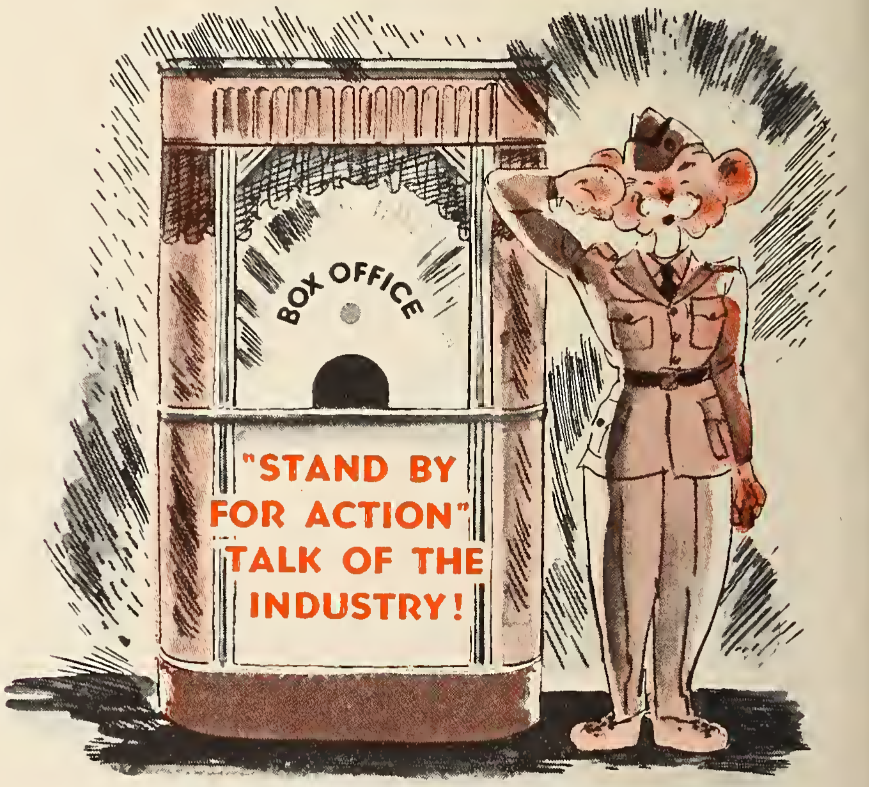
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"STAND BY FOR ACTION" TALK OF THE INDUSTRY!

Watch trade press reviews! Greatest triumph of naval action since "Mutiny On Bounty." Robert Taylor, Brian Donlevy, Charles Laughton, Walter Brennan are superb! A dramatic spectacle with patriotic punch that lifts you to the skies!

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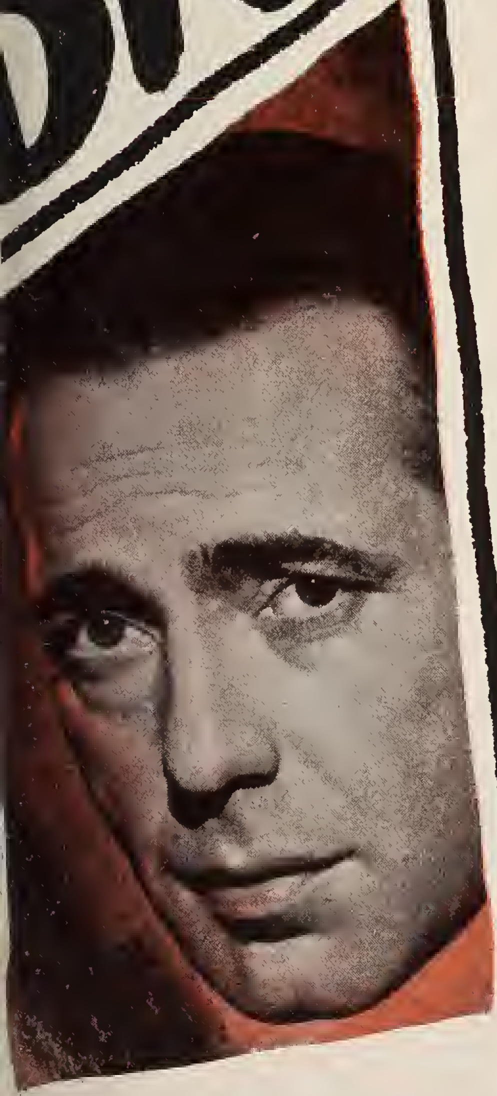

"Maltese Falcon"

"Across the Pacific"

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FEATURE WAR BOND
AS XMAS GIFTS

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 11

December 12, 1942

LOOKING for TROUBLE

THE news pages of this issue present the first installment of an array of exhibitor responses to an invitation from the editor to make observations on the now heated and reheated issue of the double bill.

Surprisingly few of the many respondents appear to have given a thought to the ultimate significance of certain movements toward making the double bill of the theatre subject to Government regulation.

Showmen who have been demanding trade practices which would give them freedom of choice and liberty of action appear often willing enough to contemplate delivery of the complete control of their programs and the conduct of their business to a total Federal control.

You will remember that when Mr. Lowell Mellett, head of the motion picture department of the Office of War Information, made that speech officially proclaiming against the double bill, Mr. Elmer Davis, head of OWI, when pressed for a comment, indicated that his office did not care how the people might spend their spare time. But it was added that Mr. Mellett had arrived at the conclusions of his speech after discussions with responsible motion picture personages. The inference was that those motion picture persons suggested regulation against double bills.

ALSO, while there appears to have been no public discussion of it, there recently have been a number of representations from various sectors of exhibition to the War Production Board, directly, asking regulation.

When traced to their origins, most, if not all, of these sources of pressure are found to come from points where the issue has a direct bearing on especially local conditions pertaining to distribution. The issue so patriotically presented, under the guise of a film conservation measure, develops to be a part of the local competition, not representative at all of the national scene or the total relation of the motion picture to the market and to its public.

It will not be amiss to remind the reader that a long way back on the road we are traveling at accelerated pace these war-provoked, and war-empowered, days the motion picture as the medium of the people was picked by some bureaucratic ideologists as a specially promising laboratory specimen for experiment. It began even before the Blue Eagle with White House cracks about salaries paid to infants—so long before the $25,000 ceiling for adults. Then came those intensive studies of the TNEC, which supplied so much of the subject matter of that Government bill of charges in the anti-trust suit, the whole resulting in no decision but a situation in which the Department of Justice rides herd on trade practices continuously, if not consistently. The movement now, looking for encouragement from within the industry, would put exhibition in just such a pocket—while bureaucrats are engaged in building a new 16mm. picture channel to the public, by-passing the commercial entertainment theatre.

MEANWHILE, if one is to take at par the contention that prohibition of double bills would be a conservation measure, it is necessary to observe that it could be made effective only with complete control of theatre operation. To remove the second picture on the double bill could only open screen time to other product. Supplanting the second feature with comedies and assorted shorts would still consume film. If film consumption were to be reduced, it would then be necessary to tell the theatre how long a show it might run, and maybe also how many shows a day. Consider what issues that would produce in competitive situations.

Despite efforts addressed at a film conservation order against double bills from the War Production Board, it would seem clear that the board is not properly with jurisdiction in such an issue. The War Production Board is concerned with conservation of materials. It is to be expected that it will allot film to the producers of motion pictures, and that what they use the film for thereafter is their own business.

Invitation to the Government to take over the ordering of exhibition as a war conservation measure, now, just could have sequels after the war, too.

Is the motion picture industry to invite nationalization and total Federal control because it does not, and cannot, tend to its internal affairs? Once upon a time a Federal censorship seemed close—and then the industry did find a way and a code of conduct by which it could order its own affairs in production. The process is still available.

△ △ △

FILM SHORTAGE

A LAMENTABLE shortage of raw stock for entertainment prints contributed by the industry, and 16mm. machines with which to show them to the military services overseas, was revealed this week. It transpired in a discussion by Mr. George Schaefer before the War Activities Committee. He attributed the lack of available film to heavy military orders taking priority.

All Government film orders take priority.

So it comes that there is perhaps relevant information on the consumption of film in the current number of "The News Letter" issued by the Bureau of Educational Research of Ohio State University. A piece by the editor, Dr. Edgar Dale, who is also on Lowell Mellett's staff in the Bureau of Motion Pictures, a division of the OWI, indicates where some of the film has been going, is going. In a discussion of OWI films he remarks: ". . . During the year the Bureau plans to make available from 25,000 to 30,000 reels of film to more than 160 different non-theatrical distributors. Forty-six states now have distribution points, some as many as thirteen. . . . "

In the practice of the 16mm. showmen and the many itinerant shows the Government's free films are their fillers.

Meanwhile, the soldiers overseas are short on shows. Apparently the battle areas need some priority numbers.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

"HERE is the war," U. S. agencies tell industry Page 13
WPB dallies with double bills; exhibitors have say Page 14
"COMPULSORY war effort unnecessary," says Harmon Page 25
RAW stock shortage halts supply of films for Army Page 26
"SOCIAL message," gangster films banned for export Page 27
WARNER operating profit for year is $8,554,512 Page 28
BOB HOPE again voted champion in radio poll Page 33
BRITISH film labor unions show increased strength Page 35
KUYKENDALL of MPTOA calls for research committee Page 38
BRITISH war films now ready for theatres in United States Page 40
THEATRES of nation push drive to sell War Bonds Page 42
MEXICO confiscates 19 short films from Axis sources Page 48

SERVICE DEPARTMENTS

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Something Cooking

CONTRACTS between the films division of the Coordinator of Inter-American Affairs and the Museum of Modern Art Film Library are again on executives' desks at both the Nelson Rockefeller-directed Government film agency and the Rockefeller-Whitney endowed Museum. The agreement under which the Museum for two years handled production and some distribution for the Coordinator is up for renewal soon after the first of the year.

Whether the contracts would be renewed was something neither party wanted to talk about. And neither seemed too sure. Some $400,000 a year is involved.

There was interest in the fact that a number of Museum employees on Coordinator work were filling out Civil Service questionnaires. That would make it possible to transfer them to a Federal payroll.

Truce in Britain

WAR against Twentieth Century-Fox by British exhibitors was averted Tuesday, after London conferences between Francis Harley, the company's managing director in Great Britain, and the rentals committee of the Cinematograph Exhibitors Association. A settlement was indicated in a joint statement which, however, was vague about terms. It was said all misunderstandings had been reviewed; that exhibitor complaints were being investigated; and that the complainants had been told to renew dealings with the company.

From London, Tuesday, however, came reports that some theatre owners were dissatisfied with the "official handling" of the dispute. It was charged that the company had refused the CEA committee information about its policies, which had been requested. Among the questions asked were whether the company would book coupled features on a double feature basis, whether it would list films it intended to sell only on percentage; and also whether it would list those available for Sunday showings, and their prices.

A partial boycott has been in effect against the company. Since the dispute began, none of its films has been booked by the Gaumont, Odeon and Granada circuits.

The Warner Newsreel

THE WARNER Brothers project for a new newsreel continued this week in exploratory and formulative phases, with no further official announcement of designs and plans.

It became known that tentative discussions of the possibility of the purchase of Pathe News from RKO and or the Universal Newsreel, either entire or in a partnership, had been had without eventuation. Representatives of each company alike said "there will be no deal." The Pathe report gained considerable circulation in both New York and Hollywood and it was said that a figure of $4,000,000 came somewhere into the ineffectual discussions.

Raw stock supply is today a paramount consideration in newsreel production. It has been indicated that the War Production Board is not inclined to allot additional film for newsreel distribution. A most conservative calculation would put the minimum requirement for a nationally distributed newsreel at about equal to the requirement for twelve "A" pictures a year.

China Says

"ONE FOOT of film properly used is as deadly as a bullet fired at the enemy," China says. Or so Dr. T. Y. Lo, of the film section of the Chinese Military Affairs Commission in this country, applies an old proverb to the use of motion pictures in his country's battle with Japan.

American films still are playing an important part in cementing understanding and in training troops and war workers in China, he reports. Of the 375 theatres once operating in China, 112 still are in national hands. With dugouts to store precious projection machinery, generators burning charcoal or vegetable oil, and frequent ingenious improvization of broken parts they carry on through frequent Japanese bombings.

Ten mobile units also are carrying pictures to inland China. One, trekking 3,000 miles through Inner Mongolia, reached 1,500,000 persons. More than 700 Chinese technicians and producers also are making training films.

Chinese Slant

FAIRFIELD County's Clare Boothe Luce, newly elected Representative from Connecticut, dropped affairs of state this week to head for Hollywood to prepare a script on the Chinese war for Twentieth Century-Fox. Mrs. Luce, wife of the *Time-Life-Fortune* publisher, Henry Luce, and a correspondent in the Orient for his magazines a year ago, expected to spend about 10 days on the 20th-Fox lot. She will consult and advise on the Chinese background for a story soon to be produced by the company

William Goetz, vice-president of the studio, said that Mrs. Luce would give her film payments to a charity. She will work on the story until she takes her seat in the House of Representatives in January. She has had previous screen credits as an author of "The Women" and "Kiss the Boys Goodbye."

For Morale

NINE stars a day, on the average, were at work every day of October on free appearances in behalf of various war activities, the Hollywood Victory Committee reported last week. During the month 278 top ranking screen names made personal appearances at Army camps, bond rallies, and on radio programs or special events. Many were repeat performances, and several were at unnamed points overseas. Soldiers and sailors saw 53 stars at USO camp shows; 26 made personal appearances for the Treasury or other non-military Government agencies; 26 made radio broadcasts of Government messages; and 23 made special transcriptions for shortwave entertainment to American outposts around the world.

On Guard

PARAMOUNT theatre partners throughout the nation are checking and re-checking safety measures as a result of larger audience turnovers and constant shiftings in staff. This added responsibility was one of the principal topics discussed at the partners' three-day meeting at Little Rock, Ark., last week.

Nationally, the Paramount theatres are handling more patrons than ever before. While audience safety was on the early agenda of the meeting, it acquired more significance in view of the Coconut Grove disaster in Boston recently.

Managers, therefore, are on a more constant alert. Exits are being checked with greater diligence as one step. For another, theatres are being cleaned as soon as emptied after the final show as a method of snuffing out incipient fires which may develop from cigarette butts.

Part of the overall program ties in with a realization on the part of the Paramount men that conservation of their theatre properties rates prime attention in view of priorities on replacement materials. A theatre which goes out of commission today as a result of fire cannot be restored.

OCD to Army

MELVYN DOUGLAS, actor and recent worker for the Office of Civilian Defense, on Monday took oath to bear arms for the United States. On Tuesday he reported for duty in the Army at Fort Myer, Virginia, as a private. He is 41 years old, and would therefore have been exempt from the draft. Mr. Douglas, a friend of the Roosevelts, and an outspoken supporter of the Administration's foreign policy, long before we entered the war, had been under frequent attack earlier this year, when he joined the OCD. The censure from Administration critics centered on his reported OCD salary of $8,000 yearly. It developed, however, that he received merely an expense account. Mr. Douglas had been coordinating civilian entertainment programs for the armed services.

Zanuck in Action

UNDER fire on the Tunis front, Colonel Darryl F. Zanuck, motion picture adviser to the Chief Signal Corps Officer of the U. S. Army, was keeping the cameras rolling through the hottest portions of the battle for North Africa, correspondents reported this week. The former head of production for Twentieth Century-Fox and his 90 Signal Corps photographers were reported to have filmed thousands of feet of action on the front lines. The pictures were said to be on their way back to U. S. theatres this week.

"Colonel Zanuck has earned a great reputation here with his staff," Gault MacGowan cabled the New York *Sun*. " 'Colonel Zanuck constantly amazes us,' " he quoted Sergeant Robert Edwards of Ashland, Ohio, " 'He insists on going to the front line and shooting pictures. He could tell a lieutenant to do the job and it would be done, but he insists on going himself'."

"The war is getting big-time stuff now. Americans would be proud if they could see their sons in action against the tough German divisions," Mr. MacGowan quoted Colonel Zanuck as saying. For 10 days he had been filming the action on hilltops within sight of Tunis.

Newsreel men said that the Army censors had not yet released the African films from Colonel Zanuck's unit, and said they had had no promises as to when they would reach the theatres. The newsreel pool is represented in Africa by at least three men, Howard Winner of Pathe, Jack Barnett of Fox Movietone, and Irving Smith of Universal. Captain John D. Le Vien, formerly of Pathe, is press officer in charge of correspondents with the Eastern Force.

Real Life

HENRY J. KAISER, shipbuilder extraordinary, and representative of this nation's fabulous construction capacity, will take a few minutes from his many duties shortly to choose an actor. The actor will be the man who portrays Mr. Kaiser in a picture to be made by Republic, and entitled "Victory Fleet."

The shipbuilder reserved the right to name the actor who would reenact his life and present activities.

And from Universal comes a report that Governor Coke Stephenson of Texas will play himself in the company's "We've Never Been Licked," now in work.

Random Shot

WITH Elliot Paul as the author and Luis Quintanilla as the illustrator the bookstalls now have a volume entitled, "With A Hays Nonny Nonny." The publisher is Random House. The intent of the volume appears to be an effort to apply the lash of ridicule to the concept of decency in motion pictures and the arrangements of the organized industry to serve that purpose. The effort on the whole is labored and unfunny, both in text and illustration. It serves principally as an example of the ignorance of American life, and its customs and norms, indulged in by persons with a sentimental attachment to the decadent fringe of Old World capitals. Regulatory measures, especially in the realm of morals, afford many possibilities for gibe and jest, but Mr. Paul somehow seems to have got nowhere.

In Teheran

ANGLO-SOVIET cooperation in extending the use of propaganda films as a forceful weapon against the Axis, was demonstrated recently in Teheran, Persia, at a meeting between representatives of the Soviet Trade Delegation, and officials of the British Ministry of Information's films division. Discussion centered on methods of mutual assistance in distribution of the British Middle East newsreel, "War Pictorial" and the Soviet newsreel, "Soviet Kino Magazine," in Iran, the expansion of the Russian reel and the avoidance of unnecessary competition and duplication in the issues of both newsreels.

According to a report from London, the British Ministry of Information undertook to do everything possible to assist in distributing the Soviet newsreel in Iraq, Syria and Palestine. The Russian delegation offered free use of the Soviet reel for the MOI's mobile film units which give shows to outlying districts in the Middle East.

Currently, the "Kino Magazine" material is shown in Egypt in the British Middle East newsreel, "War Pictorial," which is compiled in Cairo. Agreement was reached, it was said, as to the best methods for presentation of a separate Soviet newsreel in Egypt, should the opportunity arise.

Still Trying

REGINALD ARMOUR, Disney managing director for Great Britain and the Continent, is still trying to reach his London office. Appointed in September, he sailed from New York in a slow boat. It was too slow for its convoy and returned. Again it tried, in a slow convoy. But a storm blew. Boilers straining, the ship hove to. The captain, afraid for its safety, docked in Halifax. Back to New York came Mr. Armour, still determined. The new Disney European representative was formerly managing director there for RKO, and then assistant to George Schaefer when the latter was RKO president.

"Education" for Stalin

JOSEPH STALIN soon will be seeing a Disney picture. But it will not be a funny picture. It is the studio's "Education for Death," adapted for RKO release from Gregor Ziemer's novel, and this week rushed to the Office of War Information. The OWI is forwarding it to Mr. Stalin. "Education for Death," in its Disney Technicolor version, in novel form, and in *Readers Digest* condensation (February, 1942) describes National Socialist education. Mr. Ziemer, now commenting on news for radio station WLW, Cincinnati, was for 10 years president of the American Colony School in Berlin.

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THIS WEEK the Camera observes:

N. Peter Rathvon, Ed Kuykendall, George J. Schaefer, reelected chairman.

Spyros Skouras, elected to the coordinating committee; Barney Balaban; Si Fabian, newly chosen head of the theatres division.

Walton C. Ament, chairman of the newsreels division; Claude Collins, coordinator of newsreels.

Francis Harmon, reelected War Activities Committee executive vice-chairman and reappointed industry co-ordinator; Phil Reisman, elected chairman of the foreign managers' division.

TRADE PAPERS!
VARIETY
DAILY
BOXOFFICE
EXHIBITOR
THE REPORTER
SEPTEMBER

INDUSTRY leaders represented on the co-ordinating committee of the War Activities Committee of the Motion Picture Industry gathered in New York at the Hotel Astor Monday for the organization's annual meeting to report on every phase of industry participation in the war effort during the last year; to formulate and budget plans for continued activity; to elect new members and pay tribute to those who resigned in order to serve in Government war posts; to review problems affecting the industry resulting from Governmental restrictions imposed as wartime measures, and to dedicate industry effort in the future to the successful prosecution of the war. The full story of the meeting is on page 25.

All Pictures by Staff Photographer

Lee Newbury; Arthur Mayer, elected treasurer, succeeding Mr. Fabian; Herman Robbins.

Max A. Cohen and Robert J. O'Donnell also attended the meeting of the coordinating committee.

William F. Rodgers and Robert Wilby helped elect new officers of the War Activities Committee.

Mrs. Eleanor Roosevelt was among the representatives of 31 countries who, with Mr. and Mrs. Adolph Zukor, attended screening of Paramount's "The Price of Victory" at the Hotel Astor before the First World Conference of the World Confederation of International Groups.

WAR CONFIDENCE NOTE: Ashad Ali Haji of Bombay, India, has closed a contract to distribute Producers Releasing Corp. product in India, Afghanistan, Bhutan, Ceylon and Burma for ten years. Mary Healy, star of "The Yanks Are Coming", gives him some pointers on that picture.

STARS fete exchangemen. John Carroll and Susan Hayward, stars of "Hit Parade of 1943", gave a luncheon on the set for visiting Republic exchange managers during the quarterly sales meeting at the studio. Seated, left to right: J. T. Sheffield, Seattle; John Carroll; James R. Grainger, president of Republic Pictures; Susan Hayward; M. J. Siegel, president of Republic Studios. Standing, left to right: Max Gillis, Philadelphia; Ed Walton, Seattle; H. T. Fuller, Salt Lake City; George Kirby, Cincinnati; Francis Bateman, Los Angeles; Sid Weisbaum, San Francisco; J. H. Sheffield, Portland.

$100,000 in Bonds was pledged by 100 women associated with the industry at a luncheon held this week. Left to right are Edith Lieberman, A.W.V.S.; Mrs. Ted Lewis, chairman of the luncheon committee; Ann Rutherford; Harry Hershfield, toastmaster; Sybil Bowan; Yvette; Bea Wain.

■ George Burrows, assistant vice-president of the Guaranty Trust Company of New York, will become treasurer of Monogram Pictures Corp. about January 1st, replacing J. P. Friedhoff.

■ IOWA exhibitors pledge cooperation in United Nations Week. (Seated) Art G. Stolte, Tri-States Theatres, and Barney Brotman, Tri-Cities Theatres; (standing, left to right) Edward L. Alperson, national chairman of the drive; Will H. Eddy, Indianola, Iowa; Paul E. Anderson, Beaver theatre, Des Moines; Emil R. Franke, manager, RKO Orpheum theatre, Des Moines, state chairman of the drive.

Henry Randel, manager of Paramount's New York exchange, this week was elected president of the New York Film Board of Trade.

Altec Service staged its annual dinner for directors and friends at New York's Union League Club this week. Left to right, above: D. A. Peterson, Altec; T. E. Shea, Western Electric Company; Major Matthew Robinson, G. L. Carrington, the vice-president and general manager; Roswell C. Tripp, director; L. W. Conrow, president; Earle G. Hines, president, General Precision Equipment; D. C. Collins, member of board; W. J. Alford, Jr., director; Bert Sanford; Thomas R. Sterck, general manager, Polaroid Corp.

'HERE IS THE WAR', FEDERAL AGENCIES TELL INDUSTRY

Differ on Essential Nature of Screen; Restrictive Pressure Tightens

Government agencies this week appeared to differ as to how essential the motion picture industry is in the war effort, but the sum of their activity brought the impact of war and its restrictions closer to the industry in all its branches.

While the War Manpower Commission revealed that it was studying jobs in the production branch of the industry with a view to listing those which are essential, as a guide to draft boards, the Office of Price Administration, disclosing plans for giving some traveling salesmen more gasoline than they now are allowed, gave no indication that such favor would be specifically extended to film salesmen.

Drastic restriction, and possibly total prohibition of the use of fuel oil for heating theatres in eastern states also appeared likely. Authorities warned that there may soon be no oil for theatres which have not, or can not, convert heating plants to coal. To ease fuel shortages many theatres in seaboard states are eliminating matinee performances.

Jobs in the industry which will be classified as essential, with their holders entitled to consideration for deferment from military service, will include only technical men. It will not extend to actors, whether star or other, producers, writers or directors, the WMC indicated.

About one job of nine will be eligible for deferment in manpower tables now being prepared for 35 essential industries. Motion picture production is one of these, along with broadcasting and newsreels. But only those jobs in which it will take at least six months to train a replacement worker to reasonable efficiency, or workers are irriplaceable, will be considered essential, the WMC indicated. Deferments will continue to be for six months.

However, the pressure on the industry, particularly among top production executives is expected to be relieved somewhat by orders to draft boards not to call any men over 38 years of age. In the picture industry, officials indicated, a line for classification as essential will be drawn between the men who actually make the physical picture and those who appear in it.

Few Technical Experts Considered Vital

The list of essential film occupations is expected to be issued before the end of the year, as a guide for draft boards throughout the country. Only a few boards on the west and east coasts, of course, will have any great number of screen cases to deal with.

Exhibition probably will have to keep its theatres open without help from the War Manpower Commission or any essential or preferred classification before draft boards, according to Washington. It was indicated clearly by the Manpower office that only a small core of technical experts will be considered as vital to the continued operation of studios.

The only possible recipients of essential ratings in the exhibition branch of the motion picture industry, according to observers, are highly trained sound and equipment service men, and possibly some projectionists.

They pointed out, however, that most of the projection unions have ample replacement lists for drafted projectionists, and declared that the experience of managers in many locations, in training women and replacement projectionists would make any wholesale deferment among this group extremely unlikely.

Theatre managers, and members of their staffs, probably will continue to be considered in the same status as other retail merchants and independent businessmen.

Theatre associations and circuit operators are not unduly worried by a depletion of management staffs, however. Their spokesmen pointed out at New York that a majority of managers are probably over 38 years of age and many have families with a substantial number of dependent children.

Some managers are combining theatre operation and war work with part-time defense plant jobs, according to at least half a dozen instances reported from war production centers in New York, New Jersey, California and the midwest.

When nationwide gasoline rationing went into effect last week film salesmen found themselves without any provision for supplementary coupons to enable them to cover their territories by car. At midweek they still were not accorded any special recognition by the Office of Price Administration in lists furnished to local ration boards. Other salesmen have been granted supplemental allowances.

Hope was widespread among home office sales executives at New York at midweek, however, that the services of film salesmen and district supervisors would be recognized.

Plans to increase the gasoline rations of traveling salesmen, including film agents, were under consideration by the OPA in Washington. Further action was taken at the demand of William M. Jeffers, rubber director, who insisted that gasoline rationing must not be so administered as to disrupt the economic life of the nation.

Changes in the regulations now being worked out will give essential salesmen up to 65 per cent of their last year's mileage, or a total of 8,600 miles a year, whichever is less, the OPA indicated. Mr. Jeffers pointed out that salesmen could aid the Government by explaining rationing and other regulations. But until January 1st they must get along on 470 miles a month.

Film sources also point out that film salesmen have been doing important missionary work on the road among theatre operators, explaining and assisting in bond drives, scrap collections and the exhibition of information reels designated by the Government or the War Activities Committee.

Transportation to and from work at the studios became an acute problem this week as Hollywood, ever a land of unlimited cars and mileage, found out just how far its four gallons a week basic gasoline ration would carry its workers.

There was a marked decrease in the number of autos in studio parking lots and car pooling plans were bringing star and carpenter to work together in many cases. But there were still wide gaps, and public transit facilities were severely taxed in the Los Angeles area.

A special committee of labor and management named last week was attempting to speed up replies to "share a ride" questionnaires. With slightly more than 50 per cent of studio workers having filled out forms the group was trying

(Continued on page 16, column 2)

Industry in Canada Given Lowest Manpower Priority

Employees of the motion picture industry in Canada have been placed in the lowest of four manpower priorities in forthcoming classifications for the transfer of workers to war tasks, it was learned in Toronto this week from reliable sources.

Under the Dominion's new work classification, still not publicly announced, persons in other fields will not be permitted to leave their jobs to take work in the film industry. This includes both theatres and distribution. Exhibitors will be among the last to be permitted to obtain replacement or new workers from the unemployed pool to be set up under National Selective Service, it was reported.

The new schedules of manpower priority and the availability of local labor in specified areas will govern the decisions of Selective Service board officers throughout the Dominion in determining who can be spared for the motion picture business. Workers will be liable to transfer by government order to war industries, particularly if they are skilled mechanics or technicians.

Canadian exhibitors, according to word in Toronto, will be expected to carry on with whatever staffs are left them, and by training women and older men as projectionists and house workers.

WPB DALLIES WITH DUALS; EXHIBITORS HAVE SAY

IN A CURIOUS FASHION the motion picture industry's issue over double bills was this week at least semi-officially before the consideration of the War Production Board in Washington.

It will be recalled that an inference that elimination of double bills would be a conservation measure and a contribution to getting America "off its fanny" was made in an unofficial but officially approved speech in New York by Lowell Mellett, the titular head of the Bureau of Motion Pictures of the Office of War Information.

In sequel a number of exhibitors and others made assorted and various indirect representations to personages in Washington. One of them, Edwin Silverman of the Essaness Theatres Corporation of Chicago, a region of heated controversy on the dual bills issue, last week made vigorous representations to the War Production Board, direct to the office of Donald Nelson, and was given an invitation, returnable in the first three days of this week, to appear in Washington and present his facts and argument.

Wednesday advices from Washington indicated that Christopher Dunphy, chief of the amusement section of WPB, had postponed the proposed meeting with Mr. Silverman. At the same time the Chicago bureau of The Herald was informed by an associate that in all probability Mr. Silverman would not be going to Washington. This set of eventuations, or indications, contributed richly to the tentativity of the total subject, but leaving yet alive the fact that WPB had double bills before it, by reason of a one-man movement.

This invitation did not imply, according to Washington comment made available to the editor of the Herald, that the WPB admitted or assumed any jurisdiction over the motion picture theatre and its policy for or against double bills. As one official commentator put it: "Our business is the conservation of materials. It would seem that our dealings are properly with manufacturers, in this case producers.

"It might be translated into another sort of rationing. The Government is telling the housewife how much sugar she may have. It does not, the while, care at all whether she uses it in her coffee or makes a cake. The Government's problem is sugar, not how the consumer uses it. There is an order of feeling like that about motion picture raw stock."

Concurrently with the rise of the new discussions of the double bill issue, Motion Picture Herald addressed an invitation to discuss it to a number of the nation's leading showmen representing all sectors of exhibition, both in terms of the industry and of the map of amusement merchandising.

The response, which continues, is of decided significance. Forthright expression is being had. It takes all sides and considerations of the issue.

Examination of the responses here presented, and to be continued through the next issue of this journal, reveals some poignant points of view—and, to the experienced readers of Motion Picture Herald, a decided indication that still the exhibitors of the motion picture would like to be able to attend to their own business, of which they have a lot.—TR

EDWIN SILVERMAN

Essaness Theatres Corporation, Chicago

Double features are terrible, they always were and will be. The fact that they are not necessary is proven by the records of the largest grossers in film history—"Birth of a Nation," "Big Parade," "Ben Hur," Snow White," "Gone With the Wind," "Sergeant York," "Mrs. Miniver." These grosses are irrefutable.

Now is the time to make the change. The consequences would be salutary in every respect. The cry of independent producers that they would be out of business does not hold water, because some years back, when single features were prevalent in 90% of the country, there were many more independent producers than there are today.

The whole national cause, including morale of the public, would indubitably be better served by single features. From the sheer, practical, operating viewpoint here in Chicago (and I imagine nationally) the film companies now tell you that your print allotment must be cut 25%. If you are running the same double-features as that shown by the houses preceding you, which must be done if the engagement is to be successful, how are you going to do that if prints are not supplied to you?

In the past exhibitors were able to resort to what is known as "railroading" of prints between theatres, by having one print serve two theatres. With gas rationing this is impossible. As production decreases, this condition will become more aggravated. With the 25% cut that has been put into effect by the Government, and the further limits of gas rationing, this makes a practical cut, in a situation like Chicago, of 50%. This is an abortive condition under which to operate. It would immediately be dissipated if single features were in vogue.

In conclusion, it seems that the motion picture industry is the only one that believes it should continue to operate in this changing world on the old outmoded base —that it is commendable for everything else to be rationed and regulated in accordance with the times, but our industry, ostrich-like, feels that it should continue as usual.

When I think of the men in other industries who have been put out of business because they have no merchandise—when I think of all the restrictions that are necessary for the welfare of the country—I haven't much regard for the members in our industry who continue to yell that they must have two of everything to satisfy their patrons.

JOHN H. HARRIS

Harris Amusement Companies, Pittsburgh

I have been one hundred per cent opposed to the policy of double bills. They are cancer to our business and belong to the dish giveaway operation.

I can see no reason why it would not be practical to eliminate double bills. With the shortage of raw material this would seem to be the time. Less pictures and better ones will never injure the business. Longer playing time will handle the matter of less films and everyone can well afford to play good pictures more days.

I can't say we need more war shorts. I think we are reaching the saturation point now as far as the public reaction is concerned on war shorts. Some war shorts could be presented to the public as entertainment and get more force from them. Certainly no one can play double bills and still play their allotment of war films. I don't think we can lose sight of the necessity of good comedy shorts. The public needs them badly right now. They are just as important to the public as the war films for the sucessful conclusion of the war.

JOSEPH M. SEIDER

Prudential Playhouses, New York

The majority of the motion picture going public have never really accepted double feature bills. Neither have they been to their liking and tolerated only by them because they had no other choice. They have always experienced inconvenience in their efforts to avoid the second feature and they have not always been successful in being able to see the picture that they desired without seeing at least part of the picture that held no interest for them.

Most certainly, it is desirable to make a change in the double bill policy now. It is practical to do so now and the consequences of elimination of the double bill will all be favorable and the change will be gratefully accepted by our patrons.

"Sheer entertainment" will by all means enhance the morale of the public. The single feature program affords the opportunity of better balanced shows, including war shorts and the many exceptional shorts that make up a well rounded show, which alone can induce the enjoyment and relaxation and relief so much needed in every phase of our national life.

F. W. ANDERSON

Anderson Theatre Circuit, Morris, Ill.

I believe that it is an impossibility for any individual to formulate a national policy on double features. In our small circuit we have some situations in which double features are highly desirable entertainment for our Friday and Saturday audiences and over the balance of the week we pursue a single feature policy. In most of our situations, however, we are using a single feature policy.

I can appreciate, however, that there are probably situations in the United States where a double feature policy is highly profitable and it would be manifestly unfair for me to take the position that simply because some of my situations can exist without double features, that the whole nation should adopt a single feature policy.

It seems to me that we have had entirely too much regulation in American industry. We have been asking for regulation for the past 10 years in this country and we are now really

(Continued on opposite page)

"We have had too much regulation in American industry"

—F. W. ANDERSON

(Continued from preceding page)

getting it. Excessive governmental regulation is not my conception of our American way of life and when we ask for the elimination of double bills, we are simply taking one step more toward absolute oblivion in a hopeless morass of Federal regulation and bureaucracy.

I am so fed up on regulation that whenever I hear someone propose that another individual's methods of business be regulated by Federal decree, I see red!

I am fundamentally opposed to telling the other fellow how to run his business because I have been kept busy all my life trying to take care of my own business. Consequently, I believe the double bill should be permitted to work out its own salvation. If it is an undesirable policy, the individual box offices of the nation will tell the story much more accurately and with greater finality than any individual in the entire motion picture field with whom I am acquainted.

LOUIS K. ANSELL

Ansell Bros. Theatres, St. Louis, Mo.

I believe it is desirable that the double bill policy be eliminated, but do not think it can be done without allowing at least six months for all branches of the industry to adjust themselves to the change.

I feel certain that it is practical to do so, but only through Government decree, as I do not believe that the necessary cooperation can be obtained otherwise. As to consequences, if all theatres in the country were to single program, any drop-off in attendance would be only temporary.

National interest would be served, in that a vast amount of essential materials would be conserved. And insofar as entertainment is concerned, it is my opinion that the single program, properly balanced with quality short subjects, is vastly superior and more entertaining than a program of two features, with one of them of such poor quality that you sit and pray for its end.

Certainly the shorter shows occasioned by the single program would permit the run of more "war shorts" and thus, at the same time, better serve the national interest, than theatres are able to do now with double programs.

ALBERT SOTTILE

The Pastime Amusement Company, Charleston, S. C.

I do not hesitate to recommend the single bill policy.

I consider it good fortune that this matter is coming to a head and if I interpret the public's reaction correctly, certainly the double bill policy seems doomed as a national institution.

It is our observation that a well rounded out program containing but one feature film is what the public enjoys most.

This plan affords ample opportunity for the inclusion in the program of two or three shorts of varied nature, that add to the patrons' enjoyment and enlightenment.

ARTHUR LUCAS

Lucas and Jenkins, Atlanta

As you know, there is but little double bill operation in the south, and particulary is that true of Georgia. We have never used it in our theatres except where we were forced to do so and even then the policy has not generally met with public approval.

I think this is a very fine condition both from the viewpoint of the theatre and the public, and I would want to do nothing which would foster the growth of the double bill practice. I do not think it sound from the viewpoint of the theatre, the industry or of the public. The industry and the theatres are doing a grand job in support of the war effort, and what is being done is constantly winning the expressed approval of governmental authorities. All of us are desirous of continuing those efforts and I am sure that no request will be made which will not have an enthusiastic and effective response.

DAN WEINBERG

Bedford Theatres, Inc., Bedford, Va.

I refer you to the fact that the state of Virginia is a single feature territory and has been getting along very nicely. If Virginia can do this why can't it be done everywhere?

Certainly it will take time to educate people back to single bills in the double feature territories, but now is the time to do this as people are having to do without a lot of things they've been used to.

With all due respect to the small independent companies that will suffer by the death of same, I can only say in summary that next to silverware, china, bank night and bingo, the double feature is the worst evil in our industry.

CHARLES R. GILMOUR

Gibraltar Enterprises, Inc., Denver

We have at different times over a period of 10 years made very careful surveys in all of our theatres concerning the advisability of straight double bill programs or an occasional double bill, and have found by vote that the people were not agreeable to the establishment of a straight policy of dual features.

For a period of four months during which we decided to get a positive reaction through box office receipts we found our business decreased instead of increased. We heard much mumbling and grumbling, and we also took into consideration the matter of additional expense. The picture was not a good one.

We feel the matter of a double bill policy is largely a matter for individuals to decide for themselves, but we are thoroughly in accord with the idea that the motion picture industry as a whole can be best served by building a fine program consisting of features and properly selected shorts, which is not possible on a double bill without increasing the running time to a point where we consider it unhealthy.

We do feel that the interest of the motion picture industry will be advanced by single billing product. It will eliminate much of the undesirable product now being forced down the throats of the ticket-buying public and should tend under all circumstances to cause a more favorable reaction on the part of the public.

KUYKENDALL SAYS

The Government, with a wartime interest in double features "over and beyond its interest in behalf of people who go to the movies," may be the factor to end double features, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, said this week in a general bulletin. He added, "Twelve years of sporadic attempts have convinced us it is utterly impossible for the industry, in its present disorganized state, to do anything about it." Mr. Kuykendall denied that single features would eliminate the independent distributor, and observed that such programs would "be a long step towards bringing down film prices."

STANLEY KOLBERT

Interboro Circuit, Inc., New York

It does not make any difference whether we think it advisable to make a change in the double feature policy. The important thing is will it help the war effort. If it does, we are for the elimination of the double feature 100 per cent.

Were this plan put into effect it would probably be hard on exhibitors at the beginning, but eventually business would get back to normalcy again.

NICK DIAMOS

Lyric Amusement Company, Tucson, Ariz.

In our opinion a change is not only desirable but necessary. This would best be accomplished by starting at the first runs and key situations immediately, then gradually working down to the subsequent runs, which policy would give the studios more time to readjust the product and such a graduated change could be effected more smoothly.

In answer to your question—yes, we do think it practical to do so, not only practical but necessary. Such self-regulation will head off regimentation of the industry, which, in my opinion, is inevitable unless some voluntary action is taken.

In the interests of national morale, we must face the fact that war shorts on the double feature policy get a very inadequate showing. A single feature policy is the only way that war shorts can be shown effectively.

FRED J. DOLLE

Fourth Avenue Amusement Company, Louisville, Ky.

I do not think that an immediate change in the double bill policies, now prevailing in most theatres, is advisable now.

In our larger situations we find that in instances where we played a single bill, our balcony business, where admission prices are less than the lower floor, suffered very materially. Double bills might be eliminated without serious harm to the box office if done gradually.

It is advisable that every theatre run as many war shorts as possible, even though it be found necessary to shelve other short subjects that the exhibitor has under contract, and for this reason I believe that double bills are very essential from an entertainment standpoint because the public is afforded a good three-hour, well-balanced show which offers relief from the worries all are subject to today.

S. W. CRAVER

Craver Theatres, Charlotte, N. C.

Fortunately most of my spots are single bill. I am bitterly opposed to double bills.

My opposition to double bills is based on facts. I have been forced to double bills in two spots. One has been double now for one year, the other has been double for two years, both good spots and the business is decidedly less in both spots than when the towns were single

(Continued on following page, column 1)

Showmen Have Their Say on Double Bills

(*Continued from preceding page*)

bills. And general conditions are good in both these spots.

It is a certain fact that when you force the people to sit for from three to four hours they are worn to a frazzle and they soon start visiting the theatres less often.

I do think it desirable to make a change in the double bill policy. I think it practical to do so at once. Consequently, I think that every theatre in the U. S. that had been double billing, in a short time would be showing to a greater number of people.

I certainly do think that the whole national interest, including morale of the public and the relief afforded by sheer entertainment, would be better served by single bills.

M. E. SHIVELY

Clearfield Amusement Company, Clearfield, Pa.

I do not think it would be wise to do away with the double bills—although shortage of film may drive us to this. We do not run double in many of our houses, but being forced to buy all the product one has to pass off some way. Those who like a long program would not come for one feature. Neither are there enough short subjects made to complete single run shows in towns where we have two theatres.

At this time, too, when the pictures have been made up for some time; many being made or planned for duals, houses would hardly know which way to turn if we were forced to discontinue.

We have used all the subjects furnished by the Government, or any pertaining to the war to acquaint the public, but they are not entertaining; many are depressing; and if we are not careful of the type features we use we will drive our patronage away from us.

PHILLIP H. LAVINE

Ralph E. Snider Theatrical Enterprises, Boston

We are of the opinion that at the present time, the dual bill subject should remain at status quo.

In presenting two features, shorts, trailers, etc., plenty of time is allowed to include government subjects as directed and there has been no criticism from our patrons as to the length of the bill.

As raw film is in question, it occurs to us that a curtailment of two hours daily in the operation of all the theatres in the country would be a factor in offsetting the footage used for second features.

We feel that a change to single feature bills would be resented by the public, especially in this territory where it is firmly established and would hurt the box office tremendously.

HUGH G. MARTIN

Martin Theatres, Columbus, Ga.

In my opinion, the quality of 40 per cent of the product from each of the so-called majors and a higher percentage of the independent producers has been produced, aimed specifically at the double feature situation. I feel that a bona-fide curtailment of double features would enhance the value of all so-called "B" or lower bracket attractions. In other words, there would be no purposely produced sluff product.

Any director or producer knowing that his film would have to stand alone, not only in the large first run situations, but in the small so-called "tank" towns as well, would think twice before allowing any sluff product on the market bearing his name.

Double features were primarily inaugurated for two purposes, each of which dovetail. One was to fight competition; the other to give a greater bargain to the depression patrons, and now more so than at any time since 1929 are we, the exhibitors, in a position to cast aside the depression evils and enter into the field of legitimate exhibition. A program of two hours, or possible a little more, is long enough for the average patron and I assure you the softest possible cushion begins to harden in that length of time. Therefore, I firmly advocate the one feature program. If a short feature, fill in your playing time with some of the excellent shorts we all have bought and are wondering what to do with.

TRY OUT SINGLES IN MILWAUKEE

Fox's recently inaugurated policy of starting new shows at its first run downtown Milwaukee houses on Sundays instead of Fridays as in the past has been altered to provide for the showing of only a single feature program with selected shorts on the opening day at the circuit's Wisconsin, Palace and Strand theatres. The policy is reported to be designed to get patrons' reactions to the desirability of showing just one feature with shorts. For the other six days of the week, these houses are playing twin bills.

Expect New Cut In Gas Ration

(*Continued from page 13*)

to expedite replies and arrange routings by means of maps and bulletin boards.

Howard Philbrick, head of Central Castings, heads the transit group, working with Pat Casey, chairman of the Labor Committee of the Producers Association, and Carroll Sax, William R. Walsh, and Fred Myers, representing producers; Carl Cooper and John Martin, IATSE; Pat Somerset, directors guild; and Frank Carothers, secretary of the IA's basic labor agreement committee.

Labor and management sought to obtain supplemental gasoline rationing books for some 15,000 studio casual workers, by certifying their applications as to necessity for added fuel.

Under the system adopted by the Transportation Committee for Motion Picture Employees headed by Mr. Philbrick, union and guild members employed in free lance or occasional capacities will present forms to their organizations for checking as to accuracy. Groups then turn applications over to the Philbrick committee for certification to gas ration boards. Those who are steadily employed go through their respective studio transportation committees.

Major studios last week announced adoption of a new preview system calculated to reduce automobile travel by the press to minimum. This method of showings includes the use of a theatre centrally located in Hollywood, by studios located outside Hollywood proper; use of own projection rooms by studios inside Hollywood area, and doubling up on night previews.

The first instance of doubling up occurred Tuesday night when 20th Century-Fox and RKO each showed a picture at the Filmarte theatre. Screenings for general press and foreign correspondents will be combined, to be held at the Filmarte or other local theatre, with the trade press being accommodated either in local theatres or projection rooms of nearby studios.

Eastern states meanwhile heard reports from Washington that further cuts in the basic gasoline ration unit might be ahead. Officials of OPA warned that a slash to two gallons a week might come unless pleasure driving was curbed. Joseph White, Boston member of the Oil Advisory Committee, on Saturday proposed a compulsory 90-day ban on all pleasure driving in 17 eastern seaboard states.

Operators of film trucks, and other commercial vehicles were assured, however, by Joseph Eastman of the Office of Defense Transportation that they would not be put out of business by oil controls. Certificates of War Necessity, he said, are required to provide accurate check on essential mileage.

May Force Conversion To Coal Furnaces

Enforced conversion of all business and most home oil furnaces to coal is nearing in the eastern states, Ralph K. Davies, deputy petroleum administrator, warned at Washington this week. He told a Congressional group that voluntary conversion has been disappointing and declared that commercial establishments in particular must convert, and reduce fuel consumption.

Closing of theatres, arenas, stores and other public buildings was seen as possible unless supplies of oil for factories, hospitals, homes or essential industry increase.

Boston rationing officials termed New England's shortage "so serious that plans are being made to double up families and close down all non-essential establishments.

Theatres in several New England areas have dropped matinees to save both oil and coal fuel supplies. The Warner zone office in New Haven announced Monday that its 1,000 seat Merritt in Bridgeport would be dark afternoons, Monday through Friday. The Fishman neighborhood circuit also is closed afternoons at New Haven. Other theatres and circuits are following these examples.

The rationing of fuel oil promises to be serious for some Chicago theatres. The ration books they have received allow an average of 67 per cent of last year's supply and, as last winter was comparatively mild, this year's supply is not likely to be sufficient unless rigid control is applied.

Many Heating Plants Already Converted

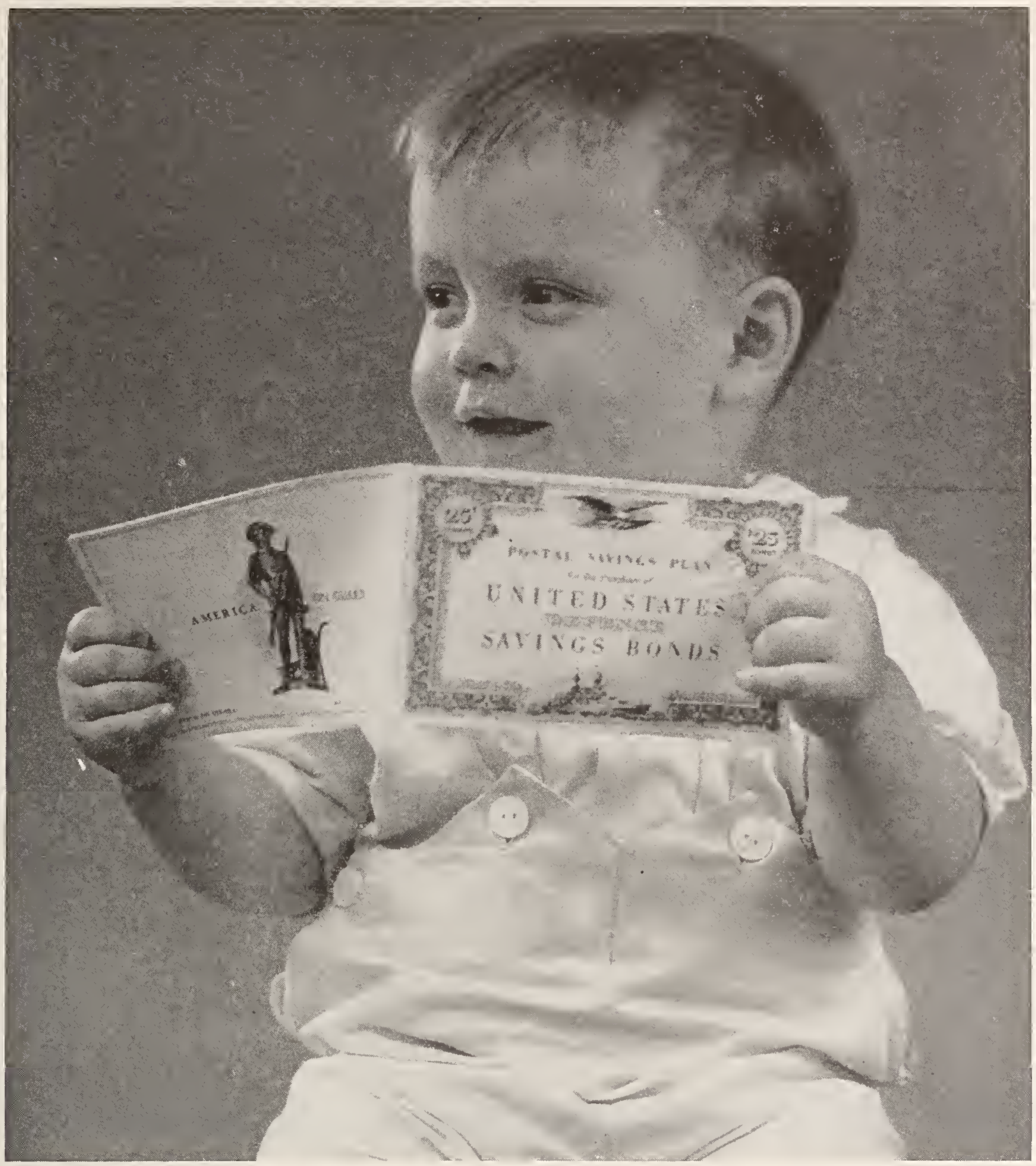
Many heating plants already have been converted to coal and steps are being taken to convert others. Essaness Circuit converted six out of seven houses. Warner Bros. converted in two theatres and is considering others. Solution of the problem is not easy. Theatres designed for their present type of heat are often very difficult to change, in many cases due to lack of proper coal storage space. Priorities, the labor situation and restrictions on construction must be considered also.

This leaves conservation as the vitally important fuel factor. The Chicago health ordinance requires a minimum temperature of 65 degrees and most oil heated theatres are reported to be exceeding this by very little if at all.

Budgeting of the supply is essential, circuit men have found, as otherwise the plant operator will not know when he is running behind. A mistake in using too much oil early in the season could force the house to close later on, they point out.

None Rejected in Chicago

The Chicago censor board rejected none of the 120 pictures, totaling 396,000 feet, inspected during November. Ten deletions were made, and "The Ox-Bow Incident," Twentieth Century-Fox film, was classified for adults only.



AMERICA
POSTAL SAVINGS PLAN
UNITED STATES
SAVINGS BONDS
25

A PRESENT WITH A FUTURE!

From now until December 25th let the mighty voice of a fighting industry echo this patriotic call to the nation:

"Buy Bonds for Christmas!"

Display the Treasury Poster sent to all theatres — Use slugs in all newspaper ads
Help your War Savings Staff sell Bonds for Christmas Gifts!

Sponsored by War Activities Committee, 1501 Broadway, New York City

'Wine, Women' Ordered Closed In New York

On orders of New York's Mayor Fiorello H. LaGuardia, License Commissioner Paul Moss last Friday revoked the exhibition license of the Ambassador theatre, legitimate house operated by the Shuberts, where "Wine, Women and Song" was being presented. Commissioner Moss' action followed the conviction last Thursday by a General Sessions jury of the producers for staging an "indecent performance." The show closed the same day.

The Commissioner declined to discuss the matter further, but indicated the Mayor had said the license revocation under the law could be kept in force for a year. It may be restored at any time, however, in the discretion of Commissioner Moss.

Mayor LaGuardia said last Friday that he had conferred with Bert Lytell, president of Actors Equity Association regarding an Equity proposal to have plays criticized as "obscene" or "indecent" reviewed by a panel named by the American Arbitration Association.

After a conference with J. Noble Braden, executive secretary of the AAA on Monday, Mayor LaGuardia was reported by Equity to be preparing a letter asking the arbitration group to consider the jury plan.

Following announcement over the weekend by Lee Shubert that he had ordered a summary closing this Saturday of "Native Son," the drama about Negro life based on the novel by Richard Wright, which is being revived at the Majestic theatre, another Shubert house, Mr. Shubert announced Monday that he had rescinded his order. "I reinstated the play because of requests by the Actors Equity, the Dramatists Guild, the League of New York Theatres and other groups in and out of the theatre," he said.

Commissioner Moss started the action against "Wine, Women and Song," which resulted in the conviction of the producers, but thus far he has not indicated whether any action would be taken against "Native Son."

Among the organizations reported to have protested the closing of "Native Son" to the Shuberts and to Mayor LaGuardia were the American Civil Liberties Union and the National Council on Freedom from Censorship which adopted resolutions on Monday to the effect that both groups deplored the "intimidation of New York theatre owners into withdrawing plays objected to by private interests."

Resolutions commending the Mayor and the License Commissioner for their campaign against indecent shows in New York City were adopted Monday at the 54th anniversary meeting of the Lord's Day Alliance of the United States. The resolution praised Mr. Moss for having taken action against a theatre that had been "producing performances of a disgustingly offensive character" and expressed the "confident hope that action will be taken against theatre managers and owners where similar performances of shocking indecency have been operating in this city."

On Wednesday afternoon Mayor LaGuardia was to meet with an Equity committee at City Hall to discuss the general stage censorship situation. The Mayor was said to have a plan to "prevent the wrong type of censorship." Equity representative including Bert Lytell, Paul Dullzell, E. John Kennedy, Paul N. Turner and Alfred Harding were to be present at the meeting.

Republic Takes Film Option

Republic has taken an option to distribute "The Hangman," running to January 15th, by which date the picture is expected to be completed. Angelus Pictures is the producer.

ROSENWALD PRAISES WORK OF SCREEN

Appreciation of the war effort of the motion picture industry was voiced by Lessing J. Rosenwald, director of the conservation division of the War Production Board, last week, following the screening in Washington of three short subjects dealing with the Government's salvage campaign. One of the shorts is "The Aldrich Family Gets in the Scrap"; a second is an illustrated talk by Vice-President Henry A. Wallace, and the third is "Everybody's War".

Paramount Announces Fourth Block, Special

The fourth Paramount block, consisting of five pictures, was announced on Monday by Neil Agnew, sales head. He also disclosed that "Star Spangled Rhythm" will be sold separately as a special, for release on February 12th.

The new group includes "Lady Bodyguard," starring Eddie Albert and Anne Shirley; "Happy Go Lucky," in color with Mary Martin, Dick Powell, Betty Hutton, Eddie Bracken and Rudy Vallee; "Henry Aldrich Gets Glamour," with Jimmy Lydon; "Night Plane From Chungking," co-starring Robert Preston and Ellen Drew; and "China," with Loretta Young, Alan Ladd and William Bendix. Trade screening dates on the six pictures will be announced shortly.

"Star Spangled Rhythm," with Betty Hutton, Eddie Bracken and Victor Moore will open at the New York Paramount on January 30th for a special pre-release booking. It will also have several other special key advance openings.

Army Center Booming Atlantic City Grosses

A survey of the business conditions in Atlantic City since the close of the summer season has shown that the film houses are enjoying a boom as a result of the occupation of the resort by the Army Air Corps as a replacement center. During the autumn months, the picture houses reported that business was better than during the summer.

Most operators reported that the situation would have been bad without the soldiers this winter. One theatre reported that it played to more people and took in more money in a week in October than any similar week during the past 10 years. With one or two exceptions, the business survey disclosed, the theatres were doing more business despite the reduced rate to soldiers.

Warners Now Selling Almost 13,000 Accounts

Warner Brothers now are selling close to 13,000 accounts, the company announced on Monday. The figure was reached after a study of 1942 sales records in the offices of Ben Kalmenson, general sales manager. This is an all-time record, and not far under the saturation point of available customers, the company asserted.

Warners has closed from 14,000 to 16,000 playdates on many special accounts during the past season, it reported. These included bookings for "Sergeant York," "Captains of the Clouds," "One Foot in Heaven," "Kings Row" and "In This Our Life." Last year Warner sold slightly more than 11,000 accounts.

Goldman Sues On 'Monopoly'

William Goldman, independent circuit head in Philadelphia, filed a long-heralded anti-trust suit against the Warner Theatres circuit and the major distributors on Tuesday in United States district court at Philadelphia. He seeks triple damages of $1,350,000, naming as co-defendants MGM, Paramount, RKO, 20th Century-Fox, Columbia, Warner Brothers, Universal and United Artists.

This is the most far-reaching anti-trust action ever filed in the area and for the first time charges a monopoly of all first run houses by the Warner Circuit in downtown Philadelphia. The suit was based on Mr. Goldman's inability to get first run product for his recently acquired Erlanger theatre on downtown Market Street. He acquired the house in November, 1940, on a 10-year lease at minimum rental of $12,000 a year. Operated off and on as a legitimate theatre and first run film house, the theatre is next door to the recently reopened Warner Mastbaum and across the street from the Fox and Stanley.

The Bill of Complaint alleges defendants refused Mr. Goldman permission to play any first-runs, and in depriving him of access to a free and open market to buy pictures, relegated him to a position where he may obtain product only on the last run. It further charges defendants conspired to monopolize the entire film industry in this district by agreeing among themselves that all pictures produced by the defendants should be exhibited on desirable runs only by the defendants.

In a supplemmentary statement William A. Gray, attorney for Mr. Goldman, said the action is also the result of "many gross injustices to movie audiences," in the Philadelphia areas. He charges the lateness of first run showing there to Warners' backlog of pictures. It results, he said, in independent neighborhood exhibitors being held up or filling in with inferior product. Also, the suit claims the Warner monopoly enables the circuit to regulate admission price policy in the area.

Mr. Goldman operates a chain of houses in Philadelphia and in eastern Pennsylvania. Until less than 10 years ago, he was general manager and zone head for the Warner circuit there for several years.

Trial of A. B. Momand's anti-trust suit at Oklahoma City opened on Wednesday before U. S. District Judge Broadus. Attorneys are expected to devote the initial week or 10 days of the case to the introduction of depositions.

Film Industry Entertains Latin American Editors

The Foreign Managers Committee of the Motion Picture Producers and Distributors of America were to honor two visiting Latin American newspapers editors at luncheon at the Harvard Club in New York on Friday. Dr. Angel Bohigas, managing editor of *La Nacion* of Buenos Aires and Dr. Alberto Lasplaces, foreign editor of *El Dia* of Montevideo, were the guests. They were in New York to receive awards from Columbia University for distinguished services in the field of Inter-American relations.

Carl E. Milliken, acting foreign manager of the MPPDA, and Phil Reisman, vice-president of RKO and distribution adviser for the Coordinator of Inter-American Affairs, were hosts at the luncheon. Monday Dr. Bohigas toured the Radio City Music Hall.

End Mobile Tax Dispute

The legal controversy over payment of a 10 per cent city admission tax by Mobile theatres was settled by compromise on Tuesday when the city commission amended the amusement tax ordinance to exempt the first 10 cents of all admissions from the levy, effective Wednesday.

"Just call me Shera"

Just glimpse into "Arabian Nights"—no magic carpe

A love scene from "Arabian Nights"

. . just blood, sand and romance, in Technicolor

1001 thrills from "1001 Nights"

WALTER WANGER'S MIGHTY PRODUCTION

Arabian Nights

IN TECHNICOLOR

starring **JON HALL • MARIA MONTEZ • SABU**

with Leif Erikson • Billy Gilbert • Edgar Barrier
Shemp Howard • Thomas Gomez • Turhan Bey

and these Bewitching Harem Queens

Elyse Knox • Acquanetta • Carmen D'Antonio

Story and Screen Play, Michael Hogan • Additional Dialogue, True Boardman
Directed by John Rawlins • Produced by Walter Wanger

UNIVERSAL PICTURES

'COMPULSORY WAR EFFORT UNNECESSARY':—HARMON

Screen Retained Freedom of Action, Annual WAC Meeting Is Told

The motion picture industry has "demonstrated the effectiveness of voluntary cooperation" in the war effort, thereby making "compulsion" on the part of the U. S. Government in film industry activities "as unnecessary as it is undesirable and distasteful," Francis S. Harmon, executive vice-chairman of the War Activities Committee-Motion Picture Industry, declared Monday at the organization's annual meeting at the Hotel Astor New York.

"There is no price too high to pay for freedom," Mr. Harmon said, adding, however, "We want to be reassured that we shall not lose liberty while engaged in a war for its preservation."

Mr. Harmon's remarks came as leaders in production and exhibition were giving serious consideration to problems affecting the motion picture industry which might result from further restrictions imposed as wartime measures by the War Production Board, Manpower Commission, Office of Economic Stabilization, Office of Price Administration, Motion Picture Bureau of the Office of War Information or other Government agencies.

In his report on WAC activities during the past year, the executive vice-chairman pointed out that the motion picture industry had been "able to increase and intensify" wartime cooperation "while maintaining cherished freedom of action."

In reviewing the screen's vital role during the war, he said, "Our films followed our flag to the shores of North Africa. Every land freed from the dictators is another land opened to our newsreels, our informational shorts, our inspirational features. Ours is a universal art of world-wide influence," he said, and called for vigorous action "in the winning of the war and the saving of the peace."

Cites Mellett's Belief In Screen's Freedom

Referring to Lowell Mellett, director of the Motion Picture Bureau of the Office of War Information, Mr. Harmon said: "My associates and I have enjoyed a most cordial relationship with Mr. Mellett throughout the year. We have been motivated by the same primary desire—to serve our country to the best of our several abilities. Ways and means of aiding the war effort have been frankly discussed, and occasional differences resolved through mutual give and take, without the compromise of any essential principle.

"I am just in receipt of a note from Mr. Mellett," he said, "to which is attached a copy of a letter from him to a third party . . . in which Mr. Mellett makes the following significant statements:

"'I believe sincerely in the freedom of the screen, and everything I have done, or am doing is completely in line with that belief. . . . Our production is confined to a limited number of factual, informational films—four to nine minutes in length—presenting matters it is deemed important for the people to know, and for the Government to have the people know. . . . The total is a tiny fraction of the total screen product of America. We are not planning to go deeper.'"

BALABAN ASKS END OF WASHINGTON TRIPS

A plea to industry leaders to end private trips to Washington which have resulted in confusion and have created difficulties for the entire industry in executing its wartime activities was made by Barney Balaban, president of Paramount, on Monday at the annual meeting of the War Activities Committee at the Hotel Astor, New York. This marked the first official criticism by the WAC of such visits by individuals.

"Every time an industry leader from New York or Hollywood, or anywhere else, goes to Washington 'on his own' without prior clearance with the Industry Coordinator on matters involving war activity, we are adding to the confusion and inviting difficulty for the entire industry," he said.

Commenting on these remarks, Mr. Harmon said: "I am especially glad, personally, that Mr. Mellett speaks of producing only a 'limited number' of 'factual, informational films', for I should have serious misgivings if an unlimited number were in prospect. Thoughtful exhibitors who have been studying audience reaction carefully and sympathetically already are asking whether the law of diminishing returns is now operating."

Predicting that the film industry's aid to the war effort "will be even more vital and more varied in 1943 than in 1942," the WAC executive said that he was more interested in a "better qualitative performance than in larger volume."

During the annual meeting, WAC members approved a 1943 budget of $100,000 and officers were elected to strategic posts in the organization.

George J. Schaefer, who was reelected chairman, presided at the meeting. Mr. Schaefer re-emphasized the policy of WAC as being wholly concerned with the war effort and he said that the internal "business" operations of the industry were not part of its work or its objectives.

Si Fabian, WAC treasurer, was elected chairman of the theatres division, replacing Joseph Bernhard, who resigned to take a post with the U. S. Navy in Washington. Mr. Fabian reported that 4,500 theatres were added to the WAC pledge list during the past year, bringing the total to date to 16,463. This figure, he said, is just about the maximum which can be obtained. Mr. Fabian also reviewed the activities of theatres during the year in the various drives.

Walter C. Ament, chairman of the newsreel division, disclosed that more than 78 per cent of all newsreel clips from December 8th, 1941, to November 19th, 1942, were filmed with relation to this country's war policy, and that this had risen to nearly 100 per cent since the occupation of North Africa. Only 860 of a total of 3,958 newsreel subjects, he said, did not deal with some aspect of the nation's war.

200,000 Tons of Scrap Collected by Theatres

Arthur Mayer, national salvage chairman, who was elected treasurer of the WAC, succeeding Mr. Fabian, reported that 200,000 tons of salvageable metal were collected by theatres. From the end of October when film houses began their campaign, up to the present, Mr. Mayer said, 2,958 scrap matineers were held and 11,479,000 free admissions given.

Reporting for the producers' division of WAC, Fred W. Beetson, executive vice-president of the Association of Motion Picture Producers, reviewed Hollywood's contributions to the war effort through participation by the stars in drives, benefits and military entertainment; production of training films; placing of studio transportation and other facilities at the service of military officials; contributions to camouflage work; production of Inter-American goodwill films and numerous other war activities.

William F. Rodgers, chairman of the distributors' division of the WAC, submitted a report on bookings of individual WAC releases by theatres, which ranged all the way from 14,448 for "Any Bonds Today" to 2,721 bookings for "Lake Carrier."

Other annual reports given at the meeting were by Jack Alicoate, reporting for Martin J. Quigley, chairman of the trade press division, who reviewed the cooperation of all industry publications in WAC activities; Oscar A. Doob, for the public relations' division, who predicted that the national public relations organizations being set up throughout the country for the WAC and which will have 1,500 members when complete, will be retained by the industry after the war, and Phil Reisman, reporting for the foreign division.

Committee Names New Members

Mr. Harmon was reelected WAC executive vice-chairman and was reappointed industry coordinator. Mr. Reisman was named chairman of the foreign managers' division, replacing Joseph H. Seidelman. Spyros Skouras, president of Twentieth Century-Fox; Nate Blumberg, president of Universal, and Kenneth Thomson, executive secretary of the Hollywood Victory Committee, were named to the coordinating committee. The latter's election indicates that the Victory Committee and WAC in the future will serve together as a united front, each group complementing the work of the other in a single all-industry endeavor.

Raw Stock Shortage Halts Army Films

Projector Lack Also Cited for Inability to Supply Camps Overseas

A serious shortage of raw film stock and of 16mm. projectors has prevented Hollywood from executing its voluntary service of supplying gratis entertainment films to the U. S. armed forces overseas. This was brought out by George J. Schaefer, chairman of the War Activities Committee coordinating committee Monday at the annual meeting of the organization at the Hotel Astor, New York.

Mr. Schaefer reported that delivery of 16mm. prints of the 4,700 entertainment films contributed by the industry to the military services overseas was halted recently by a raw stock shortage. He said that due to military orders aggregating 92,000,000 square feet of raw stock, against a manufacturers' capacity of 72,000,000 square feet of 16mm. stock, no film was left available for the prints for overseas use.

At the meeting of WAC executives and War Production Board officials held in Washington last week to discuss the situation, Mr. Schaefer reported that arrangements were made to furnish a priority of 300,000 feet from Eastman Kodak and 200,000 from du Pont for the 16mm. prints during the next four weeks. During that time, the Special Services unit of the Army is to work out new requisitions to assure a continued supply of raw stock for the entertainment prints to be delivered overseas.

The need for additional 16mm. projectors and for numerous generators was revealed following the occupation of North Africa by American troops where several hundred thousand service men are expected to remain in more or less permanent quarters for a long period.

At the Washington meeting, it was disclosed that the Army requires 500 of the 16mm. projectors for exhibition of films overseas and that these must be obtained from present owners, since critical materials used in their manufacture cannot be allocated further for that purpose.

To Buy Back Many 16mm. Projectors

On Monday, at the Hotel Astor, Francis S. Harmon, executive vice-chairman of WAC, reported that five manufacturers of 16mm. projectors, Ampro Projector Corporation, Chicago; Bell and Howel Company, Chicago; Eastman Kodak, Rochester; R.C.A. Manufacturing Co., Camden, and Victor Animatograph Corporation, Davenport, Ia., have offered to get in touch with purchasers of their projectors and request them to return the equipment to the factories, for a reasonable purchase price. The projectors will be reconditioned and shipped overseas immediately. It is understood that these five companies will bill the War Department for the re-purchase of the projectors.

Mr. Harmon also reported that the Army is preparing to set up projectors and generators in single units to be used for the mobile trucks which exhibit entertainment films to service men overseas. He said that the War Activities Committee will assist the five manufacturers to call back the machines and will also canvass those in the industry who have the equipment in order to get 580 projectors within the next four weeks reconditioned and en route to their destinations in Army camps overseas.

WAC also submitted a report to the War Department, he said, naming 400 projection operators who are now in the armed forces, detailing their locations, and suggesting that these men be taken out of their present posts to serve as operators of 16mm. machines for overseas service.

Quotes Eisenhower Cable On Films' Value

Mr. Harmon revealed that Brigadier General F. H. Osborn, director of Special Services of the Army, wrote to the War Activities Committee December 1st, calling attention to the projector equipment shortage. In his letter, General Osborn quoted Lieut. General Dwight D. Einsenhower's recent cable from North Africa saying: "Motion pictures are of the utmost importance in providing entertainment and in building up morale."

The letter continued: "Unfortunately, General Eisenhower's plea, 'Let's have more motion pictures' cannot be met unless the owners of 16mm. sound projectors will turn them in to the manufacturers, who are members of the War Activities Committee, for immediate reconditioning and prompt shipment overseas. The shortage of critical materials prevents the manufacture of an adequate number of new projectors, hence the need for assembling not less than 500 used projectors at once.

"I take this opportunity to urge every patriotic owner of such equipment to cooperate in providing entertainment for our fighting men overseas. . . . We cannot fail them in this emergency. They are sacrificing everything," General Osborn said.

At the meeting held in Washington last week, those who attended included: Mr. Schaefer and Mr. Harmon, representing WAC; General Osborn; Joseph H. Seidelman, vice-president and export manager of Universal Pictures, who also is civilian consultant on overseas film distribution for the War Department; representatives of equipment manufacturers and War Production Board officials.

Joins Metro Exploitation Staff

Howard Herty has succeeded E. A. Lake as MGM exploitation representative in the Portland and Seattle territories. Mr. Herty, who will work out of Portland, has been engaged in freelance promotion, and several years ago was a member of the publicity department at the Culver City studios.

Francis Langton in Army

Francis Langton, story head for Republic, reported to the Army this week, in Los Angeles.

Hearing Held on Bingo; Church Halts Games

A hearing was scheduled Thursday on the application of the Unaffiliated Motion Picture Theatre Owners, New York, an organization recently formed to combat Mayor Fiorella La Guardia's ban on theatre games, for a temporary injunction against the Mayor and Police Commissioner Lewis J. Valentine. The hearing was postponed from Monday.

The theatre organization brought suit last week in behalf of 27 theatre operators claiming that small, independent houses could not operate profitably without the inducement of bingo or other games.

In its affidavit the plaintiff contended that the smaller houses had not been represented at a meeting on November 24th when the Mayor obtained a promise of cooperation from the Loew's, RKO, Brandt and other circuits. Representatives of these circuits, it was said, consented to discontinuing games if the Mayor would force competitors to follow suit.

Judge Isidor Wasservogel this week reserved decision on a similar motion made by the Screeno Amusement Company, owner of the patented screeno game.

Roman Catholic Churches in the Archdiocese of New York were ordered last week to discontinue bingo games, not yet advertised, by the chancery office. The Most Rev. J. Francis McIntyre, Auxiliary Bishop of the Archdiocese, which includes Manhattan, the Bronx and Staten Island, said that the churches will yield to Mayor La Guardia's statement that the game is illegal.

Philadelphia police have clamped down on bingo operators, promoting games in church halls. The games have long been banned in film theatres but have thrived in church and American Legion halls. Four men and a women, said to have been bingo operators in Atlantic City, were arrested last week in a police raid against a "Tango" game in a central city church hall, and held in bail for hearing on charges of setting up and maintaining an illegal lottery.

Police charged that the operators, arrived from Atlantic City, where the games also were banned, and "are now trying to muscle in on the games here in the guise of staging benefits to aid poor churches."

Ship 11 Films to North Africa

Eleven features comprised the first shipment of American films, with superimposed French titles, for theatres in occupied North Africa. A second shipment is scheduled to leave New York this week and more are being shipped from company offices in London, where they also are being titled in French.

Included in the first shipment were: "Ten Gentlemen from West Point," "It's a Date," "Nice Girl," "Dumbo," "The Invisible Woman," "Flight Command," "Boom Town," "The Underpup," "Joe Smith, American" and "20-Mule Team."

The films are being sent at the request of the Government for exhibition in commercial houses to civilians.

Issue Soviet Records

"Soviet Songs from Soviet Films," an album of four 10-inch records, comprising the more outstanding music from successful Russian motion pictures exhibited in this country, has just been released by Stinson Trading Company, New York. This company has the exclusive rights from Artkino for recording and distributing music from Soviet motion pictures.

'SOCIAL MESSAGE', GANGSTER FILMS BARRED FOR EXPORT

New Censor Rules Define Banned Matter; Clarify Authority of Boards

New motion picture censorship rules, containing detailed regulations with respect to material which may or may not be incorporated in films for foreign consumption, were issued on Friday by Colonel W. Preston Corderman, chief postal censor.

The new code specifies the subjects which should be avoided in full, those which can be exported only with the approval of the Army, Navy or other Government agencies, and it outlines the type of scene which should be avoided in export prints. It clarifies also the principles guiding censorship of imported screen material.

Strikes, lynchings, riots, gangsters and racketeering, and too vivid portrayal of underprivileged groups such as share croppers or slum dwellers are forbidden. These scenes, along with criticism of the U. S. Government or allied or neutral nations, by commentary or picture, are added to the list of harbors, factories and military equipment which may not be sent abroad without censorship approval.

Jurisdiction over foreign language titles and translations is shifted, in the new order, to the review board which originally examined the picture in question. This transfers the final say on most feature exports from New York to Los Angeles and is expected to end differences which have arisen in the past between the two boards.

The information, while more explicit than previous rules, is not intended to be an all-inclusive directive, but is provided as a guide, Colonel Corderman explained. Modifications may be expected from time to time.

Domestic War Moves Not To Be Emphasized

"The purpose of pictorial censorship is to keep information concerning possible bombing objectives, technical data, military or economic conditions, and adverse propaganda harmful to the war effort from leaving the country," Colonel Corderman explained. "Likewise, film censorship is designed to prevent enemy propaganda and information leading to subversive activities from entering the country.

"There is no hard and fast rule of thumb applicable to censorship. Interpretation and application of the principles must be governed by the knowledge, understanding and judgment of those applying them."

The major change in the regulations is a provision that foreign language titles and translations will be reviewed by whichever board (Los Angeles or New York) originally examined the picture on which the titles are to be superimposed.

The Los Angeles board of review, headed by Watterson R. Rothacker, now is responsible for examination of all dramatic and other commercial film produced on the West Coast for export. The New York board handles all newsreels offered for export or import, regardless of port of exit or entry, and also dramatic pictures, commercial and industrial films and shorts produced in the east or imported through Eastern ports of entry. Richard Smith is director of the eastern board.

NEW CENSOR CODE IN USE ALREADY

Foreign managers in New York disclosed Tuesday that the new censorship rules have been in use informally for several weeks and are working very efficiently. The Los Angeles Board of Review is understood to have passed on a number of export versions of pictures which it previously had reviewed in English. In most instances it has proved necessary to furnish only a script of the foreign language translations, it is said, avoiding the shipment of a foreign print back to Los Angeles, and a second screening. With the exception of Columbia the major companies translate and print their export pictures in New York.

List Material Requiring Specific Approval

The change in the handling of foreign language material, it was explained, is made in the belief that the board which originally passes on a picture is in a much better position to considered proposed foreign language changes than a board without previous knowledge of the picture.

Material which requires specific approval by the Army, Navy or other "appropriate authority" was outlined in the new regulations, as follows:

"a. All aerial photographs and detailed closeup air shots of war production plants, docks, shipyards, railroad terminals, dams, power plants, storage tanks, reservoirs, radio towers, arsenals, munitions dumps, forts and all other military installations, including air fields, and military depots; detailed closeup shots or panoramic shots of civil as well as military air fields, cities, factories, or terrain showing distinguishing buildings or landmarks; any picture of new-type planes, tanks, guns or other military equipment.

"b. Detail photographs of identifiable beaches and coastlines which would aid enemy landing parties on any seacoast of the United States, its territories or possessions. This does not include conventional scenic views of coastline which do not disclose information of value to the enemy.

"c. Technical data of any kind (other than that which discloses well known processes, installations and other information of no importance to the military, naval or economic war efforts of the United States) which could be used or adapted for use in connection with any process, synthesis or operation in the production, manufacture, reconstruction, servicing, repair or use of any article for any phase of warfare. The list is so comprehensive that technical data generally is prohibited except that contained in industrial films approved by the Board of Economic Warfare and a board of review.

Movement of Land, Sea, Air Forces Banned

"d. Movements of land, air or sea forces, and merchant ships, when identification, origin or destination is indicated.

"e. Views of Army or Marine Corps activities and detailed views of equipment.

"f. Movement of naval or merchant ships in the coastal waters of the United States, its possessions, or naval bases which might be of value to the enemy with regard to attack, sabotage, or otherwise.

"g. Pictures of internment camps or of persons interned."

"Such scenes shown as an incident to the main theme of a picture which, in the opinion of the board of review having jurisdiction, are not harmful to the war effort may be used in dramatic productions, however.

"Likewise, scenes of lawlessness or disorder in which order is restored and the offenders punished may be approved if lawlessness is not the main theme and is not the major part of the production. While it is realized that 'gangster' productions reflect discredit on the American system of Government in most cases—in the eyes of foreign audiences—such scenes are not prohibited *per se*.

"The board of review having jurisdiction will give an unofficial opinion on such scenes, prior to completion of a picture, but any such opinion will not be binding inasmuch as final action will not be taken on any production until it has been completed."

Other regulations for the guidance of producers specifiy:

"Undue emphasis should not be placed on rationing of essentials or other information revealing economic preparation by this country.

"Derogatory picturization or presentation of nationals of United Nations and of neutral countries is objectionable.

Armed Forces Must Not Be Burlesqued

"United Nations armed forces should not be burlesqued, held up to ridicule or shown as unworthy representatives of their governments as the main theme or major part of any dramatic production. Briefer sequences of this character are objectionable in newsreels."

The new regulations were drawn up by Colonel Corderman and approved by Byron Price, director of censorship, following consultation with representatives of the industry and several months of study of the experiences of the two screen censorship boards. Preparation of the code was a principal object of Colonel Corderman's visit to Hollywood during October.

The Los Angeles board of review and the Production Code Administration will continue to cooperate closely, it was said. The PCA in its review of scripts prior to production examines them for possible violation of censorship rules. Producers and the censors are notified of any questionable material. It is understood that a number of possibly costly deletions have been avoided by this advance consultation.

Warner Operating Profit $8,554,512

Compares to $5,429,302 for Last Year; Gross Income $119,271,544

Warner Brothers Pictures, Inc., and its subsidiary companies had a net profit of $8,554,512 from operations in the fiscal year ended on August 31, 1942, after provision for Federal income and excess profits taxes of $8,250,000, according to the report of Harry M. Warner, president, issued this week. The net operating profit for the previous year was $5,429,302 after Federal income taxes of $1,606,000.

After payment of dividends on the preferred stock, the result is equivalent to $2.20 a share on 3,701,090 common shares, compared with $1.36 a common share for the preceding fiscal year. Unpaid dividends on the preferred stock amounted to $3,348,436 or $33.69 a share.

Gross income, after eliminating intercompany transactions, was $119,271,544 compared with $102,293,170.

The net investment of the company in enemy and enemy-controlled countries, amounting to $266,364, has been charged against the reserve for contingencies provided therefor. The reserve for contingencies includes $2,158,635 in respect of the net assets in foreign countries of subsidiaries consolidated in the report.

The company received on November 4th $5,245,726, representing substantially all the funds previously frozen in England.

To Redeem $4,000,000 6% Debentures

The company has called for redemption on December 18th, $4,000,000 of its six per cent debentures, series due 1948, of which amount $872,500 is held in the company's treasury. After giving effect to the retirement there will be outstanding $12,800,000 of debentures, of which $2,661,500 is held by the company.

The consolidated balance sheet as of August 31st shows current assets of $38,779,695 including $9,550,223 cash and current liabilities of $26,096,868. Current assets a year earlier were $28,747,292 of which cash totaled $7,431,249, while current liabilities stood at $15,565,658.

RCA Votes Dividends On Preferred, Common

Radio Corporation of America dividends were announced by David Sarnoff, president, this week, following a meeting of the board.

They will be: 87½ cents on the first preferred stock and $1.25 on the "B" preferred, both for the period from October 1st to December 31st, payable January 1st to holders of record December 14th; 20 cents on the common stock, payable January 27th to holders of record December 18th.

The board of directors of Keith-Albee-Orpheum Corporation declared a dividend, out of operating surplus, of $1.75 per share on the 7 per cent cumulative convertible preferred stock of the Corporation for the quarter ended December 31st, 1942, payable on January 2, 1943, to holders of record at the close of business on December 18, 1942.

It also declared a dividend, out of operating surplus, of 25 cents per share on the common stock payable on December 23, 1942, to holders of record at the close of business on December 18, 1942.

The statement of consolidated profit and loss and earned surplus for Warner Brothers for the year ending August 31, 1942, follows:

INCOME:			
Film rental income, theatre admissions, sales and miscellaneous income			$114,948,331.42
Rents from tenants and royalties			4,323,212.98
			$119,271,544.40
COST OF SALES AND EXPENSES:			
Amortization of film costs		$26,221,219.04	
Other costs, including royalties and participations		3,815,992.42	
Operating and general expenses		64,680,383.59	94,717,595.05
NET INCOME before items shown below			$ 24,553,949.35
DEDUCT:			
Amortization and depreciation of properties (other than $616,303.37 in respect of studio properties charged to film costs)		$ 4,588,213.16	
Interest expense		2,934,205.12	
Provision for contingencies		825,000.00	8,347,418.28
PROFIT before items shown below			$ 16,206,531.07
ADD:			
Interest and discount earned		$ 227,120.16	
Dividends received		227,792.95	
Miscellaneous income		34,941.98	
Equity in earnings (net of losses) of affiliated companies (not in excess of losses previously provided for)		32,649.99	
Foreign exchange profit and exchange adjustments (net)		63,000.65	
Adjustment of prior years' taxes		32,849.08	618,354.81
PROFIT before minority interests' share of profit and before Federal income taxes			$ 16,824,885.88
DEDUCT — Proportion of profit applicable to minority stockholders			20,373.18
PROFIT before providing for Federal income taxes			$ 16,804,512.70
Provision for Federal income taxes:			
Normal income tax		$ 4.250,000.00	
Excess profits tax		4,000,000.00	8,250,000.00
NET PROFIT from operations, for the year ending August 31, 1942, carried to earned surplus			$ 8,554,512.70
EARNED SURPLUS, August 30, 1941		$ 9,322,959.50	
ADD:			
Discount on debentures other bonds redeemed (net of $110,920.00 premiums)		648,813.25	
Profit on sale of affiliated company		3,166.66	
		$ 9,974,939.41	
DEDUCT:			
Losses on capital assets (net)	$734,951.30		
Dividends on preeerred stock	383,527.76	1,119,479.06	8,856,460.35
EARNED SURPLUS. August 31, 1942, carried to balance sheet			$ 17,410,973.05

Universal Holds Sales Meeting

William A. Scully, general sales manager and and vice-president of Universal, left the studio Tuesday for a meeting of all division and district managers of the company at the Hotel Blackstone in Chicago, Friday and Saturday of this week. Mr. Scully, who had been conferring with studio executives, announced the meeting before he left.

He said the main purpose was to give the entire sales force, through means of this meeting, the benefit of the impressions he received while at the studio. He said that the quality of the product he saw was the best Universal has had at any time, and that special sales and release plans would be formulated to cover all product to be released in the next four months.

Mr. Scully particularly mentioned, after seeing a number of completed pictures, that such productions as Walter Wanger's "Arabian Nights;" Alfred Hitchcock's "Shadow of a Doubt," the Deanna Durbin picture and the next Abbott and Costello, "It Ain't Hay," were giving impetus to Universal's 1943 plans.

At the studio conferences, John Joseph, advertising and publicity director, set forth special advertising plans on all Universal top pictures and announced a special radio and newspaper campaign for "When Johnny Comes Marching Home."

Mr. Scully will preside at the Chicago meeting, which will be attended by William J. Heineman, F. J. A. McCarthy, E. T. Gomersall and Fred Meyers, division managers. Others from the home office attending the meeting are Tom Murray, James Jordan and Eddie McEvoy. District managers attending are Dave Miller, H. D. Graham, A. J. O'Keefe, M. M. Gottlieb, J. E. Garrison, P. F. Rosian and D. A. Levy.

Bernhard to Honor Warner Managers

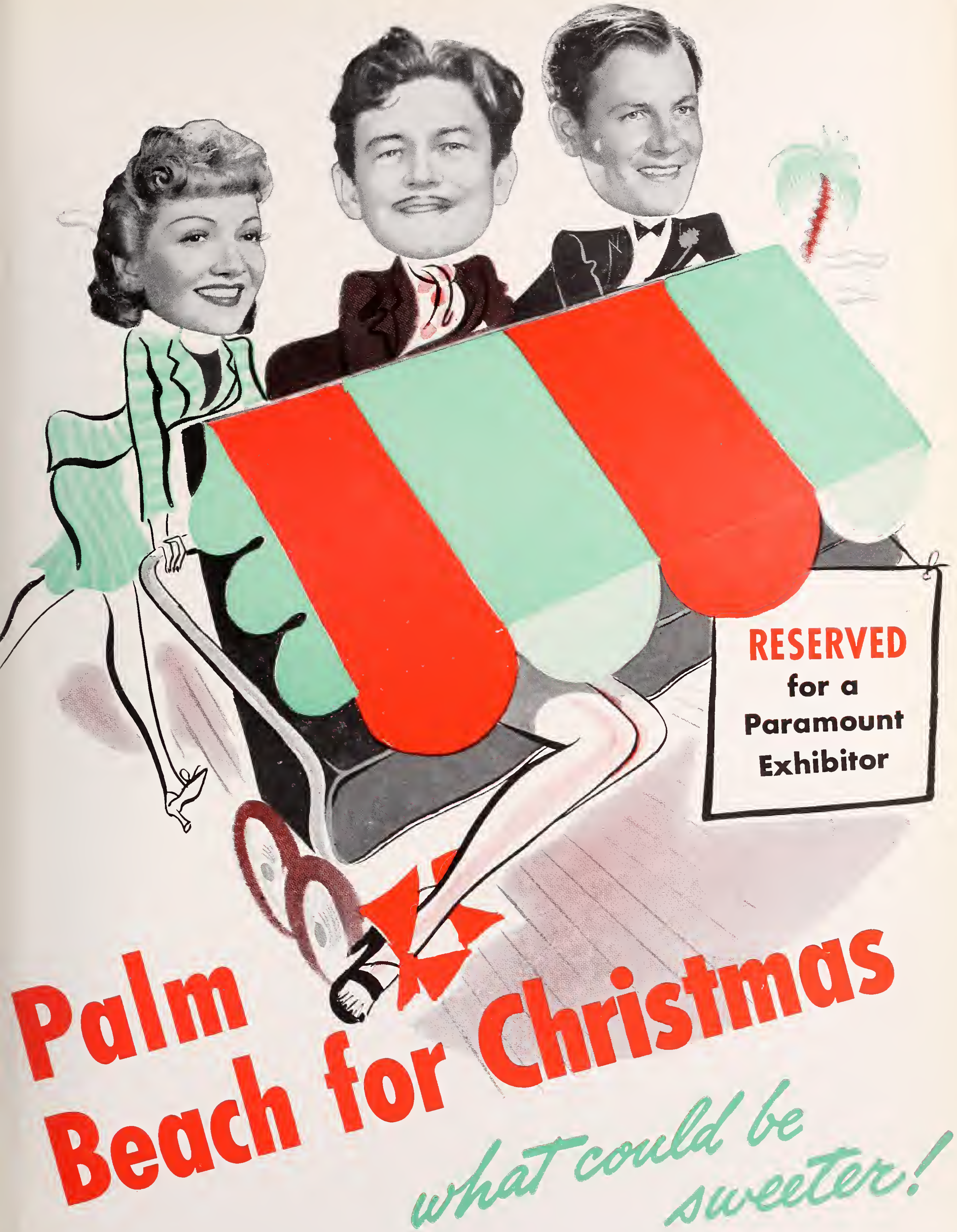
In recognition of efficiency and results during the past year, 17 Warner Brothers theatre managers were to be presented with Merit Awards by Joseph Bernhard at a dinner Friday night in Toots Shor's Restaurant, New York. Mr. Bernhard, who is on leave as vice-president of Warner Brothers to serve in the Navy Department for the duration, is coming to New York from Washington to make the presentations.

The managers who will be honored as winners in the Warner circuit competition are: George N. Payette, Maryland Theatre, Hagerstown; Rodney Collier, Stanley, Baltimore; Harry Schlinker, San Pedro Theatre, San Pedro, Calif.; Harold Wiedenhorn, Branford, Newark; Arthur Manfredonia, Fabian, Hoboken; Al Reh, Mastbaum, Philadelphia; John Roach, Ardmore, Ardmore, Pa.; Joe Sergin, Stanley, Chester; Marlowe Conner, Capitol, Madison; Ted Turrell, Beverly, Chicago; Wallace J. Elliott, Ohio, Lima; Murray Lafayette, Haven, Olean; Richard England, Virginian, Charleston; Henry Rastetter, Warner, Erie; Robert Neilson, State, Johnstown; Jack Sanson, State, Manchester, Conn.; John Hesse, Roger Sherman, New Haven.

Home office executives who will attend include Clayton Bond, Harry Goldberg, Leonard Schlesinger, Frank N. Phelps, Sam E. Morris, Abel Vigard, W. Stewart McDonald, Harry Rosenquest, Louis Kaufman, Frank Marshall, Herman Maier and Martin F. Bennett.

Circuit Adds 2 Houses

The Dickinson, Inc., circuit in Kansas City has added two houses. They are the Kaw, Merriam, Kan., formerly owned by A. W. Hyle, Junction City, Kan., exhibitor, and the Princess, North Topeka, bought from Simon Galitzki, who also operates the Co-Ed, Topeka. Richard Brodhead was named manager of the Kaw, and Boyle Murray, Topeka manager for Dickinson, will manage the Princess.


RESERVED
for a
Paramount
Exhibitor
Palm
Beach for Christmas
what could be
sweeter!

THIS YEAR EVERYBODY WIL

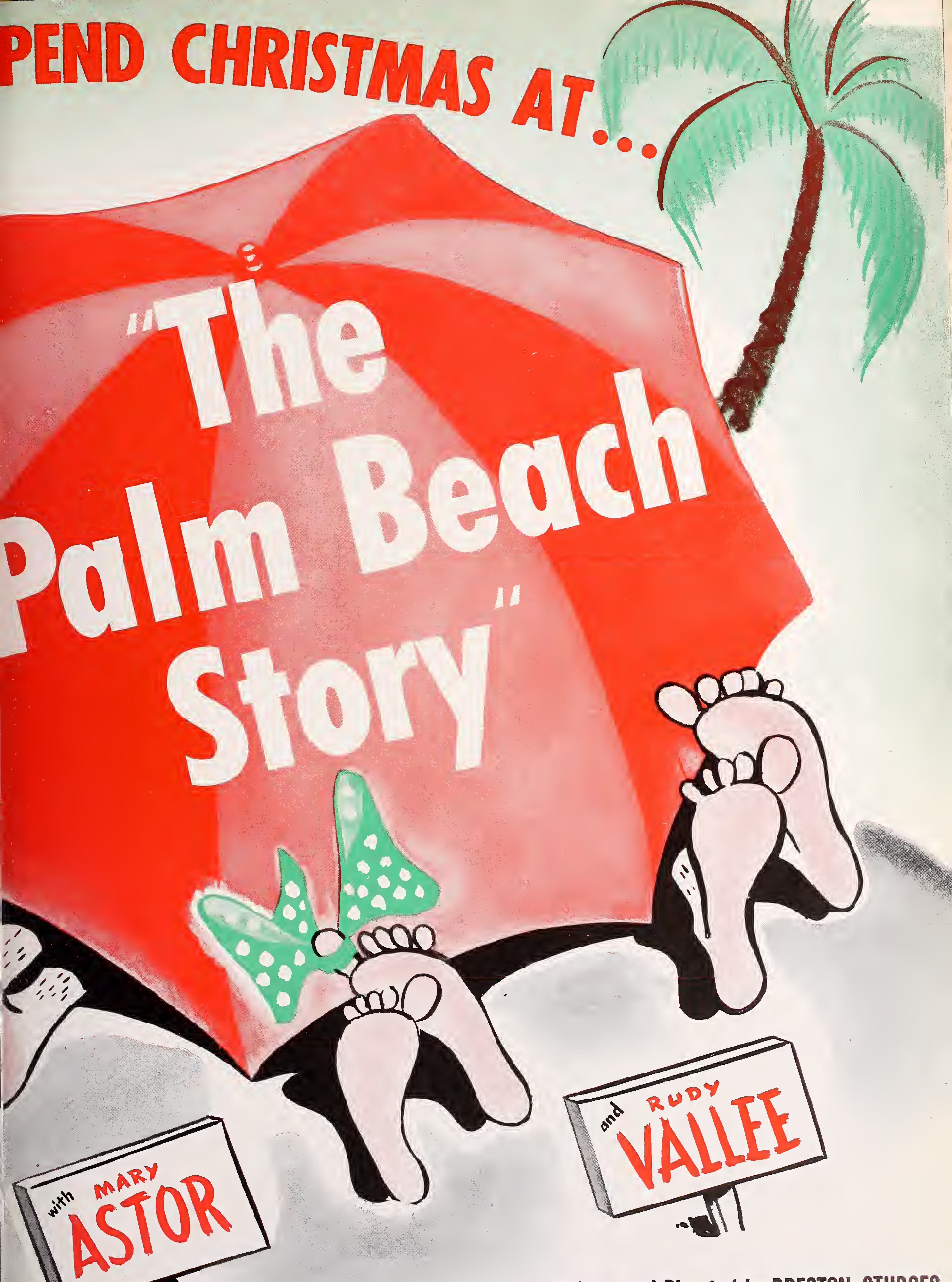
PRESTON STURGES

master of mirth; king of chuckles; boss of belly-laugh builders! He wrote "The Palm Beach Story" with a "Lady Eve" gleam in his eye—and directed it with a "Great McGinty" wallop!

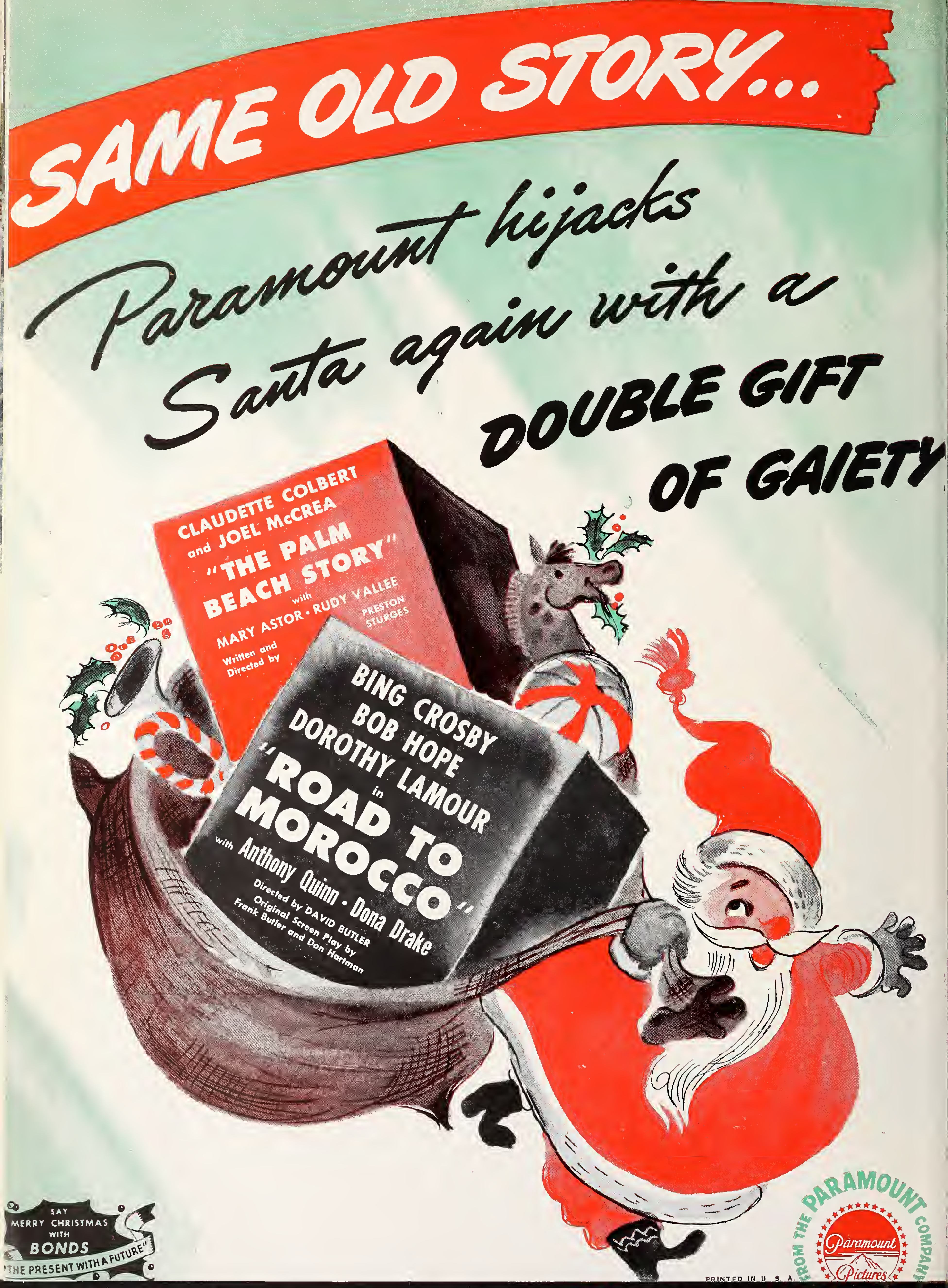
FUN...UNLIMITED!

Paramount gave Sturges his biggest cast of stars for "The Palm Beach Story"—marquee wattage to defy any dimout . . . Claudette Colbert; Joel McCrea; Mary Astor; Rudy Vallee; the whole "Sturges Stock Company" of comics, too! Paramount told Sturges to forget budgets and make this one *the funniest picture he had in him.* He did!

starring CLAUDETTE
COLBERT
and JOEL
McCREA


PEND CHRISTMAS AT...
"The Palm Beach Story"
with MARY ASTOR
and RUDY VALLEE

Written and Directed by PRESTON STURGES


SAME OLD STORY...
Paramount hijacks Santa again with a
DOUBLE GIFT OF GAIETY
CLAUDETTE COLBERT and JOEL McCREA
"THE PALM BEACH STORY"
with MARY ASTOR · RUDY VALLEE
Written and Directed by PRESTON STURGES
BING CROSBY
BOB HOPE
DOROTHY LAMOUR
in
"ROAD TO MOROCCO"
with Anthony Quinn · Dona Drake
Directed by DAVID BUTLER
Original Screen Play by Frank Butler and Don Hartman
SAY MERRY CHRISTMAS WITH BONDS
"THE PRESENT WITH A FUTURE"
FROM THE PARAMOUNT COMPANY
Paramount Pictures

PRINTED IN U. S. A.

BOB HOPE AGAIN IS VOTED CHAMPION IN RADIO POLL

Also Best Comedian; Fanny Brice Comedienne; Herb Shriner Most Promising

Preferred entertainment among the millions of the radio audience beset by war problems is comedy, radio's streamlined version of the old vaudeville comedian and straight man act. Champion of Champions for the second successive year in *Motion Picture Daily's* seventh annual poll for *Fame* is Bob Hope, and in second and third positions are Fred Allen and Fibber McGee and Molly. All three winners had their origins in vaudeville.

Mr. Hope also has been voted Best Comedian again and has moved to second place, from third last year, in the all-around Variety Program rating.

This radio poll represents the preferences of the radio editors and writers of the newspapers of the United States.

Herb Shriner has been voted the Most Promising "Star of Tomorrow," a new classification, with Cass Daley second and Garry Moore third.

Dinah Shore, rising to new heights, was voted the Year's Outstanding New Star, succeeding Red Skelton, who finished third this year. Zero Mostel was second.

A surprise this year is that the award for the Most Effective Film Player on the Radio went to a woman, Madeleine Carroll.

Dinah Shore displaced Kate Smith for the second year as Best Popular Female Vocalist. For the sixth consecutive year Bing Crosby was chosen Best Popular Male Vocalist. This sets a record for retention of a title in the poll. Mr. Crosby also polled most votes for Best Master of Ceremonies, a classification which was introduced last year and also won by him then.

Ken Carpenter placed first in the Best Studio Announcer class. Harry Von Zell, last year's winner, was third, while Don Wilson retained his rating of second.

For the fifth year Fanny Brice was chosen Best Comedienne, and Fibber McGee and Molly took top honors for the fourth consecutive year as Best Comedy Team.

"One Man's Family" Best Drama Series

The editors repeated their last year's selection in naming "One Man's Family" as the Best Dramatic Series, "Kraft Music Hall" as the Best Variety Program, "Lux Radio Theatre" as the Best Dramatic Program (Different Plays) and "Information Please" as the Best Quiz Show.

Raymond Gram Swing took first place in a race with H. V. Kaltenborn for the Best News Commentator or Analyst. Mr. Kaltenborn had been first for two years until 1940, when Mr. Swing took the title, after which Mr. Kaltenborn again won in 1941. Boake Carter ranked third, replacing Elmer Davis.

Dorothy Thompson was voted the Best Woman Commentator, followed by Kate Smith in second place and Sheelah Carter in third. Guy Lombardo and his Orchestra achieved victory for the fourth consecutive year and for the fifth time in six years as the Best Dance Band (Sweet), another record-maker in the poll. Harry James and his Music Makers jumped into first place as Best Dance Band (Swing), whereas last year he did not place among the top three.

BOB HOPE

Bill Stern of NBC for the third year has won the top position in the Best Sports Announcer classification. Ted Husing and Red Barber retained second and third places, respectively.

In the classical singer field Richard Crooks once again was selected as Best Male Classical Vocalist, and Gladys Swarthout as Best Female Classical Vocalist.

The complete listing of winners in each classification follows:

CHAMPION OF CHAMPIONS
Bob Hope
Fred Allen
Fibber McGee & Molly

OUTSTANDING NEW STAR
Dinah Shore
Zero Mostel
Red Skelton

PROMISING STAR OF TOMORROW
Herb Shriner
Cass Daley
Garry Moore

COMEDIANS
Bob Hope
Jack Benny
Fred Allen

COMEDIENNES
Fanny Brice
Molly McGee
Gracie Allen

MASTER OF CEREMONIES
Bing Crosby
Clifton Fadiman
Don Ameche

FILM PLAYERS ON AIR
Madeleine Carroll
Lionel Barrymore
Orson Welles

MALE VOCALIST *(Popular)*
Bing Crosby
Dennis Day
Barry Wood

MALE VOCALIST *(Classical)*
Richard Crooks
Nelson Eddy
John Charles Thomas

FEMALE VOCALIST *(Popular)*
Dinah Shore
Kate Smith
Ginny Simms

FEMALE VOCALIST *(Classical)*
Gladys Swarthout
Lily Pons
Vivian Della Chiesa

MORNING PROGRAMS
Breakfast Club
Everything Goes
Vic and Sade

COMEDY TEAMS
Fibber McGee & Molly
Burns & Allen
Benny & Livingstone

WOMEN COMMENTATORS
Dorothy Thompson
Kate Smith
Sheelah Carter

SYMPHONIC CONDUCTORS
Arturo Toscanini
Leopold Stokowski
Eugene Ormandy

SYMPHONIC ORCHESTRAS
New York Philharmonic
NBC Symphony
Philadelphia Orchestra

DANCE BANDS *(Sweet)*
Guy Lombardo
Sammy Kaye
Fred Waring

DANCE BANDS *(Swing)*
Harry James
Benny Goodman
Tommy Dorsey

STUDIO ANNOUNCERS
Ken Carpenter
Don Wilson
Harry Von Zell

COMMENTATORS
Raymond Gram Swing
H. V. Kaltenborn
Boake Carter

SPORTS ANNOUNCERS
Bill Stern
Ted Husing
Red Barber

DAYTIME SERIALS
Vic and Sade
Against the Storm
David Harum

DRAMATIC SERIES
One Man's Family
The Aldrich Family
Mr. District Attorney

DRAMATIC PROGRAMS
Lux Radio Theatre
Cavalcade of America
Screen Guild Players

VARIETY PROGRAMS
Kraft Music Hall
Bob Hope
Fibber McGee & Molly

PROGRAMS FOR WOMEN
Martha Deane
Bessie Beatty } *
Kate Smith }
Breakfast at Sardi's } *
Mary Margaret McBride }

CHILDREN'S PROGRAMS
Let's Pretend
Quiz Kids
Lone Ranger

COMEDY SHOWS
Bob Hope
Fibber McGee & Molly
Jack Benny

MUSICAL SHOWS
Pause That Refreshes on the Air
The Telephone Hour
Chesterfield Presents Fred Waring in Pleasure Time } *
Cities Service Concert }
Kraft Music Hall }

QUIZ SHOWS
Information Please
Quiz Kids
Truth or Consequences

EDUCATIONAL PROGRAMS
School of the Air of the Americas
University of Chicago Round Table
Town Meeting of the Air

NEWS JOB BY RADIO IN 1942
Cecil Brown (CBS)
CBS All-Around Coverage
News of the World (NBC)

COMMERCIAL WAR PROGRAMS
Cheers from the Camps
Stage Door Canteen
Vox Pop

GOVERNMENT WAR PROGRAMS
The Army Hour
Treasury Star Parade
Men, Machines and Victory

* tied

Judge Veeder, Appeal Board Chairman, Dies

Van Vechten Veeder, chairman of the Appeal Board of the motion picture arbitration system, and a former United States District Court Judge, died in New York on Friday, December 4th, at his home, 755 Park Avenue. He had been ill for about ten days. His age was 75.

Judge Veeder was appointed chairman of the Appeal Board by Judge Henry W. Goddard in December 1940, soon after the motion picture consent decree was signed at New York. He participated in 48 film decisions, writing many of the opinions which settled complicated clearance and run arbitration demands.

Born in Schenectady, N. Y., on July 4, 1867, he studied at Columbia University and the University of Virginia. He was admitted to the bar at Chicago in 1891 and practiced there for ten years before coming to New York. In 1911 President Taft named Mr. Veeder to the Eastern District federal bench, where he served until 1917.

In private practice Judge Veeder was known as an authority on maritime law and the laws of libel and slander. He admitted to a violent dislike for reporters and the press. In 1935 he sat as a referee in several railroad reorganizations. A member of numerous legal and historical societies, Judge Veeder was the author of many legal studies and several legal biographies.

He leaves his wife, a daughter, Miss Margaret Veeder, and a son, Major John Veeder. Funeral services were held at New York on Sunday followed by burial in Schenectady.

Judge Henry W. Goddard, who signed the consent decree, is expected to appoint a successor to Judge Veeder in the near future. He will serve on the Appeal Board with George W. Alger and Albert W. Putnam.

Pending appointment of a successor to the $20,000 a year post of chairman of the Appeal Board no decisions will be handed down, it was indicated. Action on the 1943 arbitration budget also will be held in abeyance as the chairman is a member of the budget committee. The consent decree specifies that Appeal decisions be acted on by all three members of the board.

Cincinnati Variety Club Elects Canvasmen

The following have been elected canvasmen of the Cincinnati Variety Club: Peter Niland, Allan S. Moritz, Maurice White, Harry J. Wessel, Nat Kaplan, F. W. Huss, Noah Schecter, Ralph Kinsler, Saul M. Greenberg, William McCloskey and Albert Weinstein. Also serving will be Arthur Frudenfeld, William Onie and Joseph J. Oulahan, past chief barkers. Mr. Moritz was named national canvasman, while Mr. Frudenfeld and Mr. Onie were selected as delegates to the national convention. Mr. White and Mr. Huss were named alternates. The canvassmen will meet shortly to elect officers for 1943.

Seek 100 Dates on "Payoff"

Producers Releasing Corporation plans its most intensive booking campaign for the Jack Schwartz picture, "The Payoff," which stars Lee Tracy. A total of 100 day-and-date openings are sought. General release is January 21st.

CineSimplex Wins "E"

The Army-Navy "E" award will be given the CineSimplex Corporation, of Syracuse on Saturday night at special ceremonies in the grand ballroom of the Hotel Syracuse there. Mayor Thomas Kennedy will be guest speaker.

LATE REVIEWS

London Blackout Murders

(Republic)

Mystery

A series of murders of important industrialists and their aides takes place during London blackouts. Scotland Yards investigators track down the criminal, whose identity is known to the audience all the time. At his trial he reveals that he committed the crimes because his victims were traitors and were plotting to aid Hitler by appeasement moves. At the conclusion he is told by the magistrate that he nevertheless must be sentenced to death.

John Abbott, character actor, is the central figure in the story, portraying effectively the role of the slayer. He is supported by Mary McCleod, Lloyd Corrigan, Lester Matthews, Anite Bolster, Louis Borell, Billy Bevans, Lumsden Hare, Frederic Worlock, Carl Harboard, Keith Hitchcock and Tom Stevenson.

George Sherman, associate producer, also acted as director with Curt Siodmak doing the original screenplay.

The murderer, who is revealed to have slain his wife some years before because she had driven two men to suicide, expounds the theory that the murders of the traitors were justified and gives his weapon of death to a young soldier to carry on with, but the soldier destroys it.

Seen at the RCA projection room, Hollywood. Reviewer's Rating: Fair.—VANCE KING.

Release date, not set. Running time, 59 min. PCA No. 8892. Adult audience classification.

Rawlings .... John Abbott
Mary Tillet .... Mary McCleod
Lloyd Corrigan, Lester Matthews, Anite Bolster, Louis Borell, Billy Bevans, Lumsden Hare, Frederic Worlock, Carl Harboard, Keith Hitchcock, Tom Stevenson.

Two New York Companies Formed, Two Dissolved

Two motion picture enterprises were awarded papers of incorporation by Michael F. Walsh, Secretary of State, at Albany, last week. Both will have their offices in New York City.

They are: Felix Feist Productions, Inc., Manhattan, motion picture business, $10,000 authorized capital stock, directors of record being Noah Z. Lipton, Andrew I. Farb and Sadie Ozur, and Sanfrebob Theatre Corporation, Manhattan, theatre business and motion pictures, 10 shares of stock, no stated par value. Directors of record are Henry P. Rubin, B. S. Birken and Theresa Steinberg.

Dimension Pictures Corporation, originally filed by Wien and Tomback, New York, and Lerox Theatre Corporation, originally filed by Monroe E. Stein, filed papers of dissolution.

Warner Xmas Party To Be in Theatre

Because war requirements this year prevent use of the Warner Brooklyn studio for the annual Christmas Party of the Warner Club, the event will be held this time at the Brooklyn Strand theatre, it is announced by Martin F. Bennett, the club's president. The date is Saturday, December 19th, at 9:30 A.M.

Club members' children, grandchildren, brothers and sisters who are under 12 years old will receive gifts at the party.

Publish Republic Songs

Six songs from Republic's "Hit Parade of 1943," written for the musical by Jule Styne and Harold Adamson, are to be published and promoted by Southern Music Company.

Newman Joins Navy

Bernard Newman, partner in the PRC exchange in Denver, has joined the Navy as a petty officer, and has left for training in Rhode Island.

Find Seven Days Fair Clearance In Philadelphia

The motion picture arbitration Appeal Board affirmed the dismissal of the clearance complaint of the Ambassador Theatre, West Philadelphia third run house, in their 48th decision on December 3rd. It was the last decision signed by the chairman, Van Vechten Veeder, before his death.

The board supported the findings of A. E. Southgate, arbitrator, that the seven days clearance granted the Benn theatre by RKO and Warners was not unreasonable. It assessed costs against the complainant. This 18th Philadelphia case had been pending since mid-April.

Substantial competition exists between the Benn and the Ambassador, and other West Philadelphia theatres, including the Lenox and Imperial which are on third run with the Ambassador, the board declared in its opinion. The seven day margin, in effect for ten years, was said to be amply justified. Also the board found no warrant in the decree for granting the Ambassador the priority which it sought over the Lenox and Imperial theatres.

The second action before the Omaha tribunal was filed last week by the Victory Theatre Company, operator of the Esquire at Sioux City, Ia. The clearance action names 20th Century-Fox, MGM, Paramount and Warners. It asserts the clearances of 75 to 120 days held by first runs over the Esquire are unreasonable. Rose Karatz, Blanche Numero and Lena Green are the plaintiffs.

Appeals have been filed at St. Louis and Milwaukee in the tribunals' 11th and third cases, respectively. Louis Thein, operating the Palm, St. Louis, asks a further reduction in the cut from 11 to 4 days behind the Will Rogers awarded him over MGM. The Brin theatre, Menasha, Wis., appealed dismissal of its specific run complaint against the five consenting distributors.

Harris of Odeon Joins Canadian Army Show

Edward Harris, formerly in charge of engineering and maintenance for Odeon Theatres of Canada, is now Lt. Harris, technical director to the Army Show in Canada. He is a member of the Society of Motion Picture Engineers and is the only Canadian member of the Academy of Motion Picture Arts and Sciences. He has obtained a leave of absence from Odeon.

The chief purpose of the Army Show will be to provide entertainment of troops in camps throughout the Dominion. When final rehearsals are completed it will take to the road and eventually reach every army camp in the Dominion.

FPC Theatres Now List Starting Time

All theatres of the Famous Players Canadian Corporation have been instructed to insert starting times of performances and features in their advertisements. The move was made for the benefit of workers in munitions plants and the managers are to revise show schedules if necessary, to fit working shifts.

Texas Showboat Burns

The Showboat, finest and largest theatre at Texas City, Tex., was destroyed by fire recently with a loss of $65,000. The fire broke out before the day's showings. The theatre was owned by the Griffith-Long interests, one of three operated by the company and was opened early in 1942.

BRITISH FILM LABOR UNIONS SHOW INCREASED STRENGTH

Manpower Crisis Improves Position in Drive to Win Standard Agreement

by AUBREY FLANAGAN

in London

Difficulties of manpower, although they have affected the ranks of the technicians and theatre employees by wholesale call-ups, have so weakened the resistance of the employer in the British film industry that it would seem the labor unions stand a good chance of having the last word, and of so consolidating their position that they will approach the post war period with considerably increased strength.

This prognosis would seem a reasonable one, notwithstanding the resistant attitude of more conservative elements within the British industry, fears of trade unions seeking control, and of a not too generous reception, within national exhibitor circles, of the labor groups' efforts to obtain a national labor agreement.

The labor position today is so difficult that it is likely that the last word more frequently will be with the producer of labor than the consumer. The anxiety within Government circles to keep the workers at ease is likely to assist the latter's case.

Within the production section of the industry the odds are in favor of a standard wages and hours agreement being signed and sealed eventually between the vast majority of British producers and the labor unions under the banner of the Films Employees Council.

Disagreements Delay National Agreement

Negotiations have been protracted. They have been difficult, mainly because of the conservative attitude of diehards within the producers' group, who are openly and unashamedly against anything which tends to strengthen the position of the unions in any way whatsoever.

Disagreements over minor details, delays and re-delays have so far held up the signing of the national agreement, which nonetheless has the backing of the majority of British producers. The shorts producers already have signed an agreement with the technicians' union. The feature men are still behind.

Some indication of the suspicion which exists, even in 1942, with British labor playing a front rank role in the war, and Soviet Russia an ally, is seen in the efforts of certain powerful forces within the production group to abort the British Film Producers Association proposal to explore further the all-industry council plan of the Joint Production Committee on the ground that it is a veiled plot on the part of the unions to obtain control of the industry.

Efforts likewise have been evident to stifle any recognition of the right of trade unions to organize workers within the distribution section of the industry. These efforts, let it be recorded, are at emphatic variance with some of the major American organizations here, who have been progressive in their attitude to the growth and expansion of the trade union principle within the industry.

MOBILE CINEMAS TRAVEL 1,111,896 MILES

During the last year, mobile film units of the Entertainments National Service Association in Great Britain traveled 1,111,896 miles to give 17,792 performances to men in the armed services. The total attendance at these mobile cinemas during the period from August, 1941, to April, 1942, was 2,341,620. During that period, 33 "static" or camp film theatres gave 4,422 film exhibitions to an aggregate audience of 2,195,895.

The Kinematograph Renters Society recently formally recognized the National Association of Theatrical Kine Employees as the appropriate union for any organization or unionization of employees which might be planned. The formal approval does not, of course, carry the weight of all individual organizations—not even of all the most powerful ones.

There is, conversely to this attitude of disapproval, a feeling among the distributors that these are progressive days and that trade unionism is not a bogey, but a serious and respectable institution, and that it is not so much a matter of whether they can afford to recognize the unions as whether they can afford not to do so.

Labor More Active in Exhibition Field

In the exhibitor field labor's leadership is somewhat more pugnacious and less intellectualized than in the production territory. There, none the less, the chemical process of development and expansion proceeds. There, too, the unions to a great extent—certainly in some respects—hold a whip hand. In general the Cinematograph Exhibitors Association is not so much antagonistic to the NATKE and the Electrical Trades Union as it is careful about them.

There would seem to be undue caution in exhibitor circles when it comes to a question of conceding a national principle. For reasons which may be traced to the variations in local conditions, since in Britain territories differ considerably in their local status and strength, there does not exist a national wages and hours agreement between the exhibitors and the employees.

Local agreements have been made, and until very recently observed, with satisfaction to both sides. Now, however, the NATKE is on the warpath, with a demand that the whole of these district agreements be revised on the basis of a national minimum and the revision of certain clauses regarding working conditions, a national scale of pay for Sunday work, and so forth.

Despite the superficial concession of the right to negotiate on a district basis, it is clear the employees' union are thinking further ahead—toward a national minimum and a standard basis of working conditions.

CEA Unwilling to Concede National Discussion

Against this the CEA, while by no means unfriendly, so far is unwilling to concede even national discussion. The reason is the elementary one that the vast majority of CEA branches are against it, that the district of local agreement is still preferred by the vast bulk of British exhibitors, who have admittedly materialized and maintained such agreements in general on harmonious lines. There are, of course, local groups who are manifestly anti-labor, districts where working conditions are far from glorious.

The union, too, contends that most agreements concluded date back from the beginning of the war—despite the granting since of at least two war bonuses. Whereas such a CEA branch as that representing Devon and Cornwall is in favor of a national scale, the most powerful branch, that representing London and the Home Counties, which was the first to negotiate an agreement with the unions and which enjoys the most harmoniout relations, is against foregoing its autonomy in the matter.

Some hint of the minor labor difficulties, out of which the major problems are born, which face exhibitors today, is seen in recent encounters of the London CEA with various County Councils on the employment of young people in picture houses. So short has become adult labor that juveniles have been employed in increasing numbers, as assistant operators, ushers, page boys and the like.

Youth Employment Creates Problems

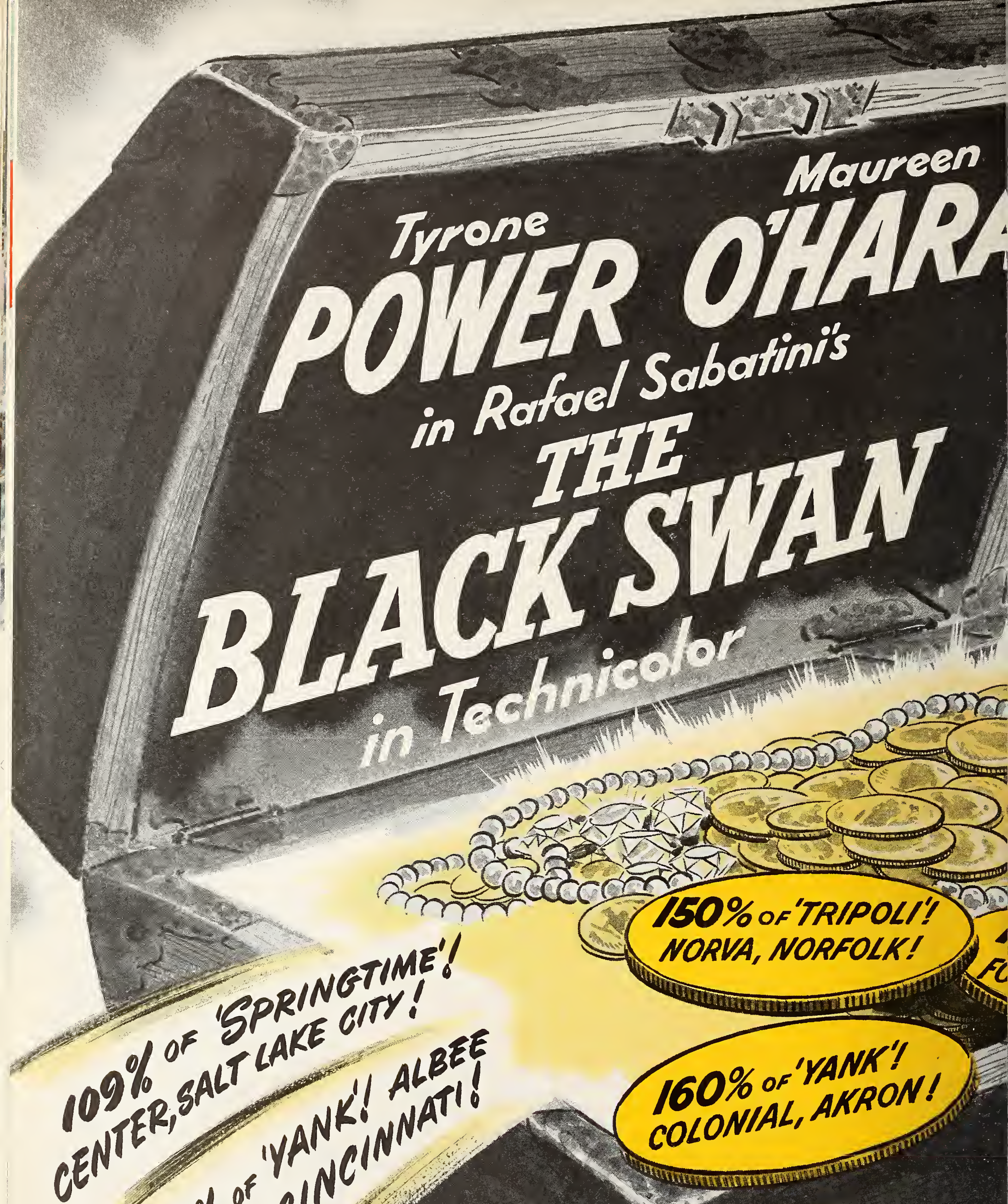
There have been difficulties. Children under 16 are not permitted to be present at shows of "A" films, unless they are accompanied by a parent or an adult guardian, and not at showings of "H," or "Horror," films at all. Councils have objected to the employment of young people at cinemas where they would have to be present technically at such shows.

Middlesex—not the easiest of Councils with which the CEA has had to negotiate—has climbed down from its high horse, evolved a formula and offered it to the exhibitors.

According to this: assistant operators over 14 may be employed in the box if an "A" film is being screened, but not if an "H" film is being played.

Page boys over 14 may be employed outside the auditorium whether the film be "A" or "H."

Children over 15 may be employed inside the theatre for "A" films, but not for "H" films.


Tyrone
POWER
Maureen
O'HARA
in Rafael Sabatini's
THE
BLACK SWAN
in Technicolor
150% OF 'TRIPOLI'!
NORVA, NORFOLK!
109% OF 'SPRINGTIME'!
CENTER, SALT LAKE CITY!
110% OF 'YANK'! ALBEE
CINCINNATI!
160% OF 'YANK'!
COLONIAL, AKRON!

with

LAIRD	THOMAS	GEORGE	ANTHONY	GEORG
CREGAR ·	**MITCHELL** ·	**SANDERS** ·	**QUINN** ·	**ZUCC**

Directed by **HENRY KING**

Produced by **ROBERT BASSLER** · *Screen Play by* Ben Hecht *and* Seton I. Miller

Adapted by Seton I. Miller. *From the Novel by* Rafael Sabatini

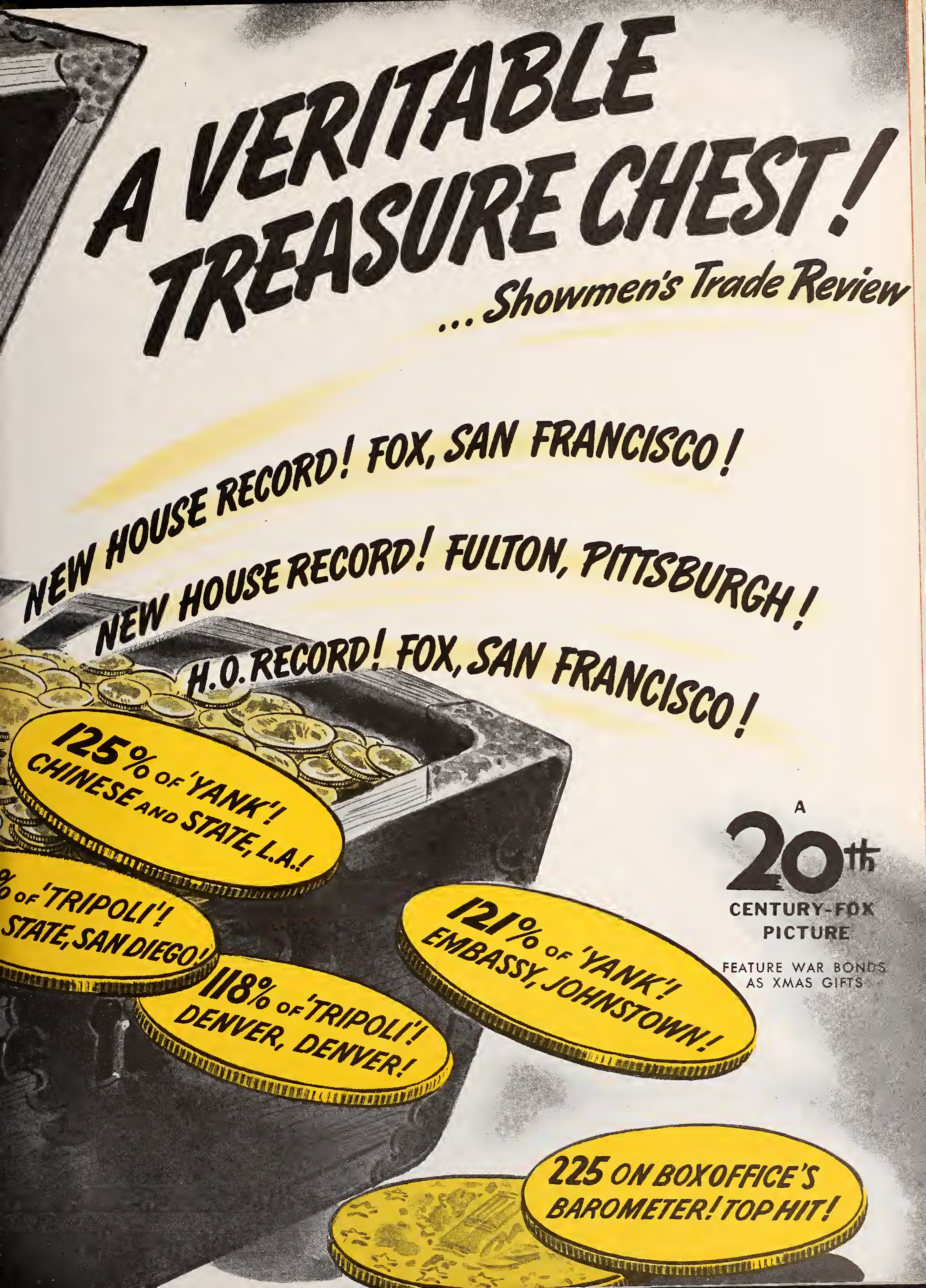
A VERITABLE TREASURE CHEST!

...Showmen's Trade Review

NEW HOUSE RECORD! FOX, SAN FRANCISCO!

NEW HOUSE RECORD! FULTON, PITTSBURGH!

H.O. RECORD! FOX, SAN FRANCISCO!


125% OF 'YANK'! CHINESE AND STATE, L.A.!
% OF 'TRIPOLI'! STATE, SAN DIEGO!
118% OF 'TRIPOLI'! DENVER, DENVER!
121% OF 'YANK'! EMBASSY, JOHNSTOWN!
225 ON BOXOFFICE'S BAROMETER! TOP HIT!

A
20th
CENTURY-FOX
PICTURE

FEATURE WAR BONDS
AS XMAS GIFTS

Kuykendall Calls for Research Committee

MPTOA President Urges "Impartial" Study of Trade Problems

A "research committee" to make an "earnest, impartial study of our trade problems" was urged this week by Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, in an organization general bulletin dated December 8th.

Mr. Kuykendall, who only a few weeks ago conceded the end of the "United Motion Picture Industry," said a study group would "lay a solid foundation for the solution of our more troublesome problems," so that the industry would be prepared for crises. He asserted it would differ from the "unfortunately futile 'negotiating' committees of the past—who have attempted to reach final agreements and irrevocably to bind those they represent, on codes and policies."

The members of Mr. Kuykendall's proposed study committee should not be selected "to represent particular groups and interests," he said. Nor should they be "mouthpieces for organizations and factions with an axe to grind, and a pet idea to hold out for."

They should be, in Mr. Kuykendall's opinion, "competent, well-informed distribution executives (not lawyers); and actual theatre owners or managers with long experience. . . ."

The MPTOA chief said such men would be expected "not to commit their companies to anything, nor to be spokesmen for any one but themselves—nor to negotiate any deals or agreements."

Outlines Advantages Of Arrangement

Mr. Kuykendall outlined the advantages of such an arrangement.

"Thus they will be free to examine each problem carefully and impartially, find out whether it is fancied or real, important or insignificant, and consider how it could be solved, or what ought to be done about it. What is done about it would then be up to the responsible leaders and organizations in the industry, but not to the study committee, who must be free from the obligation of executing any agreements or enforcing any plan, in order to do the preliminary job fairly and impartially."

Mr. Kuykendall reiterated here his belief in a "code" for the industry, which might be expected to come from its impartial study. A set of business standards would develop, he said, which would improve the industry, and be one "we can all respect and defend as fair and just." Mr. Kuykendall asserted "no such standard of right and wrong even exists today."

An important fact compelling action is that there are serious unsolved problems, according to the MPTOA president. Ignoring them will not solve them, nor will it keep them long under cover, he believes. He added:

"We still have the unsolved problem of compelling an exhibitor to take a picture he doesn't want in order to get the one he does want, either brazenly by a hard-boiled sales policy like the blocks-of-five system, or more ingeniously by juggling prices and terms so the exhibitor cannot afford to do otherwise. And the related unsolved problems of the small one-theatre town or community who cannot play all the product of every company because of obviously limited playing time, but who finds it impossible to select the best pictures of all or even a majority of the major distributing companies because he is compelled to take the entire product, without any adequate cancellation provision, of the few companies he can use. This basic problem is not being solved, but it may be solved forcibly if we don't do something about it ourselves. Make no mistake about that."

Calls Price of Pictures "Biggest Headache"

"The biggest headache" in the business is the price of film, Mr. Kuykendall defined. It is, he added, the "basis of most of the industry's internal troubles, turmoil and ill will. The horse trading, false pretenses, scheming and deception too frequently involved in reaching agreements concerning prices and terms of pictures is deplorable and degrading."

Of this, he said: "The fact that we are practically the only large industry without any standard price or 'list' prices for our product, without even any cost figure on the article sold, which is the exhibition rights of a picture at your theatre, makes our business appear fantastic to outsiders. Until some acceptable formula or method of fixing standard or list prices for pictures is devised or invented, however, the eternal struggle over film rentals will go on and on, with avarice and greed riding herd on the battle."

Mr. Kuykendall laid down as a rule that the most important job of the industry is to keep its theatres open. He said the local theatre is "desperately needed for indispensable relaxation." And he added that "all other war efforts of the industry are less important, though they command more attention and applause."

Calls Government Regulation Academic Issue

"Governmental regulation," he termed a somewhat academic issue, remarking that such regulation always existed. He then warned:

"Now the wartime agencies by peremptory orders are regulating our business in the minutest detail, and you can take it from me you have only seen the beginning of these arbitrary and stringent, though usually necessary and unavoidable, controls and restrictions, with plenty of power of enforcement behind them, too. Under present circumstances to squawk against government interference with our business may be slightly silly.

"The real issue probably is 'how much?' and 'what kind?' of Government regulation."

Academy to Hold Annual Awards

The annual awards dinner of the Academy of Motion Picture Arts and Sciences will be held as usual at the beginning of 1943, the Board of Governors announced Monday in Hollywood. Like last year's event the dinner will be informal. The governors said that special consideration will be given problems caused by gasoline rationing in selecting a site for the 15th annual affair.

The announcement said in part that "presidents of the Screen Writers Guild, Screen Directors Guild and Screen Actors Guild were asked by the Academy governors to name three men to serve on the rules committee and also three alternates who will vote in each case, excepting on balloting that requires written votes. "In that instance, only three guild members vote. The rules committee, embracing all branches of the industry, usually numbers 45 men and women.

Voting this year, as in the past several years. will be on a wide industry basis, with about 12,000 members of the film industry casting their ballots for the year's outstanding performances by the stars' supporting players. Balloting starts early in January with the site for the dinner to be announced about the same time, it was said.

Walter Wanger, Academy president, said that because of the gasoline problem, what would normally have been three meetings will be reduced to one when the rules committees holds its first meeting next Wednesday. For the first time, this year's voting will be confined to the period starting January 12th, this year's deadline for the last awards voting, and ending January 31st. Any picture eligible for the award must have been on the screen at least one week prior to midnight December 31st.

Labor Campaign Hits Connecticut Shows

Connecticut industries are campaigning actively for entrance into the labor market of every housewife and others formerly not employed, with the result that exhibitors report matinees falling off. Grosses, especially first runs, however, maintain record heights.

Every city in the state reports ordinary labor markets exhausted, according to the Employment Security Division, and in order to maintain their top speed, industries will have to encroach more and more on the leisure of all potential workers.

UA Releases Golf Short

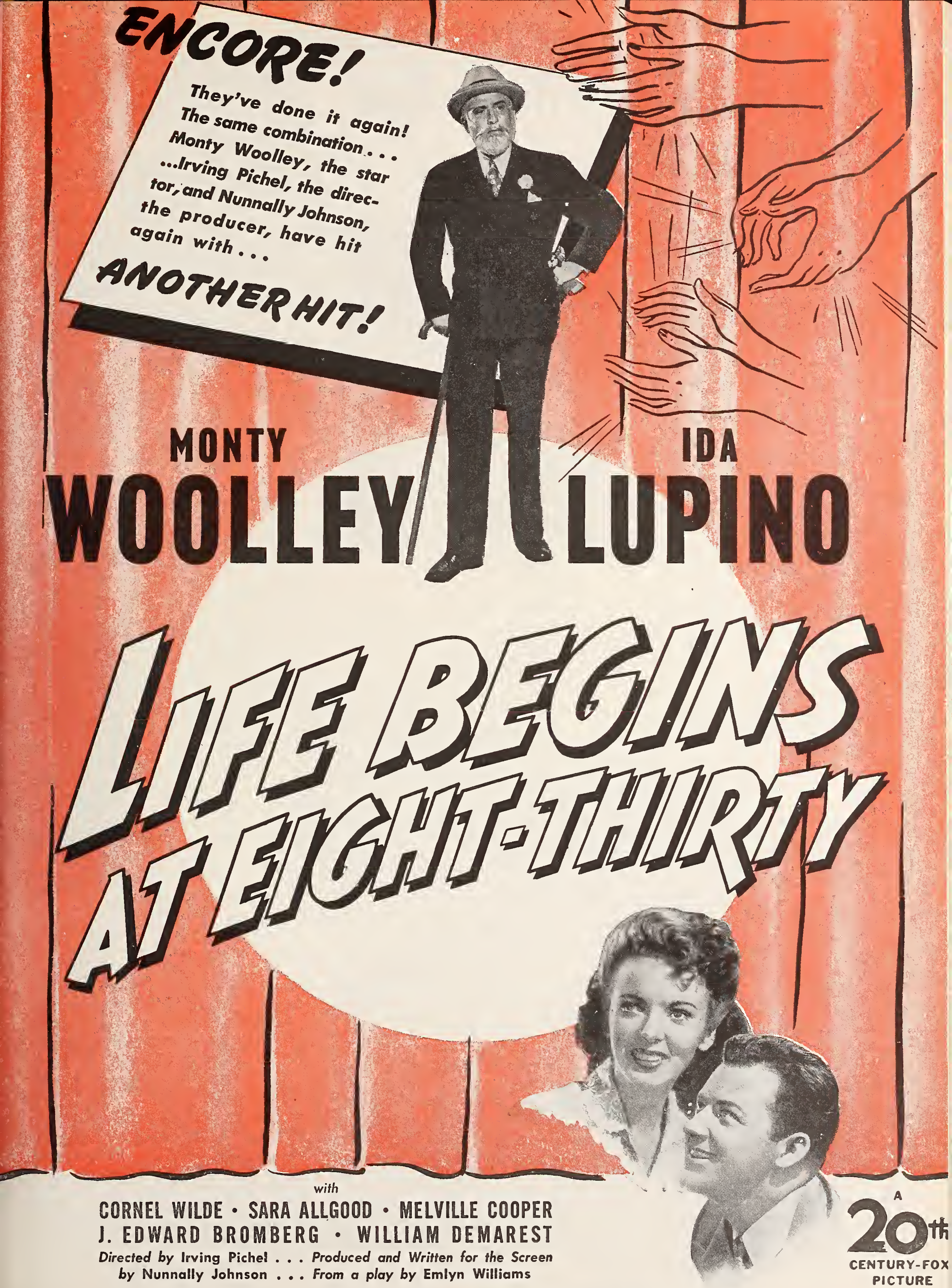
Gradwell L. Sears, vice-president in charge of distribution of United Artists Corporation, has announced the acquisition for immediate distribution of a new short subject, "Don't Hook Now," starring Bing Crosby and Bob Hope. The subject features also such links champions as Sammy Snead, Jimmy Hogan, Byron Nelson, Jimmy Hines, Ralph Guldahl and Jimmy Demaret.

Evans Granted Leave

Gillespie Evans, who has been with Paramount for the past six years and recently handled trade advertising under Robert M. Gillham, Paramount publicity and advertising chief, has been given a leave of absence to join the overseas division of the Office of War Information.

Laufer in Rivoli Post

Phil Laufer this week became publicity director of the Rivoli theatre, New York. He had held a similar position at the Loew's Criterion. Previously, he had been at the Strand, also on Broadway.



ENCORE!

They've done it again! The same combination... Monty Woolley, the star ...Irving Pichel, the director, and Nunnally Johnson, the producer, have hit again with...

ANOTHER HIT!

MONTY
WOOLLEY

IDA
LUPINO

LIFE BEGINS AT EIGHT-THIRTY

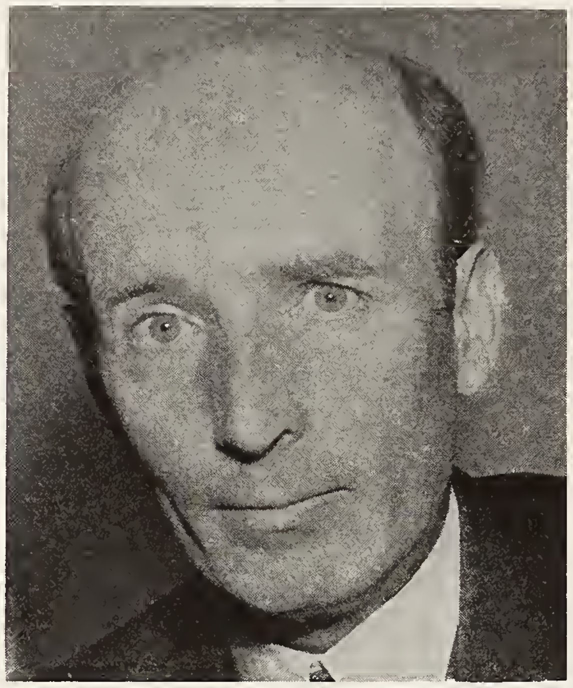
with
CORNEL WILDE • SARA ALLGOOD • MELVILLE COOPER
J. EDWARD BROMBERG • WILLIAM DEMAREST
Directed by Irving Pichel . . . Produced and Written for the Screen by Nunnally Johnson . . . From a play by Emlyn Williams

A
20th
CENTURY-FOX
PICTURE

AVENGE DEC. 7th!—WITH BONDS!

British War Films Set For U. S. Theatres

Three MOI Subjects Ready for Release Archibald of Film Unit Says



By Staff Photographer

GEORGE ARCHIBALD

First of the British Ministry of Information films to be distributed in America by eight major American film companies are ready to go into U. S. theatres and arrangements will be completed by the end of this week for at least one of three MOI pictures, it was reported in New York Monday by George Archibald, former joint managing director for United Artists in London and now director of the film division of the MOI.

Mr. Archibald, who, since his arrival in this country in October, has been convalescing from an attack of pneumonia and only just took up the duties of his new post, reported that two feature pictures, "Coastal Command" and "Next of Kin," and one short, "We Sail at Midnight," are ready for release here, pending final arrangement with the major companies which, he said, "is my first job to tackle."

Mr. Archibald announced the appointment of Thomas Baird as assistant director of the MOI films division.

Under the plan arranged last October by Sidney Bernstein, former director of films for MOI prior to his return to England, Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warner Bros. will distribute British Ministry films on a basis parallel to percentage deals made by distributors with independent producers.

Net revenues will be turned back into new production by the MOI. The pictures will be allotted among the eight companies by arrangement among themselves apart from the War Activities Committee and apart from the Office of War Information, which now handles some other MOI short subjects.

Each To Handle One Feature, Two Shorts

It is not determined yet, Mr. Archibald said, whether the major company which draws the first feature for distribution also will take the first short subject. According to the agreement worked out, each distributor is committed to distribute one feature and two shorts. If the eight majors have hit upon a plan to expedite the allotment which proves practical, the MOI will agree to it wholeheartedly, Mr. Archibald said.

Another British Ministry film, "Merchant Seamen," soon is to be distributed by Columbia Pictures, he reported, under an agreement entered into by the company and Mr. Bernstein before the plan now in operation was completed.

"Coastal Command," which recently had its debut in London, depicts wartime activities of servicemen manning England's coastal defenses and runs about 77 minutes. "Next of Kin," 114 minutes, is the film which reportedly includes sequences revealing some fatal results of official mistakes and inefficiency and was considered by some British representatives as solely for home consumption and not suitable for exhibition in the U. S. Its American release was delayed for many months before a decision was made. On Monday, the major companies will draw lots to decide distribution on this film.

"We Sail at Midnight," 25-minute short, deals with the sending of essential war materials to England under convoy, on lend-lease arrangement between the U. S. and Great Britain. Last spring, a crew of MOI cameramen came to America to shoot sequences for this film.

Among the current productions now under way by the MOI in England are "I Was a Fireman," feature, which dramatizes the work of the national fire service during the blitz; a three-reeler, "Letter from Ulster," about the U. S. troops in Northern Ireland, a short based on the British Eighth Army's rout of Rommel's Africa corps, and "Pioneers," which depicts activities of alien refugees in England mainly German and Austrian anti-Fascists, who wanted to join the R.A.F., and who now are working on gun emplacements, building military encampments and performing other valuable services in the Pioneer Batallion of the British Army.

More Than 80% of British Houses Play MOI Films

Mr. Archibald reported that over 80 per cent of British exhibitors currently are playing MOI films and he said that the new policy of the British Government's film division to release one short a month instead of a five-minute short subject each week has resulted in wider distribution and general satisfaction on the part of the average theatre operator.

Non-theatrical distribution of MOI pictures in 16mm. is expected to reach the 20,000,000 mark by the end of this year, twice the number of persons reached in 1941, through mobile film units and through the MOI library, which now has 1,200 of the 16mm. projectors, partly owned and some on loan. The library currently sends out 10,000 films a month.

Close cooperation between the British Ministry motion picture division and the film bureau of the Office of War Information, including the overseas branch of the OWI, continues, Mr. Archibald reported. In addition to both agencies of the two governments arranging for the interchange of Government-made product for exhibition, OWI and MOI furnish each other library clips and in some cases shoot special sequences required for certain films.

The first MOI picture which was shown in American theatres, released by the OWI film unit through the War Activities Committee, was "Dover." "Night Shift" is the second. It records how the women of Britain have been helping to keep the war production program going full blast while their men have gone off to military service. On Thursday, WAC began distributing "Night Shift" to the 16,463 theatres currently on the organization's pledge list.

Says English Not Shunning War Films

Concerning recent criticisms by exhibitors and others that the public was sated with war films, Mr. Archibald commented: "From my own experience in England, I don't think it can be said that people are staying away from war pictures. During the year before I came to this country I was in Birmingham, which is an industrial city similar to Pittsburgh or Detroit. 'The Avengers' and 'One of Our Aircraft Is Missing' were playing there and doing big business." He added that he British public still showed interest in motion pictures which treated war subjects "realistically" and cited "In Which We Serve," the Noel Coward film which United Artists will distribute in the U. S., as an example. The Coward picture, he said, is doing "enormous business in England now."

Insofar as MOI shorts are concerned, the British filmgoer still shows great interest in these, he pointed out, particularly since subjects deal with social themes generally, as effected by wartime conditions, rather than the war itself.

Barrist Pushing Move For One-Day Closing

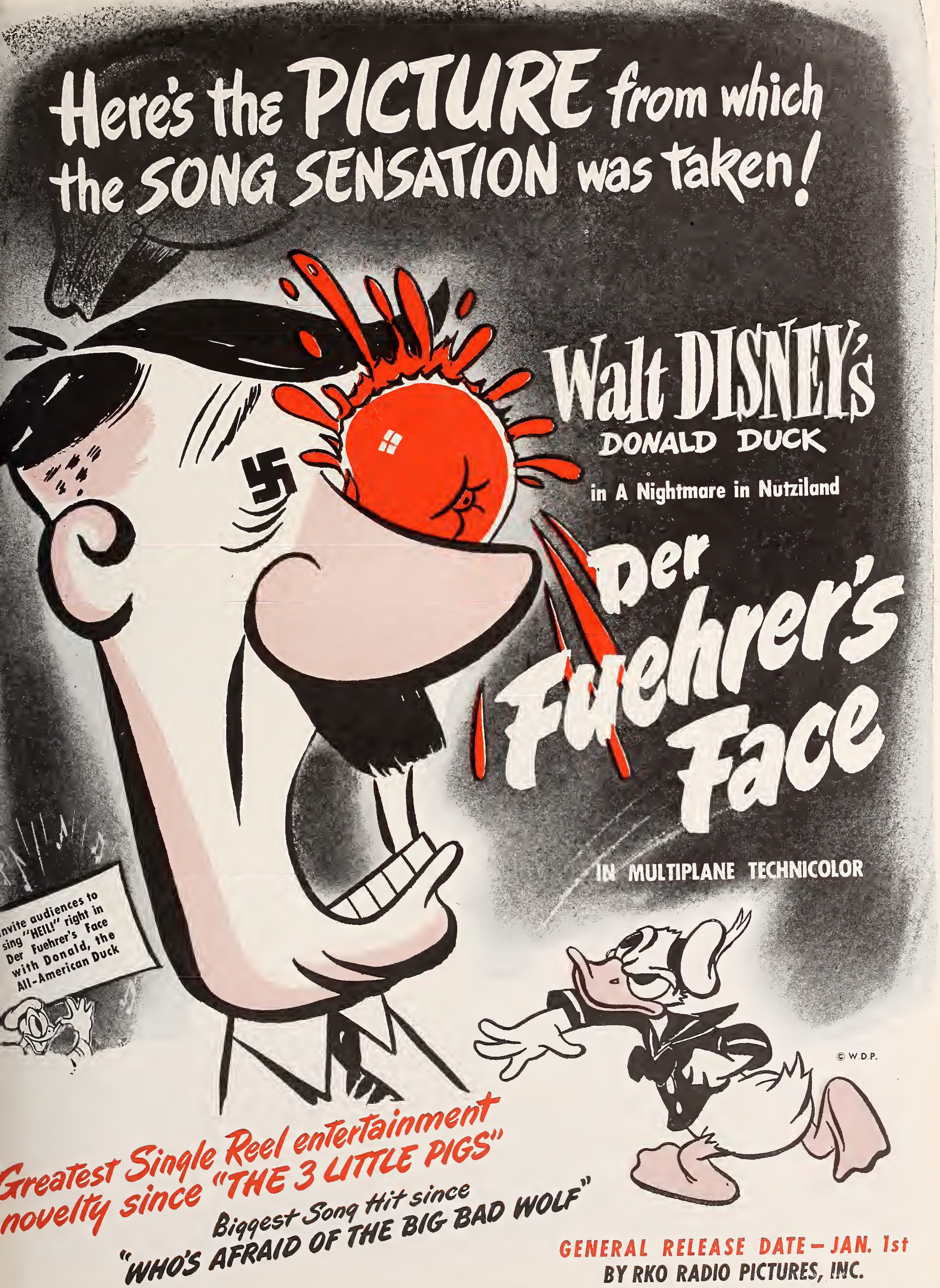
David Barrist, independent circuit head in Philadelphia, who proposed that all theatres close down on Mondays as a move to conserve equipment and manpower, has indicated that he will call for a meeting of exhibitors in the Philadelphia area to crystallize sentiment in favor of his plan.

The meeting is expected to be held within the next few weeks at the Broadwood Hotel in Philadelphia. Mr. Barrist will ask the exhibitors to endorse a petition calling for the Government to take official action in requesting the film houses of the country to shut down one day a week. He indicated that if his plan were rejected as a Government conservation program by the Federal authorities, he would drop the movement, since he is not too hopeful of voluntary support on the part of exhibitors.

Australian Press Aide at Meeting

The International Public Relations Committee was host at its Wednesday afternoon meeting to David W. Bailey, New York chief of the Australian News and Information Bureau.

Here's the PICTURE from which the SONG SENSATION was taken!


nvite audiences to
sing "HEIL!" right in
Der Fuehrer's Face
with Donald, the
All-American Duck

Walt DISNEY'S
DONALD DUCK
in A Nightmare in Nutziland

Der Fuehrer's Face

IN MULTIPLANE TECHNICOLOR

© W.D.P.

Greatest Single Reel entertainment novelty since "THE 3 LITTLE PIGS"

Biggest Song Hit since "WHO'S AFRAID OF THE BIG BAD WOLF"

GENERAL RELEASE DATE — JAN. 1st
BY RKO RADIO PICTURES, INC.

Theatres of Nation Push Bond Drive

Success Seen Assured for Week's Campaign of 16,000 Houses

The motion picture industry's second concerted War Bond drive, known officially as "Avenge December 7th—On to Victory" week, was in full swing by the middle of the week with success of the effort indicated on all sides.

Approximately 16,000 theatres throughout the country, working in cooperation with the War Activities Committee of the Motion picture industry, stepped up their War Bond and Stamp sales to insure the success of the campaign.

The Treasury Department set no specific sales goal for the one-week drive, but every theatre was pledged to do its utmost to sell every possible "E" Bond and Stamp.

Theatres operating out of the Pittsburgh exchange area were functioning on the week's drive with the same degree of thoroughness shown in the September drive, according to a report to the WAC by James M. Totman, Public Relations chairman for that territory.

A letter outlining what is expected of each of the 617 exhibitors in the territory went out to every theatre, and all of the theatres arranged for speakers on their stages. Many other arrangements were perfected in the Pittsburgh area for execution this week.

Opening their Bond selling campaign for the week, the 110 St. Louis theatres gave free tickets to Bond purchasers the first two nights of the week.

The Washington and St. Louis University glee club gave programs from the Ambassador theatre during the week, members of the American Legion conducted ceremonies at the Missouri, and the Fox theatre was host to representatives of the armed forces.

Among the several features of cooperation by Kansas City theatres in the "Avenge Pearl Harbor" week was the joint program by managers of three downtown first runs.

Kansas City Theatres Cooperate in Effort

The managers, John McManus, Midland; Lawrence Lehman, Orpheum, and Jerry Zigmond, Newman, who also is chairman of WAC publicity in the area, had speakers on their stages Monday evening, the first day of the drive; made radio talks Tuesday; gave free tickets to Bond purchasers Wednesday; flowers Thursday; gave guest tickets to home-visiting service men Friday; held Bond auctions Saturday, and invited mothers of service men as guests on Sunday.

The Fox Wisconsin Theatres registered a total of $200,000 in Bond sales before the "Avenge December 7th-On to Victory" week officially began. According to H. J. Fitzgerald, under whose generalship the Fox theatres are functioning, this figure may reach $300,000.

William S. Canning, of the Interstate Empire, Fall River, Mass., and Regional War Bond sales director and a member of the WAC, used another successful program at his theatre.

On Monday, December 7th, he sponsored a special show which resulted in the sale of over $100,000 in War Bonds and Stamps. The amount includes $20,000 Bonds purchased by a manufacturing company, a sale of $20,000 in War Stamps to another large plant and a third sale of $12,000 in Stmps to a smaller company.

T. J. Evans, manager of the Lyons theatre in Clinton, Ia., by tying in with various local organizations, staged a 10-day Bond and Stamp drive recently which netted a sale of $126,550. The goal set by the local Treasury Department was $100,000.

H. Jenson Mark, manager of the Casino theatre, South Langhorne. Pa., cooperated with the city's Business Men's Association for a special two-day drive to stimulate the sale of Bonds and Stamps. A special stage show was presented, called "Bonds-A-Poppin'" and the two-day effort resulted in the sale of $15,000 in War Bonds and Stamps.

Century Circuit Plans All-Out Drive

J. R. Springer, general theatre manager for the Century Circuit, New York, in a bulletin this week to all theatre personnel said: "Bear in mind—the war effort comes first." The bulletin instructed Century showmen to go all-out in the theatres' "E" Bond and Stamp selling effort for the "Avenge Pearl Harbor" week.

In line with the Treasury's "Top that 10 per cent War Bond drive," Loew's, Inc., reports that its over-all payroll saving plan, including the studio, has reached 11½ per cent of payroll. The foreign department, of the home office, is 100 per cent enrolled. The Metro-Goldwyn-Mayer sales force and the MGM accounting department are 98 per cent enrolled.

Loew's State theatre, New York, on Monday sponsored a $100,000 War Bond luncheon at Reuben's Restaurant there.

Bonds totaling $75,000 were subscribed at a War Bond Luncheon given in honor of Councilman Walter Hart at the Towers Hotel, Brooklyn, on Monday as part of the "Avenge Pearl Harbor week. Edward Dowden of Loew's Theatres was toastmaster.

Iowa Exhibitors Hear Alperson

A group of 30 Iowa exhibitors and film exchange managers met at the Hotel Des Moines in Des Moines last week to hear Edward L. Alperson, chairman of the United Nations campaign, discuss plans for the program to be conducted January 14-20.

Emil Franke, RKO Orpheum manager, was appointed chairman of the drive for Iowa and headed a committee that will serve in promoting the work among the 500 theatres in the territory.

Other members of the committee are Lou Elman, Des Moines RKO exchange manager; Stanley J. Mayer, manager of the Twentieth Century-Fox exchange; Jack Kennedy, Metro-Goldwyn-Mayer manager; Mel Evidon, Columbia exchange manager, and Louis Patz, manager of the Des Moines National Screen Service office.

The committee this week held a meeting with all Des Moines film salesmen and made plans for coverage among the exhibitors. They arranged that salesmen while out in their territories will carry pledges for exhibitors to sign. A two reel short subject and two trailers will be provided for publicity.

Mr. Alperson, in a wire to Leon J. Bamberger, campaign chairman of United Nations Week, this week reported the signing of 150 exhibitors in the Denver area to full cooperation pledges. Mr. Alperson is on a flying tour of a number of mid-western cities, addressing exhibitors at regional meetings.

A. Julian Brylawski, member of the National Committee for United Nations Week, held a meeting of regional chairmen in Washington, D. C., on Tuesday. Attending the meeting were William F. Crockett, president of the Motion Picture Theatre Owners of Virginia, and Frank A. Harnig, president of the MPTO of Maryland, among others.

Scrap Drive Reports Show Large Totals

Figures just released by the Waste Materials Conservation Committee of the Hamilton County Defense Council in Ohio show that a total of 357,085 pounds of salvage material was collected by the 67 Cincinnati suburban theatres participating in the November 11th scrap metal matinees.

In the previous matinees, these theatres collected 701,630 pounds, making a total of 1,058,715 for the two days. The sum of $2,548.85, representing proceeds from the sale of material from the first matinee, was turned over to the USO, with 12 theatres turning proceeds over to their own committees. Sales of material from the second matinees netted $1,432.65, with 11 theatres turning their proceeds over to their committees.

Basil Ziegler, manager of the Embassy theatre, Westville, N. J., established a record for his town in the successful promotion of a scrap metal matinee that produced more than seven tons. This made an average of 40 pounds per child, all of school age. The day was a half holiday and three prizes were offered for the largest amounts of metals.

Boeing Film To Picture Flying Fortresses

The Boeing Aircraft Company will collaborate with the Princeton Film Center in the production of a three-reel color film that will document the "Flying Fortress" and other aircraft achievements of the creators of the "Fortress." N. W. Ayer and Son will supervise for Boeing.

The film is scheduled for immediate production under the guidance of Gordon Knox, of the Film Center. Script writing is now in progress with Norman Burnside, author of "Dr. Ehrlich's Magic Bullet," handling this assignment. Distribution will be handled through a number of outlets, with strong emphasis placed on educational and service organizations.

New York Houses Set Tuberculosis Short

New York theatres will show a special Christmas short subject, "Silent Night, Holy Night," which has been produced in conjunction with the annual Christmas Seal Sale of the New York Tuberculosis and Health Association, according to an announcement by Dr. J. Burns Amberson, Jr., president of the association.

The subject, through the cooperation of theatre managers and the War Activities Committee of the Motion Picture Industry Theatre Division, will be shown in more than 175 theatres in Manhattan, the Bronx and Staten Island from now until the close of the Christmas Seal campaign on December 26th.

Puerto Rico Increases Tax on Admissions

The legislature of Puerto Rico at San Juan has passed a bill increasing by one cent admission taxes, in order to provide funds for the war relief program to relieve the present war crisis. The Governor is expected to sign the measure. Following passage of the bill the Puerto Rican legislature adjourned.

THE BIG CITY TOOK HIM TO ITS HEART!

And Roy Rogers boosted grosses at the World's Championship Rodeo at Madison Square Garden to an all-time high! He'll score at your theatre in the biggest musical western ever produced!

ROY ROGERS

"KING OF THE COWBOYS"

•

SMILEY BURNETTE

GEORGE *"Gabby"* HAYES

HEART OF THE GOLDEN WEST

BOB NOLAN and
THE SONS OF THE PIONEERS
RUTH TERRY
WALTER CATLETT
PAUL HARVEY
EDMUND McDONALD
LEIGH WHIPPER
WILLIAM HAADE
and THE HALL JOHNSON CHOIR
Choral Arrangements by Hall Johnson

Director JOSEPH KANE
Original Screen Play by EARL FELTON

A REPUBLIC PICTURE ★ BUY U. S. WAR SAVINGS BONDS

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

Production Index Rebounds

Hollywood's production index, down to 37 in a technical dip, rebounded to 44 in a week which witnessed the start of 12 features and the completion of five others.

United Artists activity featured the increase, Hunt Stromberg starting "G-String Murders" and Sol Lesser "Stage Door Canteen", to bring to four the level of production for UA release.

The studio picture by company and title:

COMPLETED

MGM
Mr. Justice Goes Hunting
Youngest Profession

PRC
After Tomorrow

20th-Fox
Coney Island

Universal
Forever Yours

STARTED

Columbia
After Midnight with Boston Blackie
Riding West

MGM
Bataan Patrol
Air Raid Wardens

Monogram
You Can't Beat the Law

Paramount
Henry Aldrich Swings It

PRC
Corregidor
Billy the Kid Series (No. 2)

Republic
Chatterbox

20th-Fox
School for Saboteurs

UA
G-String Murders
Stage Door Canteen

Universal
Solid Senders

SHOOTING

Columbia
Destroyer
Reveille with Beverly
Merry-Go-Round

MGM
I Dood It
Private Miss Jones
Above Suspicion
Gentle Annie
Salute the Marines
Dr. Gillespie's Prison Story

Paramount
Dixie
Salute for Three
China
Miracle of Morgan's Creek

RKO Radio
From Here to Victory
Bombardier
This Land Is Mine

Republic
Hit Parade of 1943

20th-Fox
Moon Is Down
Hello, Frisco, Hello

UA
Unconquered
Meet John Bonniwell

Universal
We've Never Been Licked
Isle of Romance
White Savage
Corvettes in Action
Oh, Doctor
He's My Guy

Warner
Mission to Moscow
Old Acquaintance
Devotion
Thank Your Lucky Stars
Action in the North Atlantic

In Hollywood to confer with Walt Disney on production of the second Latin American musical the producer will release through RKO Radio, that company's vice-president in charge of foreign distribution, Phil Reisman, said: "Hollywood's motion picture producers have a field of tremendous possibilities in South America if they will cultivate it and make pictures more adaptable to the audiences of our great Latin republic neighbors."

He continued: "The success of 'Saludos Amigos,' which was tailored for our neighbors as well as for English speaking audiences, is ample proof that South America is prepared to welcome our films with open arms if they present a fair treatment of native customs and cultures."

"Surprise Package," the second Disney Latin American feature, is to deal with Mexico, Argentina, Brazil and Chile.

Starless Film Brings Capacity Business

Al Galston of the Hawaii theatre, Hollywood Boulevard independent, writes regarding the current attraction, "One of Our Aircraft Is Missing":

"We are having an experience which is an eye-opener to us and shatters one of the oldest precepts of show business. We have been playing to capacity business. There is not a well known star in the cast, nothing to place on the marquee to attract quick business. Showmen for years have believed that a starless picture, going out cold, is doomed to failure, but this excellent story soon caught on with audiences.

"Word of it spread throughout town. The result found our business climbing with each passing day until we were turning 'em away. Perhaps this will be of comfort, now that voices are raised bemoaning the war's drain on our male stars. It shows that stories may become the stars of motion pictures in the months to come and that capable players, although not well known, can turn them into box office winners."

Ann Sheridan to Star In "Gay Nineties"

Ann Sheridan has been assigned the starring role in "The Gay Nineties," formerly known as "A Night at Tony Pastor's," which is to be Jack Chertok's first production for Warner Brothers. . . . Roscoe Karns, Patsy Kelly and Maxie Rosenbloom have been contracted for "My Son, the Hero," which Atlantis Pictures will produce for PRC-Pathe.

Cecil Kellaway has been selected to star in Paramount's "The Good Fellow," from the play by George S. Kaufman and Herman J. Mankiewicz. . . . Paramount has named Diana Lynn for the role opposite Jimmy Lydon in the next Aldrich picture, "Henry Aldrich Plays Cupid."

Elissa Landi will return to the screen after a three year absence to play the lead opposite Otto Kruger in PRC's "Corregidor." . . . RKO Radio has purchased "Higher and Higher," Rodgers-Hart Broadway musical comedy, and allocated production to Tim Whelan, who also will direct. . . . Sheridan Gibney, Academy Award winning writer, has been given a producer-writer contract by Paramount.

Universal has announced "Our United Nations" as a special to be produced by the Charles K. Feldman Group in association with Charles Boyer as actor and producer. Announcement followed Washington conferences in which Mr. Feldman was reported pledged Government cooperation. Boyer and Irene Dunne are to appear in the film, which is to be episodic in character, one episode telling the story, "Mama Mosquito," by Dean Pennings.

Preminger to Direct "Candle in the Wind"

Twentieth Century-Fox has acquired Maxwell Anderson's play, "Candle in the Wind," the Helen Hayes vehicle, and assigned Otto Preminger to direct. Anna Sten is to be co-starred with George Sanders in the same studio's "School for Saboteurs."

"Red Bayonets," a story about nurses on the Russian battle front, by Harrison Hell, has been purchased by Monogram. . . . George Murphy and Lloyd Nolan have joined the cast of MGM's 'Bataan Patrol," starring Robert Taylor. The same studio has purchased "Remember When," an original comedy by Harry Ruskin.

More Hollywood Men Join Armed Services

The following additional men from Hollywood have entered the armed services: Harold Turberg, Metro-Goldwyn-Mayer, prop man, Army; Les Gaunt, Columbia, grip department, Marines; Alex Lovy, Universal, cartoon director, Navy chief petty officer; Devery Freeman, MGM, writer, civilian capacity, Signal Corps, Astoria, L. I.; Tholen Gladden, RKO, film library, Navy.

Also, Chandler House, RKO, film shipping department, Navy; David Wages, RKO, film shipping department, Navy; Milton Feldman, Columbia, assistant studio manager, Army; Lou Smith, MGM, stand in (for Clark Gable), Navy; Pat Corletto, Columbia, payroll department, Coast Guard; George Rosenberg, Hollywood Victory Committee, radio contact, Army; Don Porter, Universal, actor, Signal Corps, Army.

Also, George Saunders, Universal, publicity department, Army; Joseph Valentine, Universal, cinematographer, lieutenant, Signal Corps, Army; Howard Shoup, MGM, designer, Army; G. Gayle Gitterman, MGM, short subjects idea man, Signal Corps, Army; William Higgins, MGM, animator, photographic division, Army Air Force; George Logan, MGM, sound department, Navy; and Walton Farrar, MGM, publicity department, Army VOC.

CHINA.. the Unconquerable!

Anna May WONG

IN

LADY FROM CHUNGKING

with

HAROLD HUBER

MAE CLARKE · RICK VALLIN

Produced by
ALFRED STERN and ARTHUR ALEXANDER

Directed by WM. NIGH

LEON FROMKESS
in Charge of Production

AN UNFORGETTABLE PORTRAYAL OF CHINA'S MOST HEROIC LADY... A STORY WRITTEN BY THE HEADLINES OF TODAY!

"Anna May Wong clicks decisively in a thrilling melodrama of war in the Orient."
—*FILM DAILY*

"It is built of the stuff that will make PRC exhibitors happy."
—*HOLLYWOOD REPORTER*

"Given an extended budget, the film rates added exploitation."
—*MOTION PICTURE HERALD*

"Topical show has title and plenty of selling angles."
—*EXHIBITOR*

AVENGE DEC. 7th
ON TO VICTORY—
BUY BONDS!

P.R.C.
A *Pathé* COMPANY

United Nations' Films Shown At Museum

A special showing of motion pictures produced by various governments and agencies of the United Nations was held at the Museum of Modern Art in New York Monday night. The films, according to Iris Barry, curator of the Museum's Film Library, were selected for the program as examples of the "new function of the screen" to keep civilian populations in touch with the war effort of all the United Nations in the many areas of combat.

"Films of this kind," Miss Barry said, "so well designed to inform and encourage us, are seen far less widely than they deserve, whether in the theatres or in the non-theatrical field. This program is being given at the Museum in the hope that they may gain wider attention."

The program included "Out of Darkness," MGM; "Diary of a Polish Airman," British Ministry of Information; "The Fighting French Navy," MOI; "Quebec," National Film Board, Canada; "Kokoda Battle Front," Australian Information Service; "Listen to Britain," MOI; "Inside Fighting China," Canadian National Film Board, and "Our Russian Ally," Canadian National Film Board. All but three were reviewed by MOTION PICTURE HERALD during the past year.

Those pictures are: "Kokoda Battle Front," produced by the Australian Department of Information Film Unit as part of the series "Cinesound Review," with commentary by Darien Parer, Australian news cameraman. One of the most realistic films on jungle-fighting to come out of the war, this short shows Australian soldiers fighting the Japanese on Kokoda in New Guinea, about 300 miles from the Australian coastline. The hardships of getting supplies into the jungle, of trekking through swamp and jungle brush, of carrying the wounded to hospitals are all treated through the camera's incisive eye. Cameraman Parer issues a plea to all Australian civilians for more sacrifices in the war effort to make victory possible for their "husbands, fathers, brothers and sweethearts."

"Fighting French Navy," produced by the film division of British Ministry of Information, details the branches of British naval service which Fighting Frenchmen have entered since the conquest of their country by the Nazis, and shows how even French fishermen from Brittany and others have braved the English Channel in small boats to continue working in England for the freedom of their country.

"Quebec," made by the National Film Board of Canada as part of the series, "Canada Carries On," records the war activities on the farm, in industry and in the armed forces of Canada's French-speaking people who the Nazis tried to "divide and conquer" by turning their allegiance from England.

Scheduled for representation in the special screening at the Museum, but not shown, was "The Moldau," a film produced by the Czechoslovakian Information Service, utilizing composer Smetana's cycle of symphonic poems called "My Country," as a background for pictorial commentary.

Continue Annual Dinner

The Motion Picture Associates, Philadelphia, will continue its annual dinner, to be held in the spring, honoring a personality in the local industry. Samuel Cross and Alfred J. Davis were named co-chairmen of the banquet committee, with Earle W. Sweigert, George Beattie, Jay Emanuel, Harry Weiner and William Mansell assisting. New members admitted to the group were Ed Gallner, Ray O'Rourke, Charles Amsterdam and Murray Diamond.

Neighborhood Business Up in San Francisco

Increased business in the neighborhood houses as a result of gasoline rationing, plus slight upturns in admission scales by six downtown theatres, marked the San Francisco theatre scene. In the Oakland area another first run house was announced—the third in two weeks—and production was resumed in Richmond on a Fox-West Coast theatre where work had been held up by a WPB order.

The gain in business at San Francisco district theatres was held directly attributable to the rationing of gas, a circumstance which found street car facilities setting all time records for numbers of passengers carried on the first day of the rationing schedule. With plenty of war industry money in their pockets, San Franciscans have been attending downtown first runs in large numbers, but are expected to continue sticking close to home due to the gas shortage.

In the downtown sector the United Artists Theatre belatedly joined the other six first runs, in a raise of price to 65 cents top. The others made the increase more than a month ago.

Meanwhile, five other first run theatres discarded their "before 1 P. M." scale, which formerly prevailed on Sundays and holidays. On such days they will now charge the regular evening rate. The houses taking this step were the RKO Golden Gate and the four Fox West Coast theatres, the Fox, Warfield, Paramount and St. Francis. The United Artists and Orpheum are expected to follow suit.

In Richmond, work was recommenced on an auto showroom, which is being remodeled by Fox West Coast circuit into a 600-seat house, to accommodate the great shipyard crowds.

Latta Chief Barker Of Albany Club

C. J. Latta, zone manager of Warner Theatre Circuit, has been elected the new chief barker of the Albany Variety Club, succeeding Louis R. Golding, division manager for the Fabian Circuit.

Other new officers are: first assistant barker, Herman Ripps, MGM; second assistant barker. Neil Hellman, who owns the Paramount and Royal theatres, Albany; secretary, Joe Shure, Fabian Theatres; dough guy, Clayton G. Eastman, Paramount; canvasmen, Louis R. Golding, retiring chief barker, chairman, and Charles A. Smakwitz, Warners; Arthur Newmann, Republic; Jerry Spandau, Universal; Max Friedman, Warners; Paul Krumenacker, Warners; Harry Alexander, 20th Century-Fox. Formal installation of officers will be held later this month.

Mallard Joins Law Firm Of Phillips and Nizer

William Mallard, former RKO general counsel, has become associated with the industry law firm of Phillips and Nizer. Mr. Mallard was a classmate of Louis Nizer of the law firm at Columbia Law School.

Following graduation he became associated with Cravath, de Gersdorff, Swaine and Wood, also well known in industry legal circles. Mr. Mallard joined RKO shortly after its formation in 1929 and in addition to serving as its general counsel was vice-president and secretary of the company. He withdrew from RKO last summer to enter the private practice of law.

WCAU Buys Building

WCAU Broadcasting Co., Philadelphia, last week purchased the eight-story Perry Building in the central city district to house television facilities there after the war. The additional floor space will be needed because the company's present nine-story building is completely filled with regular radio and frequency modulation facilities. The company does not offer a television broadcast now.

Four Features Show Strength

Leading the holdover lists this week were RKO's "Once Upon a Honeymoon," Paramount's "Road to Morocco," MGM's "White Cargo" and "For Me and My Gal."

The first named in first engagements has had a 100 per cent holdover record, RKO reported this week. Best engagements were those in Columbus, Des Moines, New Orleans, Omaha, Rochester, Syracuse, Trenton, Cedar Rapids, Dubuque, Marshalltown, Waterloo, Sioux City, Buffalo and Roanoke.

"Road to Morocco" on Wednesday entered its fifth week at the Paramount theatre, New York, the company's "key" first run house. It is the fifth film in the house's 16 years to play five weeks.

MGM last week announced numerous holdovers on "For Me and My Gal" and for "White Cargo." The first named last week began holdover engagements in 34 key cities, doing better than "Mrs. Miniver" in several. "White Cargo" was held over in all three of its first key city openings, Chicago, Philadelphia and New York.

New York theatres last week reported continued big business, despite a cold wave. Best business was done by "Who Done It?," "White Cargo," "Casablanca," "You Were Never Lovelier," "Road to Morocco," "Springtime in the Rockies," "For Me and My Gal" and "Gentleman Jim."

Columbia reported holdovers for "You Were Never Lovelier" as follows: three weeks at the Bijou, Springfield, Mass.; two weeks at the Hippodrome, Baltimore; Orpheum, Terre Haute; United Artists, San Francisco; Empire, Birmingham; Liberty, Seattle and E. M. Loew's, Hartford, Conn.

Warner Bros. reported holdover dates in key situations for the following pictures: "Casablanca," "Flying Fortress," "George Washington Slept Here," "Gentleman Jim," "Now Voyager" and "Desperate Journey."

Brick in New York From Pacific Duty

Al Brick, Fox Movietone News cameraman, arrived in New York this week for a vacation after a year in the Pacific war areas.

Mr. Brick was the only newsreel cameraman at Pearl Harbor on December 7, 1941. His assignments included the battles of Midway and the Coral Sea, among others.

A special edition of the newsreel commemorating Pearl Harbor and based on material filmed by Mr. Brick, was released on Tuesday.

589 from FPC Circuit In Armed Services

From Famous Players Canadian Corporation circuit, 589 men and women have entered the armed forces, J. J. Fitzgibbons, president, said last week in Toronto.

Less than one year ago the roll contained 302 names.

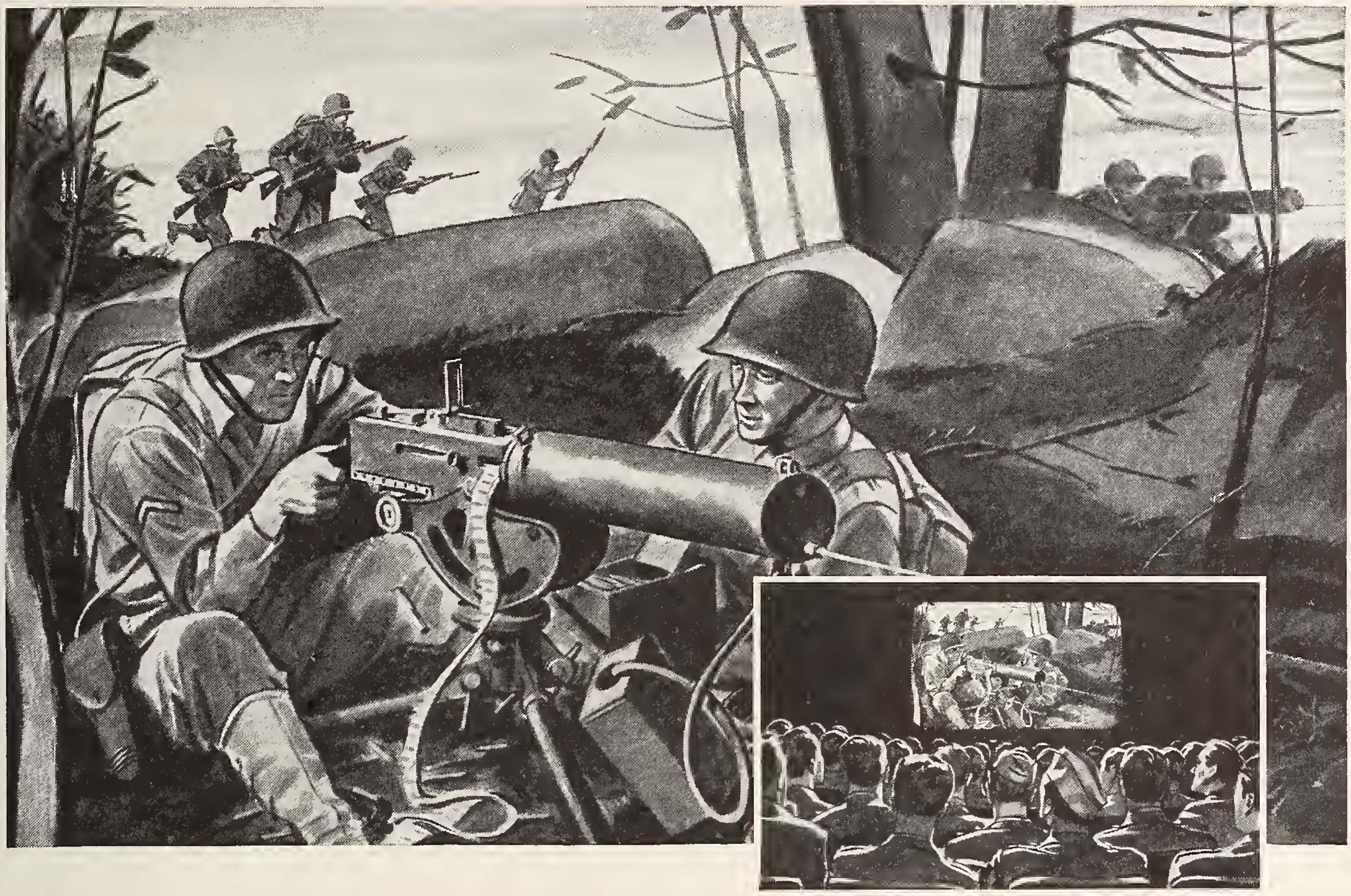
Manages Eastman Unit

Paul Hastings, formerly of Sioux City, Iowa, has been appointed manager of the Eastman Kodak Stores, Inc., Des Moines, Iowa, succeeding the late W. F. Althans, who died recently. Mr. Hastings has been associated with Eastman 13 years, starting in Kansas City, Mo., and later going to Sioux City.

Run Late Shows for Workers

Special late shows are being given every Friday night at the Arcade theatre, Springfield, Mass., for the benefit of war plant employees who finish their work at 11 P.M.

★ How RCA Theatre Equipment Helps the War Effort! ★



Johnny Doughboy mastered his machine gun . . . at the movies!

In the training camp where Johnny was stationed, he *had* to go to the movies. It was part of his training.

For the movies Johnny saw were of a very special kind—produced by Uncle Sam and shown only to Uncle Sam's soldiers. These films taught Johnny how to man his machine gun.

Of course they didn't replace actual handling and practice with the gun — but they gave Johnny Doughboy a pretty good idea of what to do the first time he squatted on the firing range and crooked his finger around the trigger. They gave him the background and theory of the gun, explained its intricate mechanism, showed its correct use, taught him how to protect himself against injury.

Time is short in this war, and this new visual method has helped our Army and Navy train thousands of men in each camp simultaneously, quickly, and accurately, in the handling of weapons, in the practice of military maneuvers and operations, in conduct under combat conditions.

One of the largest theatre circuits in the world today is operated by the U. S. Army Motion Picture Service. There is a post theatre at every army cantonment, at every army air base, as well as at every naval training station.

RCA is proud of the part its projectors, its film recording and reproducing facilities, are playing in the use of these strategic films. *They help make Johnny Doughboy the best trained soldier in the world today.*

You can make your theatre equipment last longer and perform better by having it serviced by the RCA Theatre Service Division. Ask for details.

FOR VICTORY
BUY
UNITED STATES
WAR
BONDS
AND
STAMPS

RCA PHOTOPHONE
MILITARY TRAINING EQUIPMENT

Theatre Equipment Division, RCA Manufacturing Co., Inc., Camden, N. J.

Mexico Confiscates 19 Axis Short Films

Seized by Secret Service; Grovas Producing Unit Is Reorganized

by LUIS BECERRA CELIS
in Mexico City

Nineteen Axis propaganda shorts subjects have been confiscated in various parts of Mexico City by secret service operatives. These films were to have been exhibited in various key sections of the hinterland. The pictures, several of them from UFA, have been placed in the Government's war archives.

Reorganization of Jesus Grovas & Company, the picture production enterprise founded here by Jesus Grovas when he left Paramount as its assistant manager here about six years ago, has been completed by the Banco Cinematografica, the industry's bank that started here early this year, with the withdrawal of Mr. Grovas and some of his associates. The bank controls 51 per cent of the company's stock. This company is one of the leading Mexican producers and has made such ambitious films as "Simon Bolivar," life story of the Venezuelan liberator, which cost $210,000 and was the most expensive picture made in Mexico by Mexicans.

The reorganized company announces the biggest production program, as yet, of any Mexican producer for 1943. It will make 16 pictures, largest total in its history. One of these will be "Dona Barbara," based upon the novel by Romulo Gallegos, famous Venezuelan author, now visiting Mexico.

Mauricio de la Serna, manager of the Cine Teatro Alameda, a leading local first run theatre since it opened in 1935, who has been a Grovas associate producer for two years, has become the company's production executive. De la Serna has several outstanding successes to his credit. The new production manager is Juvenal Urbina, until recently the Columbia manager here when he resigned to go to South America and establish exchanges for Mexican pictures.

No New Taxation Ahead For Mexican Industry

General production is being supervised by a committee, including Salvador Elizondo, former manager of CLASA, the largest picture studio in Mexico, as chairman, Carlos Carriedo, manager of the Banco Cinematografica, and Fernando de Fuentes, a leading director who for some time managed the Cine Olimpia here, the only American-owned first run theatre in Mexico, when it was Paramount's show window.

No new taxation or a modification of existing imposts for the picture industry are in prospect, it is learned at the Ministry of finance. There have been some reports that taxation of this industry would be changed as a result of the recent federalization of the business, with regard to its production and labor disputes.

Freedom from politics has been asked for the picture theatres here of the Municipal Government by Congressman Julio Lopez Silva, head of the Confederation of Workers and Peasants of Mexico, an important labor organization. His specific request was that the city reject applications for the use of the theatres for sessions of the convention here, between representatives of capital and labor with a view to arranging coordination of these economic factors for greater cooperation in the Government's all-out war effort.

Congressman Lopez Silva considers that such meetings should be held in neutral places. He explains that the picture theatres are both strongly controlled by capital and labor, a circumstance which, in his opinion, is not conducive to the impartiality of the convention.

Rival Union Instigates Labor Controversy

More trouble, this time rebellion, has developed in the ranks of the Mexican Union of Cinematographic Industry Workers which started here last summer and is challenging the supremacy of the Cinematographic Industry Workers Union. The latter claims a membership of 7,000 and says it is the only picture labor organization. The Mexican Union has dismissed nine members, two of them women, because, it explained, they had tried to bring about disorganization. This union is backed by the Federation of Workers and Peasants, the bitter rival of the Confederation of Mexican Workers, with which the original film workers union is affiliated.

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Good results were obtained by the Cine Rex here, small downtown first run theatre, with the exhibition of an entire program of three features, all French, for adults only, with a Paramount newsreel, for a bargain admission of 23 cents for the whole show. The features were "Arlette and her Two Papas," a film that has the unique distinction of being the only one in Mexico which the supreme court ruled was fit for exhibition, but only for adults, after it had been forbidden by the censors, "Abuse of Confidence," featuring Danielle Darrieux, and "The Heroic Kermeses."

To Compete for Seven Industry Prizes

Greater expansion in 1943 is planned by Films Mundiales, of which Agustin Fink is president, a comparatively new company which won the prize as the producer of the best picture of 1941. This company, with a tentative program of six pictures, which probably will be increased, depending on the raw film situation, has rented for all of next year two stages of CLASA here, the largest studios in Mexico.

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Mexican picture people now have seven prizes in sight for their best work of 1942. In behalf of the industry's first exclusive bank, the Banco Cinematografica, which started here last winter, Carlos Carriedo Galvan, the manager, has presented a trophy for the best 1942 director. The other six prizes, to be awarded, along with the bank's trophy, by the Mexican Academy of Cinematographic Arts and Sciences which was inaugurated here last October, are five gold medals, donated by the Federal Government, and a trophy Mayor Javier Rojo Gomez of this city has presented for the producer of the film that makes the best box office showing in Mexico City.

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The Ministry of Public Education has accepted the suggestion of Gabriel Figueroa, the cameraman who won a 1941 Mexican award, to establish in 1943 a department of visual education which will exhibit in public schools throughout Mexico 16 and 35 mm. pictures of an educational nature.

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Local members of the industry have organized the Alliance of Cinematographists of the Federal District, with Jose de Jesus Avila as secretary general. The organization, which has 300 members, belongs to the Regional Confederation of Mexican Workers, one of the leading labor groups.

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Promesa Films, S. A., which recently began here, president of which is Manuel Reachi, former Mexican Government agent in Hollywood, has signed Gloria Lynch, a Chilean stage and screen player. She is to be cast in one or more of the five pictures that Promesa is to produce next year.

Approve Metro Script Of Film on Madero

The Federal Film Censorship and Supervision Department has approved the script that Metro submitted on "Madero," life story of Francisco I. Madero, first Mexican Revolutionary president, who was assassinated here in 1913.

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Two novelties are among the four pictures that Filmex will definitely produce in 1943, according to Gregory Walerstein, manager. One of these features will be "The Merry Widow" and the other a Spanish version of the French drama, "The Sin of Madeleine Claudet."

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A production in Spanish of "The Dollar Princess," which has long been popular on the Mexican stage, is to be released during the Christmas season by Ixtla Films.

Ontario Inspectors Launch Drive

The Ontario Government theatre inspectors have launched a drive against offenders under the Provincial regulations, following the elevation of Gordon Conant to the premiership of the Province and the accident at the Pape theatre, Toronto, in which 30 juvenile patrons were overcome by coal gas fumes.

Manager W. H. Harper of the Ace theatre and Manager Little of the Casino theatre each was fined $100 in Toronto police court when found guilty of permitting aisles and entrance to be crowded. Manager Morris Sasloff of the Broadway theatre in Toronto was fined $50 on similar charges.

Hazen at Warner Studio

Joseph H. Hazen, vice-president of Warner Bros., left for Hollywood late last week to confer with Harry M. Warner, president, and to report to executives on the company's expanding war work.

Music Union, BostonSymphony Sign Contract

The American Federation of Musicians has signed a contract with the Boston Symphony Orchestra. The announcement was made by James Caesar Petrillo, AFM president, last week at New York headquarters. The contract ends a long dispute, which had culminated in effective elimination of that orchestra from radio and recording. The contract is for three years, and enrolls in AFM ranks the only major non-union symphony orchestra in the country.

Mr. Petrillo said he expected the Senate investigation of his general ban on recordings by AFM members to begin January 1st. He added he had "nothing to say" and that his organization is "like an open book." He then said, "If there is to be an investigation, I think it's only fair that the industry we're dealing with should also be investigated. I think some of them don't want to be."

In Washington, it was said Monday that the investigation, by a sub-committee of the Senate Interstate Commerce Committee, will begin January 12th. Mr. Petrillo is expected to be the first witness.

Harold Douglass, Sr., has been elected president of Local 307-A in Philadelphia, IATSE union of Negro projectionists. Harold Douglass, Jr., was elected business manager; Charles Polk is financial secretary, and Hewitt Bundy is chairman of the board of trustees. The union marked its election meeting by purchasing $3,000 worth of War Bonds.

Ruth Martin was reelected president of the Theatre Employees Local B-9, IATSE, Wilkes-Barre, Pa., at the annual meeting last week. Other officers reelected were Karl Thomas, for the sixth term as financial secretary; William Tosline, business agent, and Loretta Stewart vice-president. Mary Boyle was elected recording secretary, succeeding Daisy Miles, who joined the WAACS, and Eva Davis was named sergeant-at-arms.

Jack Rosenberg was reelected president of the New York musicians' local, 802, last week. It will be his fifth term. Reelected vice-president was Richard McCann. Named secretary was William Feinberg, and treasurer, Harry Suber.

New Haven Local 74, stage employees, elected William Barry president. Other new officers include: Frank Kelly, vice-president; Isidor Weber, secretary, John J. Miller, business representative, Joseph Dietle, treasurer. The executive board includes the officers and Samuel Helfin, Morris Wasserman, Herman Hegewald, Edward O'Connell, business representative for Ansonia and Derby.

The Marcus Loew Booking Agency, RKO circuit and the Skouras circuit have "lived up to" their contracts with Local 306, New York projectionists union, at the Beacon theatre, and no fraud was committed in a transfer of that house to the Skouras circuit, Supreme Court Justice Carroll G. Walters ruled in New York last week in dismissing the union's action after trial.

Mooney Commissioned Lieutenant in Army

Paul C. Mooney, Jr., member of the MOTION PICTURE HERALD editorial staff for the past eight years, has been commissioned a second lieutenant in the Army and has been assigned to duty with the Coast Artillery at Ft. Eustis, Va.

Lieut. Mooney, a former reserve officer, previously was attached to the 305 Infantry, 77th Division. Prior to joining the HERALD staff, Lt. Mooney was assistant to the Professor of Military Science and Tactics at La Salle Military Academy, Oakdale, Long Island.

SHORT PRODUCT PLAYING BROADWAY

Week of December 7th

ASTOR	
Picturesque Massachusetts	MGM
Feature: For Me and My Gal	MGM
CAPITOL	
Timber Athlete	Paramount
The Film That Was Lost	MGM
Keeping Fit	Universal
Feature: White Cargo	MGM
CRITERION	
Keeping Fit	Universal
Lone Stranger	Universal
Person Oddities	Universal
Feature: Who Done It?	Universal
MUSIC HALL	
March of Time	20th Cent.-Fox
Mr. and Mrs. America	20th Cent.-Fox
Keeping Fit	Universal
Feature: You Were Never Lovelier	Columbia
PARAMOUNT	
Sports I. Q.	Paramount
Jasper and the Haunted House	Paramount
Popular Science, No. 1	Paramount
Feature: Road to Morocco	Paramount
RIALTO	
Keeping Fit	Universal
Superman and the Arctic Giants	Paramount
Feature: The Cat People	RKO Radio
RIVOLI	
Keeping Fit	Universal
Feature: The Avengers	Paramount
ROXY	
Neptune's Daughters	20th Cent.-Fox
Keeping Fit	Universal
Feature: Springtime in the Rockies	20th Cent.-Fox
STRAND	
Keeping Fit	Universal
Daffy Duckaroo	Vitaphone
A Ship Is Born	Vitaphone
Price of Victory	Paramount
Feature: Gentleman Jim	Warner Bros.

National Decency Legion Classifies 14 Pictures

Of 14 pictures classified by the National Legion of Decency in its listing for the current week, six were approved for general patronage, five were listed as unobjectionable for adults and three were cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "The Great Gildersleeve," "Ice-Capades," "The Lone Star Trail," "Overland Stage Coach," "Sage Brush Law," "Underground Agent." Class A-2, Unobjectionable for Adults: "China Girl," "Pittsburgh," "Reunion," "Stand By for Action," "You Were Never Lovelier." Class B, Objectionable in Part: "Cat People," "Lucky Jordan," "The Palm Beach Story."

War Films Listed

The Office of War Information has issued a revised listing of "U. S. War Information Films," as of November. It includes films of the armed forces, the Federal Security Agency, the Office of Civilian Defense, the Department of Agriculture, the Department of Interior, Coordinator of Inter-American Affairs, and the OWI's Bureau of Motion Pictures.

Second 'Ox-Bow' Test Run Held

"The Ox-Bow Incident" opened its second test run at the 5,038-seat Fox theatre Friday, December 4th, in St. Louis to good attendance throughout the day, in spite of snow and gasoline rationing.

The highlight of the advance campaign arranged by Les Kaufman of the Fanchon & Marco-St. Louis Amusement Company publicity and advertising department and Jules Fields of Twentieth Century-Fox, was newspaper ads that created considerable comment. Ads, stressing pictures of a lynching scene, with the caption, "Shocking as a Whip Lash Across Your Face" were widely discussed.

A replica of an oak tree was erected atop the marquee and from a limb dangled three nooses. A spotlight on this produced an eerie effect. As patrons stepped up to the box office they saw a big drawing of a whip, and the ads urged that the picture be seen from the beginning.

"Jacare," the first feature length film ever made in the jungles of the Amazon River, will have its premiere engagement in New York at the Globe theatre beginning Saturday, December 26th, it was announced this week.

The film is an account of an expedition into the untracked headlands of the Brazilian river, headed by James Dannaldson, 26-year-old zoologist, who makes his debut in the forthcoming film. With him will be seen Miguel Rojinsky, veteran animal hunter, who guided the safari to its destination. Frank Buck, who inspired Mr. Dannaldson's trip, appears in "Jacare," contributing the foreword and the commentary running throughout.

The picture is a Jules Levey-Mayfair Productions presentation and is being released by United Artists.

After several conferences, Jack L. Warner, Major Albert Warner, Charles Einfeld, Ben Kalmenson, Harry M. Kalmine, Mort Blumenstock and Whitney Bolton, decided this week that a special "Air Force" premiere, comparable to the "Yankee Doodle Dandy" and "Sergeant York" openings, would take place next month at the Hollywood Theatre in New York at advanced prices, to be followed by simultaneous special openings in six or more key cities.

One of the principal features of the campaign that will accompany "Air Force" is an arrangement with Boeing Aircraft for extensive cooperation in exploiting the picture.

An airplane model contest in conjunction with "Air Force" also is to be conducted in the Scripps-Howard chain of about 20 newspapers, with Boeing supplying some of the models for the competition.

Bush Heads Exploitation

Hal Horne, director of publicity and advertising for Twentieth Century-Fox, this week announced the appointment of Rodney Bush as head of the exploitation department. M. D. Howe, who formerly handled both the exploitation and exhibitors' service departments, will devote his entire time to expanding the latter department.

MacDonald Elected NBC Vice-President

John H. MacDonald, NBC financial executive, last week was elected a vice-president of the company by the board of directors. Mr. MacDonald joined NBC nine years ago as budget officer and three years later was assigned to the radio recording division as business manager. He handled many of the problems involved in the separation of the Red and Blue networks, and was named financial officer of NBC in the recent changes.

Dimout Is Ordered In Philadelphia

Covers Metropolitan Area Beginning December 21; Kansas City Has Test

The Philadelphia metropolitan area, embracing some 25 miles around the city in eastern Pennsylvania, has been ordered to dim out for the duration of the war, beginning December 21st. The first 10 days will be a test period, during which various methods of eliminating outdoor lighting will be tried out. Beginning January 1st, municipal and civilian defense authorities will crack down on all violations of the Army regulations.

The dimout rules provide only for a reduction of illumination in theatre marquees so that no light shall be visible above the horizontal, and for the shielding of lights at outdoor amusement places, athletic fields and all other open air locations.

All exterior luminous signs, including advertising signs on walls and roofs and lighted billboards must be extinguished entirely, as well as building floodlights and decorative and holiday outdoor lights.

While the dimout is less drastic than that in effect in Atlantic City or New York, Mayor Bernard Samuel warned that the regulations will be made more rigid if they do not eliminate the sky glow.

Preliminary Blackout Held in Kansas City

A preliminary test blackout of a small section of Kansas City, Mo., comprising substantially the Seventh Ward, was held Friday evening, December 4th, from 10:40 to 11 P.M. Street lights were not extinguished, traffic not stopped; but store, home, apartment lights that would show from outside were obliterated nearly 100 per cent.

Theatres in the area apparently had no diminution of patronage because of the blackout; all complying. Their programs ran to or beyond 11 P.M.; the few patrons who left before 11 found their way into the outer illuminated foyer where there was enough light to show the way to the doors. There was practically no street traffic, however, except of civilian defense workers.

BLACKOUT DECREED FOR ATLANTIC CITY

To comply with new Army dimout regulations, a complete blackout has been ordered for Atlantic City. The resort has been dimmed out since early this year. The new regulations require a complete blackout of the famous boardwalk, and includes every street, store, hotel, theatre and home light that can be seen at sea. The blackout is for the duration.

Regulations for the dimout ordered for the Philadelphia area were worked out on Wednesday evening at a meeting between Army and civilian defense officials. It was decided to include Camden, N. J., adjoining Philadelphia, in the dimout area, and there is a strong possibility that the lighting restrictions will be extended to the Trenton, N. J., area.

Modify Rules in Eastern Canada

by VICTOR SERVICE

in St. John, N. B.

Air raid precautions officials in the eastern provinces of Canada have been modifying some of the blackout restrictions on theatres. Notably, they are allowing people to leave the theatres during a blackout and walk along the streets to their homes, provided there is no smoking and no match lighting while outside.

Formerly, theatre patrons had to remain inside the theatres during the blackouts. This had little unfavorable reaction when the blackouts lasted only 10 to 15 minutes, but in recent months, there have been full hour periods of darkness for the tests, complicating the situation.

It has been difficult for the theatre staffs to keep the audience in their seats and within the building, particularly, with no illumination to guide the theatre employees. Many of the people have been congesting the lobby. In some theatres, there has been a rush from the street, by boys and youths and girls, too, and this could develop not only into a door crashing splurge but theft of money and equipment, and damage to the latter.

To bar the way to the chiselers and potential thieves and vandals, some of the exhibitors have been closing and locking doors to the street. Safety and fire authorities, however, have ended this practice since some trouble developed when patrons found the doors locked.

A. R. P. officers have had special slides made, and supplied to theatres. These provide instructions for the audience, in each theatre, and are shown immediately the siren blows. The audience is urged to remain seated until the blackout is over, and is advised that the show will resume shortly.

PRC Circuit Deals At November High

Circuit deals for Producers Releasing Corporation product closed in November, set a new record, according to Arthur Greenblatt, vice-president in charge of sales.

The Warner Bros. Circuit in Pittsburgh has bought the 1942-43 product 100 per cent under a deal closed by M. & L. Lefton, franchise holders at Pittsburgh. The William J. Schulte Theatres in Detroit have signed for the entire new PRC program for the state of Michigan. The Paramount-Saenger Circuit and also the Theatres Service Company have booked the 1942-43 product in Louisiana and Mississippi. The deal was closed by Fred Goodrow, New Orleans franchise holder.

WAC Publicity Chairmen Name Local Staffs

Chairmen of War Activities Committee publicity sub-committees in each exchange center are organizing regional groups which will give the industry's war work publicity representation in every city of 25,000 or more population. Oscar Doob, national chairman, said several hundred leading publicity men would serve on the regional WAC boards.

Edward J. Fisher, appointed chairman of the Cleveland exchange area public relations committee, has named the following to act with him in covering that territory: Frank Henson, Akron; Walter Kessler, Canton; Ralph Lawler, Toledo; Jack Hines, Youngstown; Grattan Johnson, Mansfield; George Plunck, Marion; Wallace Elliot, Lima; George Baker, Steubenville; J. Knox Strachan and Charles Deardourff, Cleveland.

Charles A. Smakwitz, chairman of the Albany exchange area, has named the following: Alex Sayles, Albany; Sol Ullman, Schenectady; Leo Rosen, Troy; Irving Liner, Troy; Andy Roy, Utica; Laddy O'Neill, Amsterdam; Seymour Morris, Gloversville; Joseph Kallet, Rome; William Tubbert, Watertown.

Harold Martin, chairman of the Atlanta area, has named T. H. Read, Ernest Rogers, Paul Jones, Spence Pierce and Lionel H. Keene, Atlanta; Richard M. Kennedy, Birmingham; Charles Amos, Nashville; Gene Street, Knoxville; William Wolfson, Montgomery; John A. Cunningham, Savannah; J. L. Cartwright, Tampa; Michael Wolfson, Miami; M. C. Moore, and Guy A. Kenimer, Jacksonville.

In the Kansas City exchange, Jerry Sigmon has appointed: Claude Morris, Senn Lawler, Richard Biechle, Stanley Schwartz, John McManus, Harold Harris, M. Lenhart, Phil Koury, Landon Laird, Ben Brown, Lawrence Lehman, Allen Korf, Joe Redman, Kansas City; Woody Barrett, Wichita; Mel Miller, Topeka; Leon Roberston, Springfield, Mo.; Arty Fryer, Joplin; Erving Dubinsky, St. Joseph; Arnold Gould, Jefferson City; Bernie Evans and Robert Carney, Kansas City, Mo.

At New Haven Lou Brown, publicity chairman, has selected: Mat Saunders, Bridgeport; Dennis Rich, Bristol; E. J. Harvey, Danbury; William Brown, Greenwich; Henry Needles, Hartford; Joseph Samartano, Meriden; Ernest Doreau, Middletown; Joseph S. Bornstein, New Britain; Walter Murphy, New London; Ollie Hamilton, Norwalk; Joseph Boyle, Norwich; Sam Weiss, Stamford; John J. Scanlon, Torrington; Ed Fitzpatrick, Waterbury, and Dan Finn, New Haven.

Vic Gauntlett, chairman for Seattle, has named: William Hartford, Everett; Lynn Peterson, Bremerton; Bud Monaghan, Bellingham; Hal Murphy, Olympia; Russell Brown, Aberdeen and Hoquiam; Kenneth Hughes, Vancouver; Morris Nimmer, Wenatchee; Fred Mercy, Jr., Tacoma and Walla Walla; Al Baker, Spokane; William Connors, Tacoma; James Douglas, Edward Milne and Al Lukan, Seattle.

Roy L. Smart, Charlotte, N. C., chairman, has appointed: J. C. Long, Charleston; Sam Suggs, Columbia; H. T. Lashley, Greenville; Robert B. Talbert, Spartanburg; J. E. Austin, Charlotte; Noble Arnold, Durham; Norris Hadaway, Greensboro; Carl Bamford, Asheville; C. E. Stone, Raleigh; Hugh Smart, High Point; Gus Grist, Wilmington; Hal Orr, Rocky Mount and Al Burks, Charlotte.

Jose Schorr Joins Army

Jose Schorr of the publicity department of Columbia Pictures has left to join the army as a volunteer officer candidate.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor—A very good picture. Everybody very well pleased with this one. Did a good business. Why can't we have more good pictures like this one. Played Wednesday, Thursday, November 18, 19.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town patronage.

KEEP YOUR SEATS, PLEASE: George Formby—Played this very late and the print was very badly scratched and patched. Cannot say that this was such a hit. Not very much singing and the sets and the supporting cast terrible. I was disappointed in this one. Played Saturday, November 28.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural patronage.

MY SISTER EILEEN: Rosalind Russell, Brian Aherne—Very good comedy. Rosalind the whole show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RIDERS OF THE BAD LANDS: Charles Starrett—A real good Western. Thought it very satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

RIDERS OF THE NORTHLAND: Charles Starrett—A little different Western that was quite entertaining.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

RIDERS OF NORTHLAND: Charles Starrett—Just a Western, nothing to say for or against it. Will satisfy those who like action. Played Friday, Saturday, November 20, 21.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

Metro-Goldwyn-Mayer

BORN TO SING: Virginia Weidler, Ray McDonald—Somehow this surprised us at the box-office, which is unusual with Metro's musicals. You can give the kiddies the credit for its drawing power. Played on a double bill.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

CAPTAIN IS A LADY, THE: Billie Burke, Beulah Bondi—Divided opinions on this picture were generally satisfactory.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

CROSSROADS: William Powell, Hedy Lamarr—Mystery will depend on name draws.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

H. M. PULHAM, ESQ.: Robert Young, Hedy Lamarr, Ruth Hussey—This was a decided flop. Parts were well played, but somehow we couldn't get them in to see it.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—Weak Berry picture and slow moving.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JACKASS MAIL: Marjorie Main, Wallace Beery—To think that the man who did "Stablemates" and all those grand pictures should come to this. It's too bad.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner—Was very well liked. Taylor is good as usual. This is one that action fans will go for and the women will not kick for their end of it. Wish we could say this about "Cardboard Lover." Played Monday-Wednesday, November 16-18.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

MOKEY: Dan Daily, Jr., Donna Reed—Little Bobby Blake was not listed as one of this feature's stars, but his work compared well with that of Jackie Coogan in "The Kid," which we can still remember. The direction was superb, but some situations were overemphasized with a tendency to work too great a strain on paternal emotions. For several days we could not even discipline our youngest son. Played Wednesday, Thursday, November 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

PHANTOM RAIDERS: Walter Pidgeon, Florence Rice—We double billed this picture with "Moscow Strikes Back." No complaints. Can be double billed anywhere.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

PIERRE OF THE PLAINS: John Carroll, Ruth Hussey—For the lower half. Very poor.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RIO RITA: Abbott and Costello—Shortly after going over to sound in 1929 we played the original "Rio Rita" and remember it as being a marvelous production. This thing that Metro has put out was putrid. Played Sunday, Monday, November 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—Very good clean entertainment enjoyed by my patrons. Music and dancing very good. What you would expect from Leo the Lion. Would recommend this one. Played Saturday, November 14.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Good picture, good acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Very good Tarzan picture that drew well and pleased.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

WHISTLING IN THE DARK: Red Skelton—Everyone enjoyed this comedy. They came expecting a horror picture and were agreeably surprised. This will stand up any place.—Legion Theatre. Bienfait, Sask. Small town patronage.

YANK AT ETON: Mickey Rooney, Freddie Bartholomew—Everybody seemed to like this picture. It's not as good as the Hardy pictures. I was well pleased with the business.—Leo Burkhart, Hippodrome Theatre, Crestline, Ohio. Small town patronage.

YANK ON THE BURMA ROAD: Laraine Day, Barry Nelson—This went over good and pleased 100 per cent. Used on a double bill.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

Monogram

'NEATH BROOKLYN BRIDGE: East Side Kids—The real star of these kids is Leo Gorcey and everybody likes them. They also do business.—Leo Burkhart, Hippodrome Theatre, Crestline, Ohio. Small town patronage.

Paramount

ARE HUSBANDS NECESSARY: Ray Milland, Betty Field—Light weight comedy. Pretty silly.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Print did not get in for first night, so played only Thursday to good business and everyone seemed satisfied. Played Thursday, November 26.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—An "oldie" that drew considerably more business than the average current pictures being released. Played Friday, Saturday, November 20, 21.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

FLEETS IN, THE: Dorothy Lamour, William Holden—This went over big and surprised us at the box office. The Navy brought them in and that's what counts.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

GREAT MAN'S LADY: Joel McCrea, Barbara Stanwyck—Our mistake was when we played it single. Was a complete flop, but not the picture's fault.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

I LIVE ON DANGER: Chester Morris, Jean Parker—This pleased our holiday crowd. Nothing big, just good entertainment. Played Thursday, November 26.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MAJOR AND THE MINOR, THE: Ray Milland, Ginger Rogers—A good picture, but not a big grosser, especially in smaller situations. Will draw about average.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

MAJOR AND THE MINOR: Ray Milland, Ginger Rogers—This is the best picture to come from Paramount since "Holiday Inn." Everybody had a smile when they came out, and said it was swell.—Leo Burkhart, Hippodrome Theatre, Crestline, Ohio. Small town patronage.

MR. BUGG GOES TO TOWN: About 50-50. Some liked it fine and some walked out. Personally, I enjoyed it, but I don't run them for my entertainment.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—Good entertainment and good at box office. Played Sunday, Monday, November 22, 23.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—This was good and pleased. Hope is well liked, not forgetting Miss Carroll, who always gives a 100 per cent performance.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—Very good musical comedy show, but business was only average. Played Sunday, Monday, November 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STICK TO YOUR GUNS: William Boyd—This dropped from previous Cassidys at the box office, but better than average for entertainment value as it has a good story, good acting and enough music to please my crowd. Played Saturday, November 28. Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Failed completely at the box office. Playing it single was our mistake. Nevertheless, it's good.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

WAKE ISLAND: Brian Donlevy-Robert Preston—It ranks with the best of the war pictures and we are glad that we played it on extended playing time. It is perfect in cast and story, but let's now have a surcease on the smaller war pictures. There have been enough for a time, at least.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

Republic

HI NEIGHBOR: Lulubelle & Scotty, Jean Parker—Exceptionally swell picture and was enjoyed by everyone. If you want to treat your audience to a swell night's entertainment then exhibit this picture. Only sorry I didn't give it preferred playing time. Played Tuesday, Wednesday, November 24, 25.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

HOME IN WYOMING: Gene Autry—Autry still packs them in for me. Now he is in the Army. Would like to wish him all the luck in the world. Hope when

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he gets into action he will be able to kill off the Nazis as he does his adversaries in the features. This feature up to the standard good entertainment and a a money maker in a spot like mine. Played Saturday, November 21.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural patronage.

JOAN OF OZARKS: Joe E. Brown, Judy Canova—Swell picture. Plenty of laughs and fun. Was enjoyed by all. Played Tuesday-Thursday, November 17-19.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

MOSCOW STRIKES BACK: A picture that every exhibitor should show in his theatre. It carries a message home. Most timely and does business.—Harland Rankin, Centre Theatre, Chatham, Ont. Small town patronage.

REMEMBER PEARL HARBOR: Donald Barry—This picture still packs them in. Played this at Centre and Plaza Theatres. Did business in city and small town.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

YOUTH ON PARADE: John Hubbard, Martha O'Driscoll—Good little musical show which pleased average business. Played Friday, Saturday, November 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BASHFUL BACHELOR: Lum and Abner—Not much to it, but the rural people liked it, came in droves to see it and went away satisfied. So that's enough to hope for. Played Sunday-Tuesday, November 15-17.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

BASHFUL BACHELOR, THE: Lum and Abner—Really popular here. Can use four or five of them every year.—C. W. Massy, State Theatre, Worthington, Ind. Small town patronage.

BIG STREET, THE: Henry Fonda, Lucille Ball—Good drama to average business. Played Tuesday, November 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DUMBO: Would be mediocre second half of double bill, but terrible the way I ran it. No draw and disappointed the handful who came. Oh, well, we live and learn.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen—Homey comedy with radio names to draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen—Top grosser of the year to date. Played Sunday, Monday, November 1, 2.—C. W. Massey, State Theatre, Worthington, Ind. General patronage.

HERE WE GO AGAIN: Fibber McGee-Edgar Bergen—Pure corn and it is neither clever nor funny. It is a poor story. In fact, there was none. They were just in character, and the same old gags as on the radio. I would not give a nickel for another like this—even if it did do business. The audience showed dissatisfaction in their reaction to the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

KING KONG: Bruce Cabot, Fay Wray—Very disappointed in this picture. Sound was poor. Wish we had not booked it.—Legion Theatre, Bienfait, Sask. Small town patronage.

PARACHUTE BATTALION: Robert Preston—There are too many of these airplane pictures current now, therefore this did nothing above average, although I thought it was a good picture.—Legion Theatre, Bienfait, Sask. Small town patronage.

RELUCTANT DRAGON: Lots of good comment on it. The picture shows how Disney makes cartoons and gets sound into them, which patrons liked to know.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

SCATTERGOOD RIDES HIGH: Guy Kibbee—Doubled with "Reluctant Dragon." The two made a good program. Played Wednesday, Thursday, November 18, 19.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

WINGS AND THE WOMAN: Anna Neagle, Robert Newton—Well produced aviation picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Twentieth Century-Fox

CHARLEY'S AUNT: Jack Benny, Kay Francis—They seem to go for Jack Benny. I don't know why, but it did business.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett—Played last half on double bill. Seemed to satisfy weekend customers.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

FOOTLIGHT SERENADE: Betty Grable, Victor Mature—A good musical that had no draw. I thought it was okay, the cash customers thought otherwise. Played Sunday, Monday, November 22, 23.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ICELAND: Sonja Henie, John Payne—Advertised this as being better than "Sun Valley Serenade" and everybody pointed out my mistake. Picture is weak and business was off. Played Friday, Saturday, November 6, 7.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

ICELAND: Sonja Henie, John Payne—Well produced musical. Very good skating numbers. Well liked.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ICELAND: Sonja Henie, John Payne—Very good show and very good business. Sonja Henie's best. Played Wednesday, Thursday, November 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LITTLE TOKYO, U. S. A.: Preston Foster, Brenda Joyce—A good picture for a weekend. About average draw, but good entertainment for small towns.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

MAD MARTINDALES, THE: Jane Withers, Alan Mowbray—Sorry I played this one. Not entertainment by any measurement. Eliminate if possible. Twentieth Century-Fox surely put the clamps on Jane Withers in this one.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Business was good and so is the picture. If your patrons like musicals, this will please. Played Monday, Tuesday, October 23, 24.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

PIED PIPER, THE: Monty Woolley, Roddy McDowall—Excellent work by Mr. Woolley. It didn't draw for me. Played Thursday, Friday, October 26, 27.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

RINGS ON HER FINGERS: Henry Fonda, Gene Tierney—Did satisfactory business. That's what counts.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

SPRINGTIME IN THE ROCKIES: John Payne, Betty Grable—This is a remarkable picture and will do well at the box office. Beautiful color and plenty of light entertainment. More of these will drive war blues away, but don't try to play all musicals.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—This is a swell picture. Payne a new artist, took with our audience and Sonja Henie always takes with us also. Band music is very good.—Legion Theatre, Bienfait, Sask. Small town patronage.

TALES OF MANHATTAN: Charles Boyer, Rita Hayworth, Ginger Rogers, Henry Fonda—A good picture of its type, but a bit too much on the "class" side for smaller situations.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—A picture that hit a new Sunday low. Duck it if you can. Played Sunday, Monday, November 15, 16.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

WHISPERING GHOSTS: Brenda Joyce, Milton Berle—Not so good as a picture or at the box office. Berle has no attraction here. Played Tuesday, Wednesday, November 24, 25.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

YOUNG AMERICA: Jane Withers—Doubled with "Valley of the Sun" and made a fine show. Jane is liked here. She always satisfies my patrons. Played Wednesday, Thursday, November 11, 12.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

"WORTHWHILE FOR ALL EXHIBITORS"

To the Editor:

Here is a line on the usefulness of "What the Picture Did for Me".

I understand that this department of the Motion Picture Herald has been established since 1916 and has contributed much to the success of your Herald. I have been a reader and subscriber of your Herald for the last 12 years and I derive the greatest value from What the Picture Did for Me".

I have found at this time and prior to your addition of the Product Digest to the Herald its value cannot be over-estimated.

I clip these reviews and list them alphabetically in an index notebook, 9" x 6¾" which can be bought in any 10-cent store, with looseleaf pages. One can realize the usefulness of compiling these reports to a great advantage. We being a subsequent run in this city, the value is great, because of these advance reports. One can determine what the picture is doing elsewhere at the B. O., Type of Picture, Time of Picture, Stars, Buying Pictures—in other words, a summary of the pictures in a hurry—and, by clipping this review, one can refer to these time and time again.

At this time I would like to thank all the exhibitors for their cooperation, time and effort, who made this department possible by contributing their reports week after week in the past, to create something worthwhile for other exhibitors in What the Picture Did for Me".

—*WILLIAM C. GUSE,*
Abbey Theatre, Milwaukee.

United Artists

ABOUT FACE: William Tracy, Joe Sawyer—A carbon copy, but weak carbon of the first of this series, except that the cast is weaker. Less than average draw.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

LYDIA: Merle Oberon, Alan Marshall—This picture is no good for a small town. Our crowd fell off on the second night, a fair indication.—Legion Theatre, Bienfait, Sask. Small town patronage.

NIAGARA FALLS: Slim Summerville, Zasu Pitts—This took well with our audience, as comedy seems to be what they want. We played this double featured with a Western. Did average business. Played Friday, Saturday, October 23, 24.—Legion Theatre, Bienfait, Sask. Small town patronage.

SHANGHAI GESTURE: Gene Tierney, Victor Mature—The only remarks we can offer concerning this picture without resorting to profanity is that it should never have been made. Played Sunday, Monday, November 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

Universal

BROADWAY: George Raft, Pat O'Brien—I thought this as good a picture as I had seen in some time. Everyone liked it. It didn't do record business, but it was good. Play it.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GHOST OF FRANKENSTEIN: Lon Chaney, Bela Lugosi—My patrons didn't care for it and did not hesitate to tell me so. Think it okay for a midnight show where they don't expect to be entertained.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

MAN MADE MONSTER: Lionel Atwill, Lon Chaney—Horror show. They do business every six weeks.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small patronage.

PARDON MY SARONG: Abbott & Costello—Best grosses of the series. Third high for season.—C. W. Massy, State Theatre, Worthington, Ind. Small town patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne, Randolph Scott—Very good picture and well cast. Enjoyed by all from eight to 80. Did average business. Played Saturday, Sunday, November 21, 22.—J. H. Taylor, Zap Theatre, Zap, N. D. Small town patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne—Doubled with "Rise and Shine." No comment on the "Spoilers." They said they liked "Rise and Shine." Played Sunday, Monday, November 8, 9.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

SPOILERS, THE: Marlene Dietrich, John Wayne, Randolph Scott—Real good action show, and that's the

(*Continued on opposite page*)

(*Continued from opposite page*)

type my people like. This picture should please most everyone, as it has story and good acting. Wayne and Scott are well liked here. Played Thursday, Friday, November 26, 27.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

Warner Brothers

ALWAYS IN MY HEART: Gloria Warren, Walter Huston—This was good entertainment and with a few changes, such as omitting the motor boat episode, would or could have been made into a first-rate picture. Played Wednesday, Thursday, November 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—A very good picture that satisfied our customers and also the management.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

BLUES IN THE NIGHT: Richard Whorf, Priscilla Lane—Nice picture, but failed to draw. Would make a good first feature on a double bill.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

BODY DISAPPEARS, THE: Jeffrey Lynn, Jane Wyman—Strictly a double bill feature and will satisfy as such. Would recommend it to any house using doubles.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, Olympe Bradna—Very good and went over nicely. Would have done much more business if the picture were played earlier.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

MALE ANIMAL, THE: Henry Fonda, Olivia de Havilland—Did not see this and can only say that the receipts were the lowest in many months.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

NAVY BLUES: Ann Sheridan, Jack Okie—Very, very good. That's what the box office said and you now know how we feel.—George Khattar, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

ONE FOOT IN HEAVEN: Frederic March, Martha Scott—Played six months late, after regular release, ut did great business.—C. W. Massy, State Theatre, Worthington, Ind. Small town patronage.

ONE FOOT IN HEAVEN: Frederic March, Martha Scott—A mighty fine picture. Sorry to report that it did not do any business, which was no fault of the picture.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—This is one of Cooper's best and will take in any location. Crowd well pleased.—Legion Theatre, Bienfait, Sask. Small town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—If you are afraid to repeat on this one, then take a chance as I did and you won't be sorry. Out-grossed original run. Played Monday, Tuesday, November 9, 10.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa. Rural patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie, Walter Brennan—Second showing in my town—slightly better than average. It's still a great show. Nearly half of the audience had seen the picture before. Played Sunday, Monday, November 29, 30.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

WILD BILL HICKOK RIDES: Constance Bennett, Bruce Cabot—An excellent outdoor action picture that drew some favorable comment.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Phil Silvers—Nice picture, but did not do the business we expected. With plenty of good shorts it should do good business.—George Khattar, Cahino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

Short Features

Columbia

THREE SMART SAPS: Three Stooges—A good comedy for those who like slapstick.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOODMAN, SPARE THAT TREE: Color Rhapsodies—Swell, put it in for your best days.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

CALLING ALL PA'S: Pete Smith—Very amusing reel on how to raise babies.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EARLY BIRD DOOD IT: Very good colored cartoon. Last few from MGM have been good.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa.

FINE FEATHERED FRIEND: Technicolor Cartoons—This really is a fine cartoon and ranks next to Disney.—Leo Burkhart, Hippodrome Theatre, Crestline, Ohio.

GOOD JOB, THE: Miniatures—I would say that it was a poor job. Nobody understood it and nobody liked it.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa.

MIGHTY LAK A GOAT: Our Gang Comedies—These shorts are getting weaker and weaker.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa.

SURPRISED PARTIES: Our Gang—Had wonderful opportunities for a crackerjack comedy, but missed by a city block.—H. Goldson, Plaza Theatre, Chicago, Ill.

VENDETTA: Passing Parade—Historical reel and much enjoyed. Had plenty of good comment on this subject. Very interesting.—A. L. Dove; Bengough Theatre, Bengough, Sask.

Paramount

BABY WANTS BOTTLESHIP: Popeye—This is not to be laughed at.—H. Goldson, Plaza Theatre, Chicago, Ill.

NOTHING BUT NERVES: Robert Benchley—These so-called comedies certainly do not go over with my crowd. This is just a waste of film. No more of them for me.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

SUPERMAN: These cartoons are getting to be just another cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

TULIPS SHALL GROW: Madcap Models—These George Pal Madcap Models are the cutest shorts on the market. Swell for your best dates. Don't pass them up.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

Twentieth Century-Fox

BATTLE OF MIDWAY: Every exhibitor should play this picture. Only 20 minutes long, but every man, woman and child should see it. Don't book it with a percentage picture. Play with a flat; it will bring them in.—D. E. Burnett, State Theatre, Larned, Kan. General patronage.

FIGHTING FRENCH, THE: March of Time—Usual March of Time—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

PIGEON PATROL: Color Cartoon—A good cartoon.—T. Goldson, Plaza Theatre, Chicago, Ill.

TUNE TIME: Musicals—These Universal musicals are good entertainment. I play them on my best dates. This one is quite excellent.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

U. S. Victory Film

JAPANESE RELOCATION: Educational reel showing how the Japs were moved inland from California. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

AMERICAN AIR FORCE BAND: Melody Masters Bands—Well liked by all. I thought it was swell and I hope the next one is as good.—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa.

AT THE STROKE OF TWELVE: Broadway Brevities—A good two-reel crook story. Good short.—A. L. Dove, Bengough Theatre, Bengough, Sask.

CARL HOFF AND BAND: Melody Masters—Bad print on this one and too much shreiking trumpet to suit my patrons. The trumpet player on a pinnacle not very entertaining trying to screech a high note amid convulsions.—A. L. Dove, Bengough Theatre, Bengough, Sask.

SPIRIT OF ANNAPOLIS: Broadway Brevities—Very good. An inspiring short with the Navy Band in all the marches that go with the Navy, and the glee club with "Onward Christian Soldiers," is really something. What a life that old march is.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Serial

Republic

PERILS OF NYOKA: Kay Aldridge—Oh, what would I give for a real serial again. the kind that they can't wait until next week comes. This is just so much film.—Leo Burkhart, Hippodrome Theatre, Crestline, Ohio.

HOT OFF THE FRONT PAGES!

Columbia Special One Reel Subject!

"OUR SECOND FRONT"

ALGIERS
MOROCCO
TUNIS

Including scenes of our Yanks in action!... With running, rapid-fire narrative by the celebrated War Correspondent and Radio Commentator... JOHN VANDERCOOK

Now Booking—COLUMBIA EXCHANGES

Maintenance of Small Stations Radio Problem

Maintenance of small stations in the small communitiees, which are meeting difficulties in operating because of declining advertising revenues, is probably the most serious current radio problem, it was declared this week by James L. Fly, chairman of the Federal Communications Commission, in Washington.

Commenting on reports that the Treasury was considering a provision for the relief of such broadcasters in the coming tax bill, by permitting them to deduct the value of time given the Government, Mr. Fly said he could not discuss matters within the province of other Government agencies, but expressed fear that a tax measure might not be comprehensive enough to take care of the problem.

"I think it is a very serious problem," he said. "I do not say whether we are going to keep these stations on the air, but how."

Particularly, he explained, concern is felt over the stations which do not share in the national advertising revenues. Those stations, he said, frequently are the best, and sometimes the only, medium by which the Government can reach the people in their areas.

"Some way ought to be worked out to keep these stations on the air," he said, but so far, he admitted, the FCC has developed no recommendations.

Mr. Fly said it might be possible to meet the problem, at least in part, by having the Government pay for the time it uses, but, he added, "I am reluctant to see the Government get any kind of stock in private broadcasting."

Fox Creditors to Get Two Cents on Dollar

Creditors of the bankrupt estate of William Fox will recover only slightly more than two cents on the dollar in final disbursements in the case, according to determinations reached at a final creditors' hearing and accounting by the trustee, Hiram Steelman of Atlantic City, before Federal Referee Allen B. Endicott, Jr., in Atlantic City.

Assets of $3,000 remain in the estate after deduction of $41,000 in legal fees. Mr. Fox filed involuntary bankruptcy in 1936. He listed his liabilities at $9,935,261 and assets at $100. Subsequent claims totaled $55,000,000, but $895,000 turned over to the estate by All-Continental Corporation, a holding company created by Mr. Fox in 1930, helped settle eight major claims by compromise.

Randel President of N. Y. Film Trade Board

Henry Randel, Paramount New York branch manager, last week was elected president of the New York Film Board of Trade. He formerly was second vice-president. The installation of officers is scheduled for next month.

Other new officers for 1943 include: Sam Lefkowitz, United Artists branch manager, first vice-president; Joseph J. Lee, Twentieth Century-Fox, second vice-president; Ben Abner, MGM New Jersey branch manager, re-elected treasurer; Robert J. Fannon, Republic, re-elected secretary; Leo Jacobi, Warner branch manager, sergeant-at-arms.

Goldberg's Son in Army

Paul S. Goldberg, son of Harry Goldberg, director of advertising and publicity for Warner Theatres, has been inducted into the Army. He reports for duty in a few days.

RAILWAY EXPRESS AGENCY

To our armed forces at home and abroad and to the civilian army at work on the home front, Railway Express sends Christmas greetings and pledges the continuance of its all-out effort in transporting the vital needs of war.

RAILWAY EXPRESS
AGENCY INC.
NATION-WIDE RAIL-AIR SERVICE

Tighten Fire Supervision of Night Clubs

Fire and police departments of numerous cities this week and last tightened their protective restrictions on night clubs and theatres. Their actions were some of the reverberations from the fire Saturday night, November 28th, in the Cocoanut Grove, Boston, which cost more than 500 lives.

Funeral services were held in New York last week for Charles Stern, United Artists district manager; and Paul Baron, Universal branch manager; in Boston, for Harry Asher, Producers Releasing Corporation Boston franchise holder, for Edward Ansin, president of the Interstate circuit of New England, and for others; and in Hollywood on Monday for Charles "Buck" Jones, Monogram Western star.

Still on the danger list, in Boston early this week was Scott Dunlap, Monogram producer. Mr. Dunlap was reported rallying, however. Also seriously burned, and still hospitalized, were Harry Thomas, the company's eastern sales manager; and Herman Rifkin, its Boston franchise holder. Mrs. Rifkin was one of those killed in the club.

The funeral of Mrs. Charles Stern, who succumbed Saturday night, was held in New York Monday afternoon. Mrs. O. A. St. Pierre, widow of the art director of the Mullin and Pinanski circuit, who died in the fire, herself died early Monday morning in Boston. On that day, it was reported that Mrs. Phillip Seletsky, wife of that circuit's chief buyer and booker, also killed, was not expected to live. She was in a Boston hospital.

Others in Boston hospitals this week were Mr. and Mrs. Moe Grassgreen; Mr. and Mrs. Fred Lieberman; Mr. and Mrs. Abe Yarchin; Mrs. E. J. Gross, and Martin Sheridan. Mr. Yarchin's condition was reported serious.

Boston night clubs reopened Saturday. Theatres did good business.

Connecticut state police were said to be re-inspecting theatres, and ordering the usual lobby decorations removed. From New Haven, it was reported that exhibitors were preparing to complain that night clubs in the state have not been given the same scrutiny.

The Ohio Chamber of Commerce has asked state officials to safeguard night clubs and other amusement places.

The Fire Prevention Bureau of Cincinnati reported this week that doors of all large gathering places in that city swing outward, as required by the city code. However, Cincinnati officials will appeal to owners of theatres and such buildings to install special doors.

In New York City, Councilman Louis Cohen, Bronx, introduced a special resolution in the City Council which would require "two or more" special firemen in all "places of amusement."

UA Circuit Elects Officers

Joseph M. Schenck was reelected president and chairman at a board meeting of the United Artists Theatres Circuit, Inc., this week. Other officers, also reelected, were: Lee Shubert and Dennis F. O'Brien, vice-presidents: William P. Phillips, vice-president and treasurer; Bertram S. Nayfack, secretary, and A. M. Georger, comptroller.

Joins Columbia Staff

John A. Reilly, recently manager of the Metropolitan theatre in Bloomfield, Pa., has been appointed advertising accessories manager at the Pittsburgh Columbia branch, succeeding Lee Levine, who has joined the Navy.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Showman's Point of View

Trailers are among the best advertising mediums the theatre has at its disposal. But sometimes the privilege of advertising itself on the screen is abused by the theatre.

Recently we attended a large circuit house in one of New York's neighborhoods. Aside from the regular trailers advertising the double feature program for the next show, the following show was also advertised. The current holdover was plugged. Then the circuit's other attractions in a nearby house were given a plug. After that came a recommendation to the theatre's patrons to attend a picture then playing its first run but released by the distributor whose affiliate controlled the theatre. Christmas gift books were on sale. Loretta Young was also in a trailer advising cooperation in Women at War Week. The public was invited to buy War Bonds. There was a special trailer calling attention to the outstanding short subject shortly to be shown.

It was positively boring. The operator who put those trailers together must have felt like a film editor.

* * *

The dimout which is now very severe on east and west coasts is not without blessings. Electric light bills, formerly swollen by the illumination maintained outside the theatres, are now declining.

To some theatre owners, this is small recompense for the loss of the "flash" front. But the average neighborhood theatre's location is pretty well known to its clientele. Folks are not cruising in automobiles these days in search of a show. Rather, they seek out their show first and then head directly for it with whatever means is at their disposal.

* * *

This brings up another question. There is bound to be more consultation of advertising media in advance than there was in the past. No longer will it be said: "Let's go downtown and find a good movie". Now the situation will be better expressed by: "Let's see if there is a good picture at the Bijou. It only takes a third of a week's gasoline ration".

If the showman has made it easy for people to determine what is playing at the Bijou and has made that picture look sufficiently attractive to the whole family, he is in for some business.

Last week's issue of this publication carried an interesting little note in its advertising pages signed by Mr. W. A. Scully of Universal Pictures. Mr. Scully said simply, "We have a very entertaining picture, titled 'When Johnny Comes Marching Home'. In our opinion it's the kind of a picture that will entertain your patrons and send them out with a smile. We request that you do not book this picture until you see it".

That confidence in the picture can be passed on by the showman to his patrons. In different language, of course, he may very simply inform his public that the entertainment value of the picture is such that he personally recommends it. To many showmen, this is not a new idea.

We say this not as endorsement of any kind—the picture has not been seen by trade papers as this is written—but simply to point out that the methods of showmanship used by the distributor in purveying his wares to the exhibitor can be used by the theatre.

* * *

Silk stocking matinees are the latest contribution of some theatres to the war effort. It seems that the silk in old stockings is used for powder bags, silk being the only substance which burns without a residue to clog up a gun. One theatreman in New York obtained additional interest through a special box in the heralds reading: "Important.—Be sure to ask for permission before 'borrowing' those precious hose hidden in mother's drawers".

* * *

Deeply grieved as is the industry over the loss of life in the Boston night club fire, the showman, who must also be a good manager, may take note of one outstanding point. Periodic checking of the theatre to see that panic bolts really work, that doors are not bolted and that every safety precaution is taken is essential to good management. Before he can be a good showman, the manager must be a good housekeeper.

Shortage of help these days may force the manager to make these inspections himself, which isn't such a bad idea. At least, if he makes them himself, his conscience can be clear—he has done all he can.

—BOB WILE

EXPLOITATION IN PICTURES

Windows, Lobby, Marquee Used by Enterprising Round Table Members in Various Sectors

The Maritime Service doesn't get too many plugs, so when Rita Morton got a chance with "The Navy Comes Through", she took it right away. Rita has replaced her husband, Bill, as publicity chief at the Albee theatre, Providence, where George French is manager. Bill is now in the Navy.

Left to right: Jack Benny, Walter Henshel, manager of the Palace, Dallas; Charles Meeker, Jr., Dallas City publicity director for Interstate Circuit; Ann Sheridan. The first and last are part of the lobby display for "George Washington Slept Here."

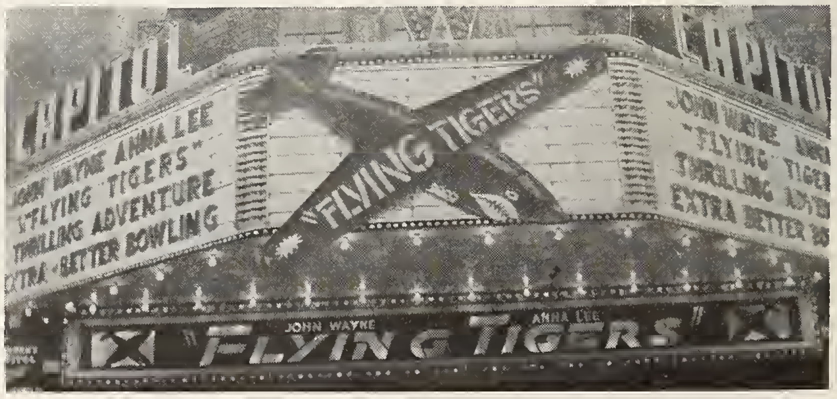
JACK BENNY
ANN SHERIDAN
George Washington Slept Here
STARTS FRIDAY

A sketching contest with a wild deer as the subject was run by Ted Kirkmeyer at the Paramount theatre, Idaho Falls, Idaho. A real wild deer was obtained and posed against a forest background. The picture was "Bambi", of course.

JOIN THE NAVY

Melville Hicks, manager of the St. George, Staten Island, N. Y., watches while Borough President Palma congratulates one of the recruits signed up at the theatre during Navy Recruiting Week with a special Navy show staged by Hicks.

A miniature "Flying Tiger" adorned the front of the marquee of the Capitol theatre, Madison, Wis., during the run of that picture. Marlowe Conner, manager, put it there.


CAPITOL
JOHN WAYNE ANNA LEE
"FLYING TIGERS"
THRILLING ADVENTURE
EXTRA - BETTER BOWLING
"FLYING TIGERS"
JOHN WAYNE
ANNA LEE
"FLYING TIGERS"

"Private Smith of the USA" Sold to Servicemen's Families

For the first subject of the new series, This Is America, Clayton Cornell at the Pontiac, in Saranac Lake, N. Y., sold "Private Smith of the USA" with a special two-column ad breaking two days before playdate with a special direct message to friends and families of all servicemen and given personal endorsement with signature. Art was used in the day before opening in the daily and Placid weekly, while the paper also devoted a reader to the short.

A lobby board was made up for the occasion with one sheets and a set of nine eight-by-ten stills sniped with "See what happens to your boy when he joins the Army."

WAAC Recruiting Drive Held For "Wings and the Woman"

For "Wings and the Woman," one of the first pictures heralding the woman in uniform, Maurice Druker at Loew's State, in Memphis, Tenn., prevailed upon the powers that be to help import Lt. Kathleen McClure, WAAC, who was stationed at Fort Oglethorpe, Ga.

Lt. McClure set up a recruiting booth in the lobby of the theatre in a drive for recruits, talked at a special tea arranged by the heads of all women's clubs of Memphis and also addressed a group of local members of the Women's Defense Corps. Station WHBQ came through with six spot announcements daily in advance and during the run of the picture, and the local dailies came through with stories and art work.

Classified Ad Contest Aids "Orchestra Wives"

To launch "Orchestra Wives" at Loew's Poli, in Waterbury, Conn., Round Tabler Ed Fitzpatrick succeeded in planting a three-column classified ad contest in the *Daily News* with the names of readers scattered throughout the ads. Those identifying themselves received guest tickets to the show at the News office.

In *La Verita,* prominent Italian weekly, Fitz planted an advance contest on "Seven Sweethearts" in the form of a jig saw puzzle. Those correctly assembling the parts received guest tickets.

Elder Plants Stickers On Local Juke Boxes

Promoted by Bill Elder at Loew's theatre, in Indianapolis, were 250 stickers which were planted on as many juke boxes about town ahead and during the run of "You Were Never Lovlier." Copy on the stickers read: "Play your favorite hit tunes on Columbia records. All these hits are from the season's top picture." This was followed by a list of the tunes, together with title, cast and playdates.

Parking Meters Placarded

As his advance teaser on "For Me and My Gal" at Loew's theatre, in Rochester, N. Y., Lester Pollock planted "Reserved for Me and My Gal" placards on parking meters and store doorknobs throughout the city. Since this was done the Sunday prior to the opening, it attracted plenty of attention.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE NAVY COMES THROUGH (RKO Radio): A nautical atmosphere out front and in the lobby is indicated by the title. Costuming the service staff in nautical attire comes to mind as an obvious way of doing this. This can be as simple as a gob's hat on each boy or girl, appropriately lettered, of course, or as elaborate as putting the complete seagoing dress of a Navy gun crew man on the doorman. A gangplank might be installed in the lobby of the theatre or, if possible without danger, so arranged that incoming patrons have to pass over it. The gangway could be appropriately lettered. A ship's hammock installed in the lobby would be productive of interest if properly placarded. A barrel should be installed in the lobby for books for the Navy and Merchant Marine. This stunt can be carried out in cooperation with the Navy Relief Society. Because of the picture's special appeal to them, a section of the theatre might be set aside for servicemen if there are many in your town. For ballyhoo, a girl in Navy nurse uniform could parade about with two men dressed as gobs. Placards, of course, should be affixed to the back of each. The local Navy recruiting office will probably be glad to arrange a display in connection with the picture; for example, a board with the various types of Navy knots would be in order. Pieces of cardboard shaped like shells could be cut out and one of each of the letters of the title put on it for use atop the marquee or in the lobby. If there are any local men who have been on ships which were attacked by submarines, ask them to come to the theatre for a personal appearance on opening night.

LIFE BEGINS AT EIGHT-THIRTY (Twentieth Century-Fox): The picture is a comedy and is best sold from the comedy point of view. For example, one of the ideas suggested is to have a beard contest. Award prizes for the longest beard, the bushiest beard, and the beard most like Monty Woolley's. There is a contest suggested in which it is requested that newspaper readers or recipients of programs state what is the magic hour in their lives. Another interesting idea is to ask jewelers to have all their watches and clocks set for eight-thirty, with an explanatory note of some kind. Another idea in connection with beards is to ask the newspaper to run the photographs of prominent men, perhaps all local men, who wore beards. A bearded ballyhoo man could pass out cards reading: "Life begins at eight-thirty. Have the time of your life at the Strand". Woolley drinks a concoction known as the Alabama Fog-Cutter. Perhaps you can get local soda fountains to make one up. Cooperative ads are fairly easy to obtain on the basis of the title alone. Offer a prize to the baby born nearest to eight-thirty on each night of your engagement. There's a still of Ida Lupino at the kitchen stove which should make the women's pages of a good many newspapers. A complete day of festivities might be arranged with local merchants and all the events chronicled with the time first and the words "Life Begins" afterward. There are several little ideas which will make the picture interesting and intriguing to some. For instance, send special hard tickets to the critics with copy including the stars, title, etc. Arrange for the feature to go on at 8:30 at night. If you open in the morning, doso at 8:30 during this engagement.

Newsreel Synopsis Run By Daily Newspaper

Due to the great interest in the News today and its ever-increasing boxoffice possibilities, Ted Kirkmeyer, of the Paramount theatre, in Idaho Falls, Idaho, has just completed arrangements with the local newspaper to daily run a synopsis of the theatre's newsreel as a special feature for their readers. This is published at no expense to the theatre.

Under the head "The Post Register's Latest News Flashes at the Paramount Theatre," the reader measures two by four inches and includes such copy as: "Col. Rickenbacker found alive after 24 days on raft. MacArthur's men closed in on Japs in New Guinea. Tank Carriers Launched. Growing Gliver Army. Gridiron thrills; Georgia Tech trims Alabama Crimson Tide." Each of these items were listed one under the other.

Numerous Window Displays Used on "Yank at Eton"

A life-size cutout in the lobby of the Poli-Broadway, in Norwich, Conn. proved an attractor as the advance on Joe Boyle's date for "Yank at Eton". Diecut hanging cards were planted in windows about town with numerous merchants coming through with displays, a restaurant featuring a still of Rooney eating the English version of an American hot dog. A baker tied in with the still of Rooney admiring a piece of birthday cake.

Paul Binstock (right, in civilian clothes), manager of the Sheepshead theatre, Brooklyn, staged a welcome home celebration for Lieut. Thomas Moore of the U. S. Marine Corps (in uniform at right). Lieut. Moore was the first Marine flier to sink a Jap airplane carrier at Guadalcanal. Paul arranged for a gala reception.

Ginger Rogers Personal Aids Bond Sale Drive

Since he is on the War Bond Staff of Oregon, Jack Matlack, publicity representative for the George Hunt theatres, in Medford, worked with the local Bond Committee to bring Ginger Rogers (who lives in Medford) to the theatre for a personal appearance on behalf of the drive. This was a special effort separate from her "Stars Over America" tour. Miss Rogers' mother, Mrs. Lela Rogers, was appointed local Bond chairman and this helped a lot to get the star to make the appearance.

To coincide with Ginger's appearance, "The Major and the Minor" was booked in. A block on Main Street was roped off for dancing. The purchase of one ten-cent stamp entitled purchaser to participate in the first dance and grand march. After that, it was necessary for the dancer to have a second stamp for the second dance and so forth. The music was furnished by several bands and no money was spent for them or the decorations, entire money being spent for Bonds and Stamps. Needless to say, the papers came through with stories and art well ahead.

Miklos Holds $90,000 Bond Premiere at Norwich

A $90,000 bond premiere was held at the Palace theatre, Norwich, Conn., reports Joe Miklos, manager. The house was filled to capacity with the highest priced seats going for a $500 bond.

Joe has made arrangements with local department stores and a manufacturing plant to have all employees buy their Bonds at the Palace.

Plays Up Victory Films

Chris Chamales at the Roxy theatre, Delphi, Ind., played "A Ship Is Born," in honor of Navy Day and advertised it over the feature. He uses flags alongside his signature cut in each newspaper ad. At the bottom of each ad Chris carries a line, "Attend your Victory hit programs. See and hear history unraveled before your eyes."

Parents of Marines Hosted by Boyle

In conjunction with the recent celebration of the 167th anniversary of the founding of the Marine Corps, Joseph Boyle at the Poli-Broadway theatre, in Norwich, Conn., extended an invitation to attend the show to the mothers and fathers of all local boys who are serving their country in the Marine Corps. In addition to the local dailies running readers on the invitation, all ads were underlined with copy: "Marine Mothers and Fathers Nite."

Bailey is Honored As Top Bond Salesman

In recognition of his work as top Bond seller in his county's recent drive, Earle Bailey at the Harris Warren theatre in Warren, Ohio was awarded a special "Minute Man" certificate and his name was entered in the county's race for the title of "Regional Man of the Month". The local paper picked up the story and ran an account of Bailey's work on the drive together with a photo of the Round Tabler.

Vail Holds Matinee for Buddies Bundle Fund

Lon Vail, manager of both the Lyric in Warren, R. I., and the Pastime in Bristol, R. I., has aided materially the $3,000 Bristol Buddies Bundles Fund raised to send Christmas presents to Bristol boys in the armed services. Vail held two Sunday matinees at the Pastime with all proceeds going to the fund.

GET IN THE SCRAP

Another scrap to get in the scrap is now under way. Five more Citations will be issued by Donald Nelson, head of the War Production Board, to the showmen who submit the best scrap campaigns to Managers' Round Table before December 18th.

War Hero Cox Present at Tully's Bond Premiere

A special War Bond premiere was held in connection with "Wake Island" by Ralph Tully at the Strand theatre, in Newport, R. I., with a stage show that included the personal appearance of Lt. George E. Cox, hero of Bataan and Corregidor, one of the officers who assisted in removing General MacArthur from the Philippines. Also on the program was Miss Elizabeth Adams, holder of the Croix de Guerre for her bravery in France with Anne Morgan's Ambulance Corps., the 207th C. A. A. A. orchestra and an induction of Naval men.

The Bond Drive was sponsored by the local Rotary Club with Tully acting as chairman of the committee. A postcard, to be mailed to a serviceman, was given to each person purchasing a Bond. Copy on the card read: "I have just bought a War Bond and I was thinking of you when I did it." The local papers were cooperative, running stories and art on the premiere well in advance.

Human Interest Stories of War Bond Campaign Spurred

Each day while the Canadian Third Victory Loan drive was in progress, two tickets to the Mayfair and Dundas, St. John, N. B., were offered as prizes in a "campaign story" contest. The rules called for not more than 100 words to be written on some human interest phase of the campaign as revealed in Dartmouth section. Each story had to be delivered to one of the two box offices, and with special receptacles for the contributions. The winners were announced daily from the Mayfair and Dundas stages, and with readings. I. L. Haley is manager of both the Mayfair and Dundas, operated by the Franklin & Herschorn chain.

Patrons Write Servicemen On Stoltz "V Mailers"

The latest novelty to be distributed by Arnold Stoltz at the Avon, in Utica, N. Y., for his advance on "The Navy Comes Through" is a seven by twelve inch card with copy on the top reading: "Don't delay. Write HIM today on this official V...—Mailer. Cheer HIM on. It will be delivered post haste. As always, 'The Navy Comes Through.'"

Directly below this, attached by a "V" die cut and occupying the center portion of the card was a piece of "V Mail" stationery. On the card itself, under the writing paper was the cooperating merchant's ad, which entirely paid for the cost and distribution. The store also offered to fill fountain pens with "Microfilm Black" ink for "V Mail" to all those presenting the card at their store.

The lower portion of the card was devoted to the picture together with scene still, cast and playdates.

Rotary Club Cooperates

The Saranac Lake Rotary Club purchased $2,000 worth of bonds, reports Clayton Cornell, manager of the Pontiac theatre there. Inasmuch as the club was one of the most active organizations in the Bond drive, Clayton plans to have them as guests in the near future to a screening of some outstanding issue of the March of Time.

Football Seats Reserved for 'Me and My Gal'

With the opening of "For Me and My Gal" at the Poli, in Waterbury, Conn., coinciding with the local football event of the year, the Wilby-Crosby Thanksgiving classic, Ed Fitzpatrick at midnight, night before the game, had theatre attendants go out to the stadium and hang "Reserved for Me and My Gal" placards all the press boxes, bleachers, etc. In conjunction with the game, Ed printed up 5,000 envelopes for the football tickets which were sold in schools; needless to say the envelopes bore picture imprint. Bakery stores featured pumpkin pies as a "Me and My Gal." Thanksgiving treat, using 29 colorful streamers illustrated with scenes from the picture, theatre tiein copy, etc.

The sidewalks leading from the main stem right up to the theatre entrance doors were sniped with stencils reading: "This way 'For Me and My Gal.'" Tent cards were planted on tables in restaurants, grilles, taverns and hotels in addition to being spotted conspicuously on information desks in business offices. Radio coverage included electrical transcription over WATR in a 15-minute spot before opening and an old-time song contest was landed over WBRY with several opening bars of old songs being played, guest tickets went to those correctly identifying them.

A large 40 by 80 display board was placed in the lobby plugging a photograph stunt as a teaser build up two weeks in advance. The board was headed "Me and My Gal" photos will win guest tickets. Scores of boy-and-girl photos were received from patrons drawn by the stunt and these were posted on the display board as fast as they came in. Several sets of lobby teaser cards were strung on chandeliers, on railings, from reader boards, etc., 10 days in advance of the opening, and numerous merchant window displays were promoted.

"Scare the Yell Out of You" Theme of Double Horror Show

To put over his double horror show of "Hidden Hand" and "The Undying Monster" at the Paramount, in Syracuse, Dick Feldman sold it along the lines that it would "Scare the Yell Out of You." Teaser trailers were used in advance, street bally hoo of a skeleton with ribs showing, faint checks were issued, ghosts with credits at the head were used on all stairways in the theatre, main lounge and rear of the auditorium with green spots on them.

In addition, Dick had a shelf in his lobby advising patrons what to do if they got scared. Some of the advice offered was to make use of a hammer provided to flatten goose pimples, a muffler from the lost and found department for those who chilled easy, etc. Radio coverage included weekly gratis plugs, while the Round Tabler sold WSYR on giving the theatre 40 gratis plugs in exchange for a trailer advertising their horror show, "Inner Sanctum." This, plus a false front which was plastered with a lot of eerie material completed the campaign.

SERVICE, BONDS and SCRAP

The showmen listed below have contributed their bit to the war effort in the last few weeks by selling the Navy or Marines to young men who were eligible to enlist; selling Bonds to the public; or gathering scrap.

ELMER ADAMS
Trail, Duncan, Okla.

ANTONIO BALDUCCI
Norbury, Ellenville, N. Y.

PAUL BINSTOCK
Sheepshead, Brooklyn, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

JOHN FALK
Orpheum, Eldorado, Ill.

MILT HARRIS
Drive-In, Miami, Fla.

WALTER HELM
Avon, Stratford, Ont., Canada

MELVILLE HICKS
St. George, St. George, S. I., N. Y.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

GEORGE LABY
Palace, Pittsfield, Mass.

BILL JOHNSON
Diana, Medina, N. Y.

ALBERT M. PICKUS
Stratford, Stratford, Conn.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

ARNOLD STOLTZ
Avon, Utica, N. Y.

BOYD SCOTT
Grand, Holdenville, Okla.

Kalberer Celebrates Friday, the 13th

To celebrate the recent Friday, the 13th, A. J. Kalberer at Switow's Indiana, in Washington, Ind., put on an elaborate show, which he reports as a sell-out and great success. Kal booked a special stage show attraction and feature picture, with tickets selling for 40 cents. Window cards were posted about town and 1,000 special heralds distributed for the occasion.

Numerous Contests Highlight "Springtime in the Rockies"

On behalf of "Springtime in the Rockies" at Loew's Poli, in Waterbury, Conn., Ed Fitzpatrick promoted a two-column 25-inch ad from a local music shop, plugging Harry James and his Orchestra. In conjunction with this tie-up 1,000 imprinted fan photos of Betty Grable were distributed. A coloring contest was landed in the Italian paper with guest tickets awarded to winners.

Other contests featured a "Down Melody Lane" stunt over Station WATR, whereby listeners were asked to phone in their answers immediately after song hits from various Grable pictures were played. Cash prizes were awarded in this connection. The public address system was hooked up over the boxoffice, records concealed behind and elaborate display of stills and cut-outs and the songs were broadcast daily for two weeks.

"In This
Our Life"
. . . You Can't Live Forever!

Insurance Statistics Show The Average Span of Life Is Only 60 Years!

If You Are 30 . . .
YOU Only Have 30 Years Left!
YOU'LL Sleep Half That Time.
That Leaves Only 15 Years!
YOU'LL Work A Third of Each Day.
That Leaves Only 10 Years!
YOU'LL Be Sick About A Month A Year.
That Leaves Only About 8 Years!
Barring Accidents
YOU HAVEN'T LONG TO LIVE . . .
REALLY Just SUNDAYS and EVENINGS. . .

SO . . . . .

WITHOUT GAS . . . RATIONED SUGAR . . .
NO TIRES . . . DIMOUTS . . . ETC.

• — •

To Best Enjoy
These Fleeting Moments

To sell "In This Our Life" at the Sumner theatre, in Brooklyn, Benjamin E. Schreiber distributed tinted heralds containing copy reproduced above.

Drum Corps Parade Opens "One of Our Aircraft"

To launch his date on "One of Our Aircraft Is Missing" at Loew's State, in Syracuse, Frank Murphy held a parade of the uniformed drum corps which marched through the downtown area to the theatre with appropriate signs. A special screening was held in advance for newspaper critics, radio commentators, Bomber Base officials and public relations heads of the Army.

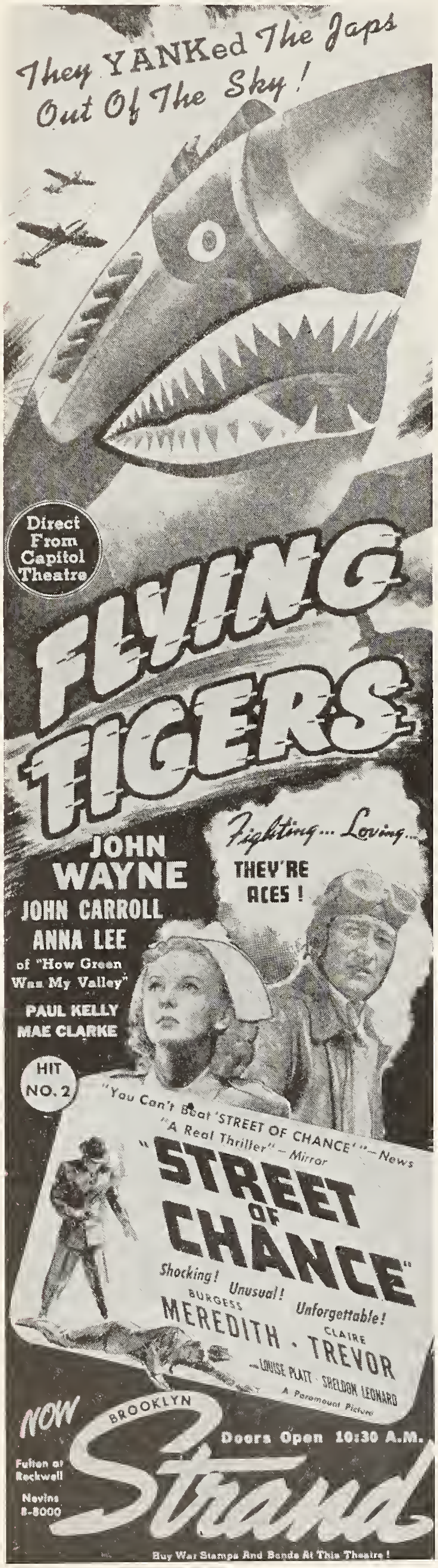
Novelty "aircraft detector" cards were distributed, leading downtown restaurants carried announcements in dining rooms, spot announcements were landed over the radio and a special lobby board carried all New York reviews.

Beauty Hint Folder For "Now, Voyager"

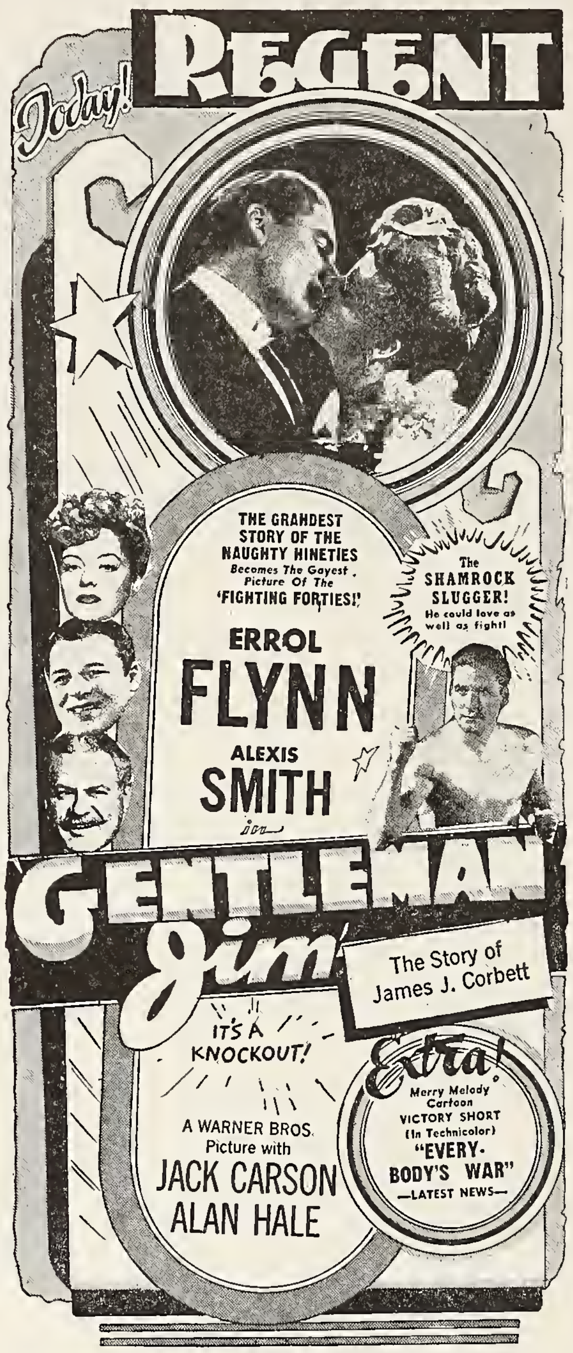
To attract the ladies to the opening of "Now, Voyager" at the Capitol theatre, in Madison, Wis., Marlowe Conner distributed through five and dime stores tinted two-fold heralds which featured a color reference chart suggested by the House of Westmore. A dressing table was set up in the lobby from which these folders were also distributed.

Another stunt which Conner used was the circulation of small cards bearing scene stills with tie-in copy, on the reverse side was copy reading: "It's a snap. Easily the greatest performance of her long, brilliant career. Bette Davis in," etc.

THEATRES' NEWSPAPER ADS

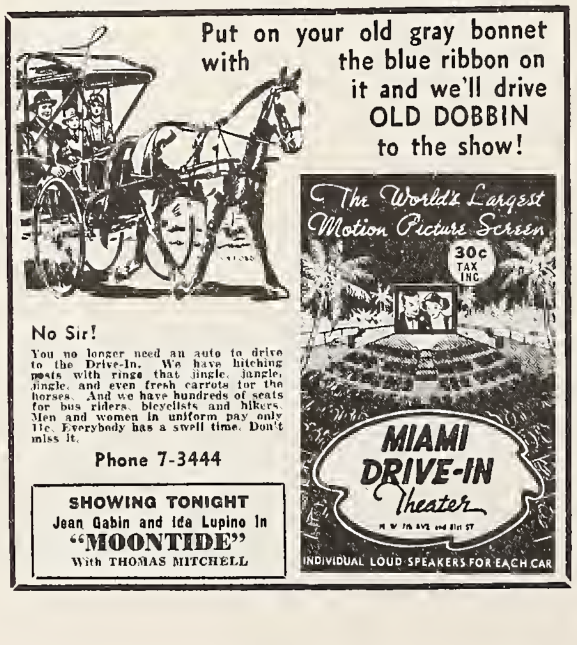

They YANKed The Japs Out Of The Sky!
Direct From Capitol Theatre
FLYING TIGERS
JOHN WAYNE
JOHN CARROLL
ANNA LEE of "How Green Was My Valley"
PAUL KELLY
MAE CLARKE
Fighting... Loving... THEY'RE ACES!
HIT NO. 2
"You Can't Beat 'STREET OF CHANCE'"—News
"A Real Thriller"—Mirror
"STREET OF CHANCE"
Shocking! Unusual! Unforgettable!
BURGESS MEREDITH · CLAIRE TREVOR
LOUISE PLATT · SHELDON LEONARD
A Paramount Picture
NOW
BROOKLYN Strand
Doors Open 10:30 A.M.
Fulton at Rockwell
Nevins 8-8000
Buy War Stamps And Bonds At This Theatre!

Fabian Circuit's Brooklyn Strand theatre used this flashy ad prepared by Buchanan & Co. for the opening on "Flying Tigers". Illustration predominates and copy is held to a minimum. The space measured 10 inches on 2 columns.


Today! REGENT
THE GRANDEST STORY OF THE NAUGHTY NINETIES Becomes The Gayest Picture Of The 'FIGHTING FORTIES!'
The SHAMROCK SLUGGER! He could love as well as fight!
ERROL FLYNN
ALEXIS SMITH
in
GENTLEMAN Jim
The Story of James J. Corbett
IT'S A KNOCKOUT!
A WARNER BROS. Picture with
JACK CARSON
ALAN HALE
Extra!
Merry Melody Cartoon
VICTORY SHORT (In Technicolor)
"EVERY-BODY'S WAR"
—LATEST NEWS—

Playing "Gentleman Jim" before the press book was ready, Hank Harold, advertising manager of the Chakeres Circuit, Springfield, Ohio, made his own layout.

This copy, concocted by Milt Harris, created plenty of talk in Miami and, besides, really brought in some people in buggies.

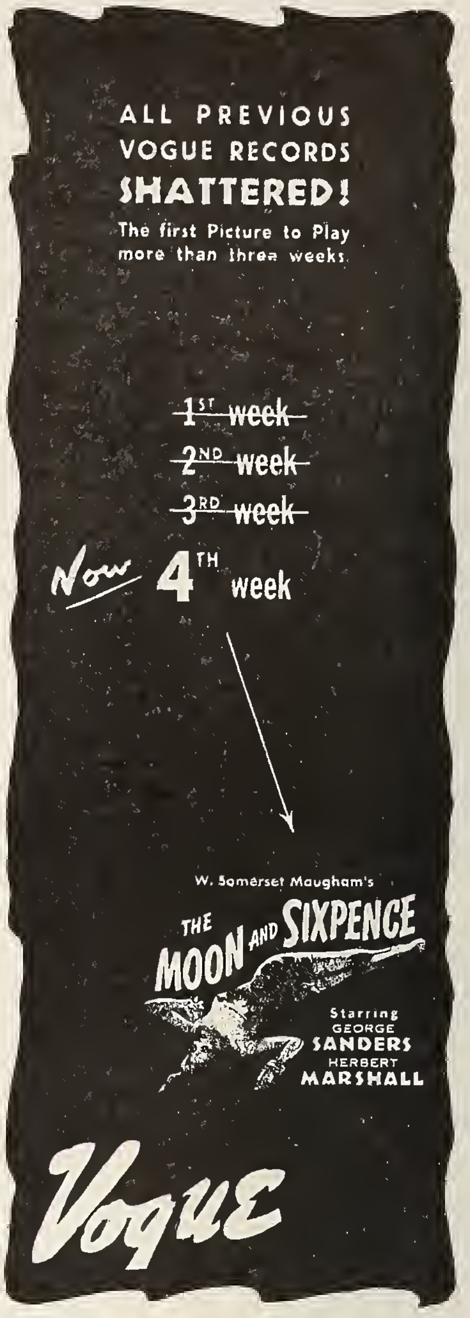

Put on your old gray bonnet with the blue ribbon on it and we'll drive OLD DOBBIN to the show!
The World's Largest Motion Picture Screen
30c TAX INC.
MIAMI DRIVE-IN Theater
INDIVIDUAL LOUD SPEAKERS FOR EACH CAR

No Sir!

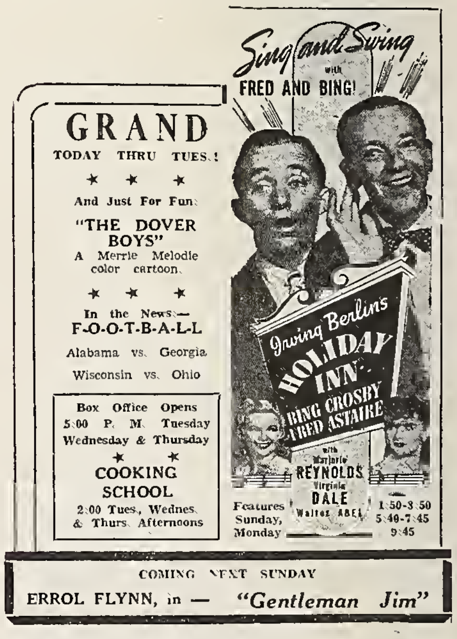
You no longer need an auto to drive to the Drive-In. We have hitching posts with rings that jingle, jangle, jingle, and even fresh carrots for the horses. And we have hundreds of seats for bus riders, bicyclists and hikers. Men and women in uniform pay only 11c. Everybody has a swell time. Don't miss it.

Phone 7-3444

SHOWING TONIGHT
Jean Gabin and Ida Lupino in
"MOONTIDE"
With THOMAS MITCHELL


ALL PREVIOUS VOGUE RECORDS SHATTERED!
The first Picture to Play more than three weeks.
~~1ST week~~
~~2ND week~~
~~3RD week~~
Now 4TH week
W. Somerset Maugham's
THE MOON AND SIXPENCE
Starring GEORGE SANDERS
HERBERT MARSHALL
Vogue

David Griesdorf was responsible for this unusual ad for the Vogue theatre, Vancouver, B. C.


Sing and Swing with FRED AND BING!
GRAND
TODAY THRU TUES.!
And Just For Fun:
"THE DOVER BOYS"
A Merrie Melodie color cartoon.
In the News:—
F-O-O-T-B-A-L-L
Alabama vs. Georgia
Wisconsin vs. Ohio
Box Office Opens 5:00 P. M. Tuesday Wednesday & Thursday
COOKING SCHOOL
2:00 Tues., Wednes. & Thurs. Afternoons
Irving Berlin's HOLIDAY INN
BING CROSBY
FRED ASTAIRE
with Marjorie REYNOLDS
Virginia DALE
Walter ABEL
Features Sunday, Monday
1:50-3:50
5:40-7:45
9:45
COMING NEXT SUNDAY
ERROL FLYNN, in — "Gentleman Jim"

Plenty of white space and special attention to short subjects marks the ads of Boyd F. Scott, city manager for Griffith theatres, Holdenville, Okla.

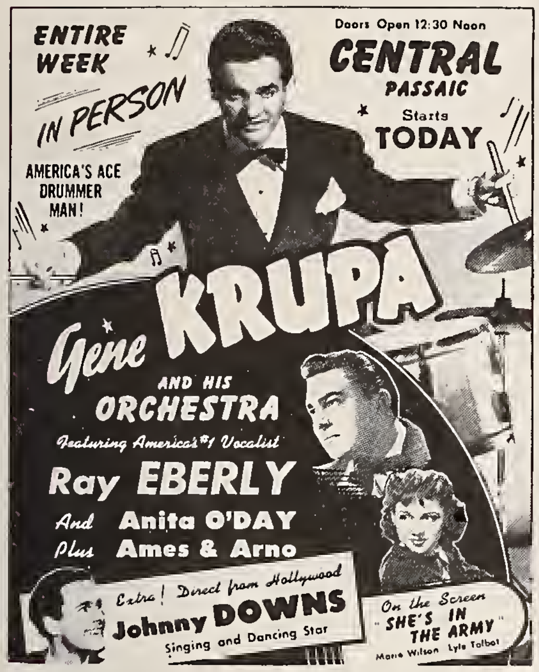
Lido Theatre
H. S. Twedt, Proprietor
MANLY, IOWA

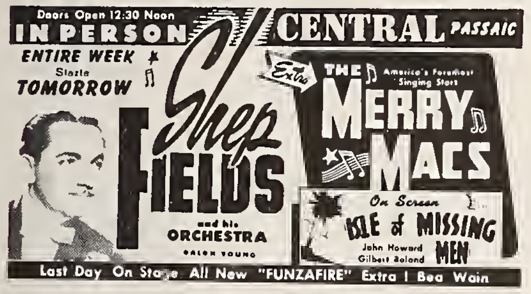
Friday, Saturday, November 6-7
The Bumsteads are Here Again
Blondie for Victory
William Gargen, Irene Kervey
Bombay Clipper

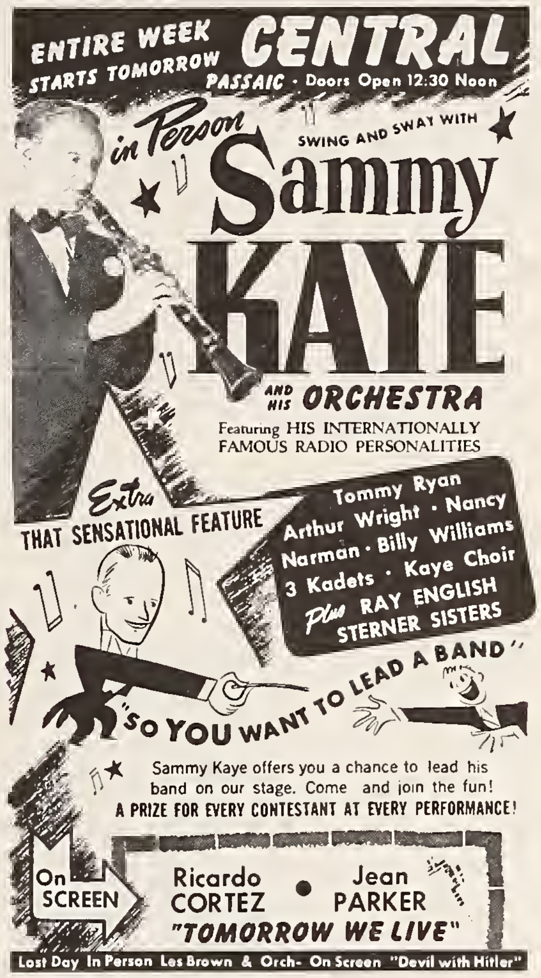
Sunday, Monday, Tuesday, November 8-9-10
Rosalind Russel, Brian Aherne, Janet Blair
MY SISTER EILEEN
Sunday Matinee 2:30

Wednesday, Thursday, Nov. 11-12
William Holden, Frances Dee
Meet the Stewarts
600 Reasons

Buy U. S. War Bonds and Stamps at the Lido Box Office.


ENTIRE WEEK
IN PERSON
AMERICA'S ACE DRUMMER MAN!
Doors Open 12:30 Noon
CENTRAL
PASSAIC
Starts TODAY
Gene KRUPA
AND HIS ORCHESTRA
Featuring America's #1 Vocalist
Ray EBERLY
And Anita O'DAY
Plus Ames & Arno
Extra! Direct from Hollywood
Johnny DOWNS
Singing and Dancing Star
On the Screen
"SHE'S IN THE ARMY"
Marie Wilson Lyle Talbot


Doors Open 12:30 Noon
IN PERSON
ENTIRE WEEK
Starts
TOMORROW
Shep FIELDS
and his ORCHESTRA
GALEN YOUNG
CENTRAL PASSAIC
Extra
THE MERRY MACS
America's Foremost Singing Stars
On Screen
ISLE of MISSING MEN
John Howard
Gilbert Roland
Last Day On Stage All New "FUNZAFIRE" Extra! Bea Wain


ENTIRE WEEK
STARTS TOMORROW
CENTRAL
PASSAIC · Doors Open 12:30 Noon
in Person
SWING AND SWAY WITH
Sammy KAYE
AND HIS ORCHESTRA
Featuring HIS INTERNATIONALLY FAMOUS RADIO PERSONALITIES
Tommy Ryan
Arthur Wright · Nancy
Norman · Billy Williams
3 Kadets · Kaye Choir
Plus RAY ENGLISH
STERNER SISTERS
Extra
THAT SENSATIONAL FEATURE
"SO YOU WANT TO LEAD A BAND"
Sammy Kaye offers you a chance to lead his band on our stage. Come and join the fun!
A PRIZE FOR EVERY CONTESTANT AT EVERY PERFORMANCE!
On SCREEN
Ricardo CORTEZ • Jean PARKER
"TOMORROW WE LIVE"
Last Day In Person Les Brown & Orch- On Screen "Devil with Hitler"

Bill Levine's stage shows at the Central, Passaic, are better than his pictures; so he bills them on top. Even the smallest ad here, two columns by 2 inches, gets it all in with small space.

Here It Comes....

MINNEAPOLIS Played It
4 Weeks

★ ★ ★

DES MOINES is playing the picture right now, and holding it over for a 2nd week

★ ★ ★

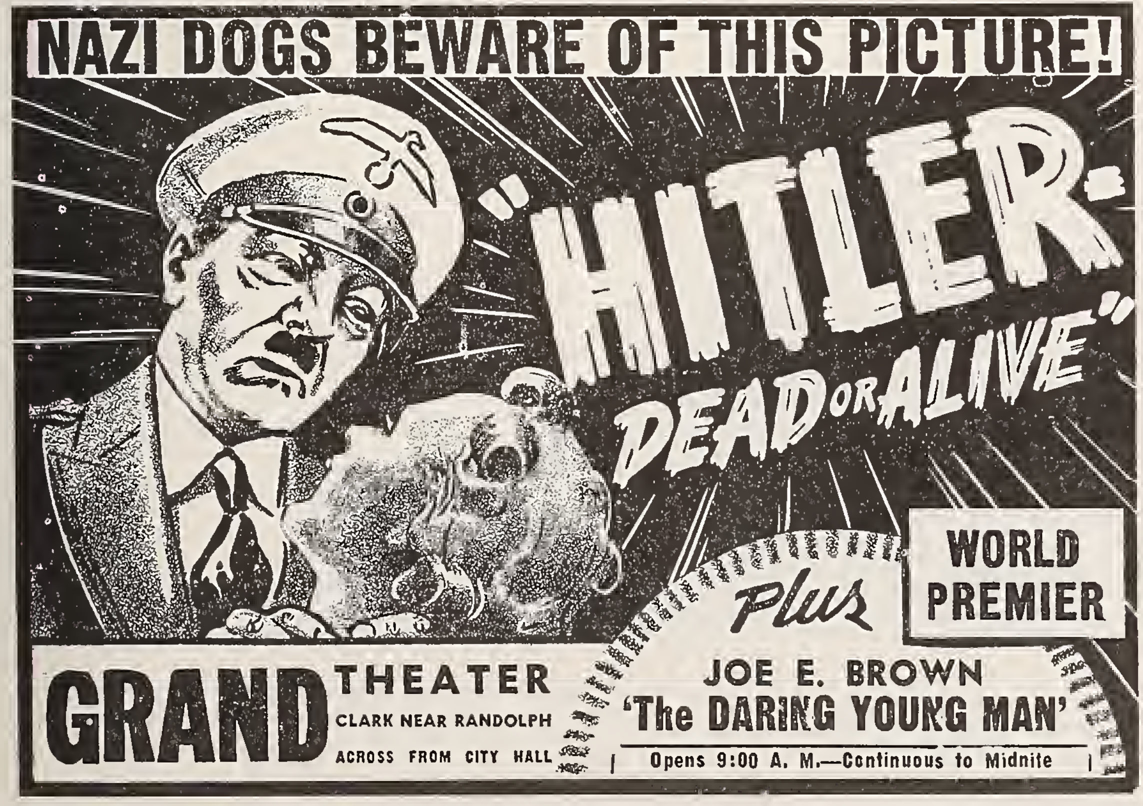
THE LIDO Plays the Picture
SUN. MON. TUES.
(A 3 Day Limited Engagement)

★ ★ ★

We're Talking About
'MY SISTER EILEEN'
And at No Advance In Price!

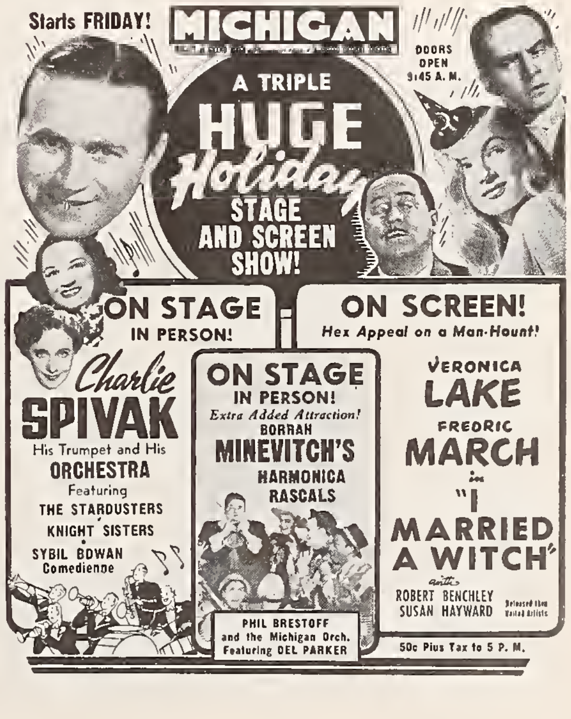
Holiday Greetings
—To all of you in the service. I miss you.
"Doc"

'The Manly Signal', Manly, Iowa, is a weekly paper and its rates are not high; so H. S. "Doc" Twedt at the Lido theatre can afford big space and unusual layouts. He sometimes uses illustrations. This issue of the paper went to Manly men overseas—hence the greeting.


NAZI DOGS BEWARE OF THIS PICTURE!
"HITLER-DEAD OR ALIVE"
WORLD PREMIER
Plus
JOE E. BROWN
'The DARING YOUNG MAN'
GRAND THEATER
CLARK NEAR RANDOLPH
ACROSS FROM CITY HALL
Opens 9:00 A. M.—Continuous to Midnite

Jonas Perlberg at the Grand theatre, Chicago, used a provocative illustration for the world premiere of "Hitler, Dead or Alive".

This ad made the combination stage and screen show at the Michigan theatre look very attractive to Detroiters. Alice Gorham, director of advertising and publicity for United Detroit Theatres, was responsible for it.


Starts FRIDAY!
MICHIGAN
DOORS OPEN 9:45 A. M.
A TRIPLE HUGE Holiday STAGE AND SCREEN SHOW!
ON STAGE IN PERSON!
Charlie SPIVAK
His Trumpet and His ORCHESTRA
Featuring
THE STARDUSTERS
KNIGHT SISTERS
SYBIL BOWAN
Comedienne
ON STAGE IN PERSON!
Extra Added Attraction!
BORRAH MINEVITCH'S HARMONICA RASCALS
PHIL BRESTOFF and the Michigan Orch. Featuring DEL PARKER
ON SCREEN!
Hex Appeal on a Man-Hount!
VERONICA LAKE
FREDRIC MARCH
in
"I MARRIED A WITCH"
with
ROBERT BENCHLEY
SUSAN HAYWARD
Released thru United Artists
50c Plus Tax to 5 P. M.

GREETINGS

December 12th
Joseph G. Ehrlich
Charles E. Wheland
Maurice Sidman
Paul W. Hiltner
J. Fred Crosson
Newell T. Howard
J. Remi Crasto
Jerome Schur

13th
Oran Cohen
Fred Spinelli
L. G. Tewksbury
J. Francis Stein
Earl D. Smith
M. C. Roskopf
Howard R. Cohn
Gerson Nadell
Wilford N. Sklar
Jeppe M. Thomsen

14th
Fred E. Hamlin
Burton Hoffman
Morton L. Kresner
Larry Levy
William A. Cherry
Louis E. Piret

December 15th
William H. Stanley
Ben Reisner
J. A. Pike
Richard Williamson
Edgar B. Mercy
Les B. Newkirk

16th
Maurice B. Smith
Robert R. Deitch
Henry Elsnick
Bill Hellums
James McDonough
Earl Potter
Hubert Trahan

17th
Robert L. Collier
Dennis C. Walls
Nick Rojacic

18th
Donald B. Fiske
Robert L. Alberts
John A. Goodno
J. Donald Edwards

Brooks, Prominent in Legitimate Theatre, New Round Tabler

Walter S. Brooks, who is manager of the New Central theatre, Cedarhurst, Long Island, New York, is a real old-timer in show business who can boast a wealth of experience which has been denied to most members. Walter was born in New York City October 16, 1886.

His theatrical career has included producing and directing. He has directed shows for such personages as the Shuberts, the late H. H. Frazee, L. Lawrence Weber and Lyle D. Andrews. Among the well known shows of which he has been producer-director are: "Shuffle Along," "Plain Jane," "My Girl," "Yes, Yes, Yvette," "Little Jesse James," Cotton Club Revues, Palais Royal Revues and many others. Vaudeville acts also came within his scope at times.

He also managed the Longacre, Cort and Sam Harris theatres in New York when these houses were the scene of legitimate attractions.

Albert Detwiler Works Way From Usher to City Manager

Albert C. Detwiler, city manager for the Manor Circuit in Latrobe, Pa., started, as so many showmen do, as an usher for the Harris circuit at the Harris theatre in Jeannette, Pa., his home town. When Michael Manos built the new Manos theatre in that city, which was leased by Harris, Bert was made chief of service, later being promoted to assistant manager. He was promoted again and went back to the Harris as manager. He left the theatre briefly this year for a job as circulation manager of the *Jeannette News-Dispatch,* but returned a few weeks later and was given his present city manager's post.

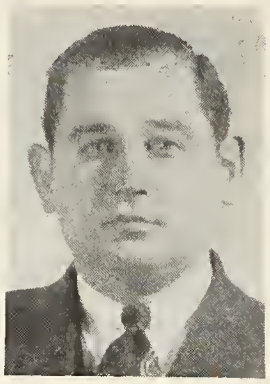
Samuel Solomon Started in Theatre as a Checker

After a career of many years in other fields, Samuel Solomon, who now manages the Capitol theatre, Woodbine, N. J., broke into the theatre field only two years ago. Then he was sort of outside looking in as a representative of Ross Federal Corp. But Sam persisted and learned something of the business in each theatre he checked.

In his earlier days, Sam, a native of Philadelphia, was with a pawnbroking concern and then in the autobody, fender and radiator repair business. But he likes the theatre best of all.

"No Stopping Me Now" Says Schur of Laconia, Bronx

"There's no stopping me now," says Jerome Schur, now manager of the Laconia theatre in the Bronx. Jerry, like many others in this industry, once lived in Los Angeles. As a matter of fact, he was born there 30 years ago, exactly from the date of this issue. At the age of 14 he started as an usher and when his family came to New York, he came along and again worked as an usher. He went through the ranks as porter, maintenance man, doorman and assistant manager. Among the theatres he has managed are the Star and Ace in the Bronx, the York and DeLuxe in Manhattan.



Staff Photo

Leonard Sills, manager of the Ward theatre, in the Bronx, believes that the theatre will play an increasingly important role in the war effort. He visited the Round Table offices shortly after he had been notified that his scrap campaign had won a Citation from Donald Nelson.

FILE SERVICE ADDRESS WITH ROUND TABLE

Managers' Round Table has been hearing more and more frequently from men in the armed forces who have suddenly been inducted and have thereafter practically disappeared into anonymity as far as their showmen friends are concerned. The Round Table emphatically believes and hopes that most of these men will return to their posts after short visits to Tokyo and Berlin. In order that they may hear from their showmen friends, the Round Table will gladly publish the service addresses of any of its members.

Ervin Janot Joins Round Table Just Before He Joins Army

Ervin Janot, now manager of the Rex theatre, Sheboygan, Wis., has been at that post just about two months and is leaving it in just one month. Ervin hastened to become a member of the Round Table before he joins the Army in January.

His career has been short but interesting. He was born in Big Falls, Wis., June 25, 1917. When he was 18 years old he started as an usher in the Venetian theatre, Racine. He worked his way up to doorman, then to chief of service and then assistant manager. In 1941 he was promoted to assistant manager of the Warner theatre, Milwaukee and then became manager of the Badger in Racine last Christmas Day. He was transferred to the Majestic in Sheboygan in September of this year and the next month moved to the Rex.

LARRY RYAN, former assistant at the Marks, in Oshawa, Canada, is now assistant to Stewart Gillespie at the Elgin, in Ottawa.

LEO SCHEUSSLER has been moved to the Sheboygan, in Sheboygan, Wis. Other changes in the Warner circuit in that territory include Ervin Janot from the Majestic o the Rex and Phil Shire has been promoted from assistant at the Warner in Milwaukee to the Majestic, in Sheboygan as manager. Nellie Luksis, former cashier at the Sheboygan is now assistant to Janot.

CECIL VOGEL, who managed Loew's Palace in Memphis from 1929 to 1941 when he was transferred to Cleveland, has returned as manager of that Tennessee house. Vogel succeeds Boyd Fry, promoted to manager of Loew's Grant, at Atlanta. Maurice Druker, who managed the Palace after Vogel left for Cleveland, is now manager of Loew's State, at Memphis.

HARRY MITCHELL, former manager at the Arcade, in Lake Charles, La., has been transferred by the Southern Amusement Company to management of the Winn theatre, at Winnfield, La. Jimmie Wheat, former manager, left to enlist in the Navy.

PAUL BURKE, manager of the Orpheum, in Wilkes-Barre, Pa., has enlisted in the Navy. Tom Curley, assistant; Edward Curtis and Dave Thomas, doormen, followed suit.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

MANAGER WANTED, STATE DRAFT STATUS, qualifications and salary expected ANDERSON THEATRE CIRCUIT, Morris, Illinois.

THEATRES

WANT TO BUY, LEASE OR RENT THEATRES, running or closed, equipped or otherwise, located anywhere. BOX 1555-A, MOTION PICTURE HERALD.

FOR SALE: THEATRES IN SEVERAL STATES. BOX 1556-A, MOTION PICTURE HERALD.

SACRIFICING 500 SEAT THEATRE, $2,000. OWNer leaving for Army. Equipment: Powers projectors, Brenkert High-Intensity, Weber sound, screen, two travelers. Showing daily to 40,000 population. BROADWAY THEATRE, Parkersburg, W. Va.

OPPORTUNITIES

WANT TO EARN MONEY IN YOUR SPARE time? Publisher of national magazine wants representative to solicit new and renewal subscriptions. Leads furnished. Liberal commission. Write BOX 711, MOTION PICTURE HERALD.

NEWS GATHERING ORGANIZATION SPONsoring spot news for theatres offering territorial franchises to men financially able to operate branch bureaus. Experience in theatre or newspaper work not essential but preferred. Reputable businessmen who can operate own business locally have splendid opportunity with this unusual service. Give complete details and bank references in first letter to insure interview. Territories now being closed. BOX 1205A, MOTION PICTURE HERALD.

WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

GLARING VALUES IN LIGHTING EQUIPMENT —400 watt sliding dimmers, $11.95; 1000 watt $19.95; Interlocking dimmers, all sizes $29.95; 400 watt baby spots $5.55; 50 ampere arcspots $35; all sizes G-40 Mogul prefocus lamps to 2000 watt, clear, frosted and tinted, 60% discount; Mogul screw lamps 300 watt, 19c; 500 watts, 39c. S. O. S. CINEMA SUPPLY CORPORATION, New York.

USED AND REBUILT CHAIRS, PARTS AND accessories for all makes. FENSIN SEATING CO., 66 E. 13th St., Chicago.

COMPLETE THEATRE EQUIPMENT AND chairs for 500 seat house. Big bargain for quick sale. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

FOR SALE—1100 HEYWOOD-WAKEFIELD USED spring edge chairs. BEN B. POBLOCKI, 5779 S. Howell Ave., Milwaukee, Wis.

FOR SALE—THEATRE EQUIPMENT. INCLUDing seats, air conditioning, electric dimmer and control panels. Revolving turntable, spotlights, auditorium and stage lighting, weights, sheaves, etc., house and asbestos curtains, color screens, two 35mm. motion picture machines with amplifier, speaker and rectifiers. Capable of operating a theatre of 1,000 seats. Used only a short time. In perfect condition. Inquire BOX 1585, MOTION PICTURE HERALD.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

NEW GENERAL EQUIPMENT

YOU'VE GOT TO HAVE IT—IF YOU DON'T, send for your copy. Closing out Star Cinema Supply stock. Mammoth bargain bulletin. S. O. S. CINEMA SUPPLY CORPORATION, New York.

RECORDINGS

RECORDINGS — 1926/32 CROSBY. EARLIEST stars vodvil stage; Bert Williams, Richard Jose, Name Bands. Greatest singers, thousands names 1895/1935. Clarke, Pryor, Brasses. No catalog, state wants. JOSEPHINE MAYER, Santa Barbara, Calif.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NOW READY, NEW 1942-43 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

READY SOON COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

OBITUARIES

R. G. Taylor, Monogram St. Louis Head, Dies

Robert G. Taylor, 56, branch manager for Monogram in St. Louis, died December 4th. It was reported that Mr. Taylor returned home from his office depressed after hearing a report circulated in the southwest, that Scott R. Dunlap, Monogram producer, had succumbed to injuries sustained in the Cocoanut Grove fire in Boston. Mr. Dunlap, however, is reported as improving.

A native of Indianapolis, Mr. Taylor went to St. Louis 30 years ago as a film booker. He worked for RKO and Universal and had his own film exchange, Chesterfield Corporation, which he sold 10 years ago to become Monogram manager.

Max Rudnick, Former Brooklyn Exhibitor

Max Rudnick, 46, who began his theatrical career as owner of Brooklyn motion picture theatres, died December 4th in New York.

At the time of his death, Mr. Rudnick had been operating hotels in Bridgeport, Conn., and Norfolk, Va.

Sam Hochfeld

Sam Hochfeld, 56, long associated with the International Alliance of Theatrical Stage Employees in the Pacific Northwest and for many years connected with the old Helig theatre in Tacoma, Wash., died in Portland, Ore., November 30th of a heart attack.

C. Edgar Momand

C. Edgar Momand, 56, retired advertising and theatre manager, died in Shawnee, Okla., December 2nd. He was a brother of A. B. Momand, whose anti-trust suit against the major companies is pending in Oklahoma City.

Charles W. Frederick

Charles W. Frederick, 72, Eastman Kodak Company scientist, Rochester, N. Y., died there December 4th. He was responsible for many developments in aerial photography lenses.

See U.S. Winning Short-Wave War

The United States is winning the war of the short waves, according to reports cabled to the Mutual Broadcasting System this week by network correspondents in London, Sydney and Honolulu.

"American presentations have in the past few months improved markedly and are now definitely superior to the Japanese radio transmissions," Frank Cuhel, Mutual's Australian radio reporter, cabled.

Mutual's London correspondent, John Steele, cabled: "Few sets in England are equipped to receive American short wave programs but although Axis programs are well received here because of favorable wave lengths, their propaganda is absolutely ineffective and is treated here as a joke."

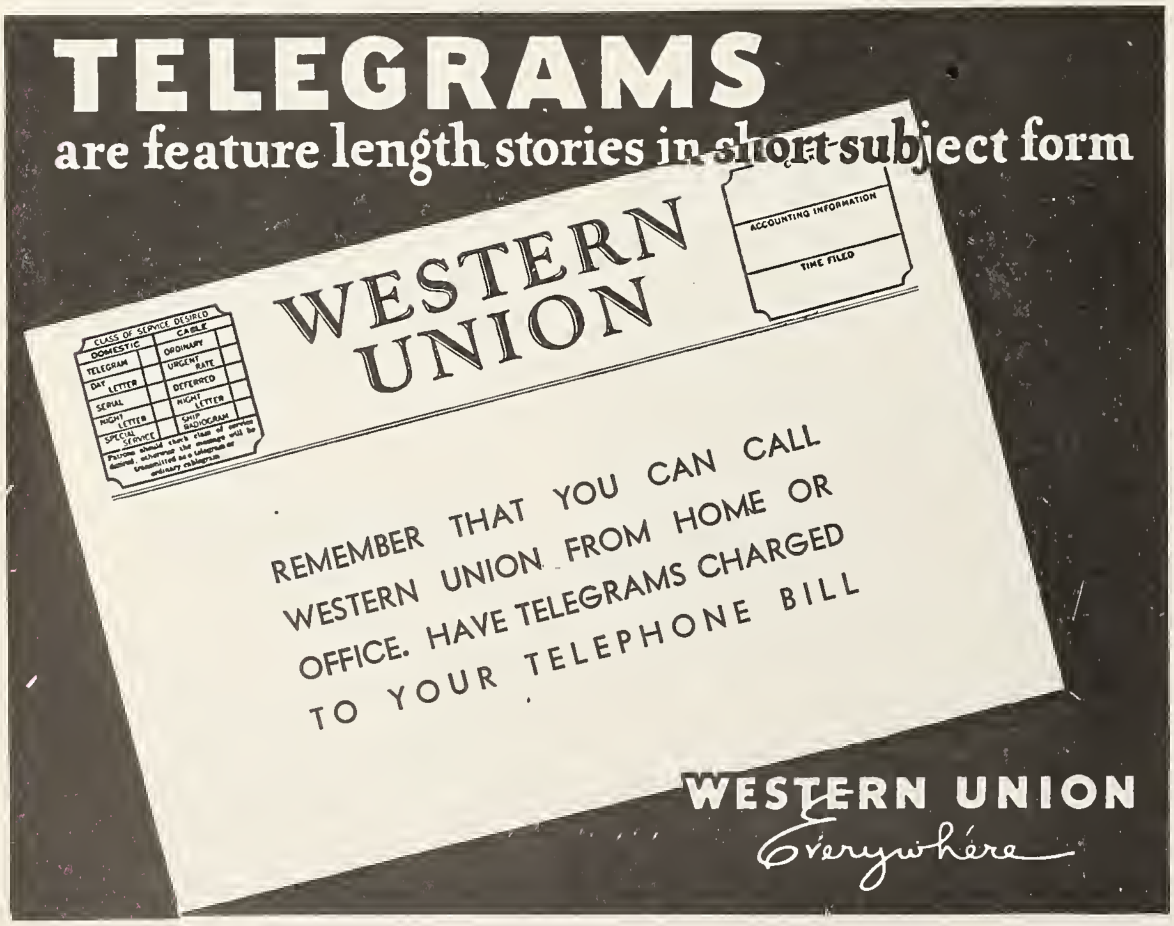
Owen Cunningham, the network's Honolulu representative, was of the same opinion. He cabled: "Well respected American short wave programs are in sharp contrast with Nazi and Jap transmission. Their broadcasts are poorly received and so filled with discrepancies that even the most unsophisticated discredit them."

Mr. Cunningham said that the Jap's strongest broadcast weapon is messages spoken by supposed U. S. war prisoners.

Leslie Nichols, Mutual's Cairo correspondent, cabled that the Egyptians can't hear American short wave broadcasts with their receiving sets, adding that "there is a disagreement here as to whether this is due to lack of power of American transmitters or to climatic geographical factors."

Settle Song Action

A song infringement suit against Paramount Pictures, brought last year by Clay Boland and Bickney Reichner, Philadelphia songwriters, has been settled out of court. The suit, seeking damages of $50,000, was ordered dismissed by Judge J. Cullen Ganey in Federal district court in Philadelphia. The songwriters had claimed that their "Midnight on the Trail" was used by Paramount under the title of "Dancing on a Dime" for the picture of that name.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are feature length stories in short subject form
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REMEMBER THAT YOU CAN CALL WESTERN UNION FROM HOME OR OFFICE. HAVE TELEGRAMS CHARGED TO YOUR TELEPHONE BILL
WESTERN UNION
Everywhere

IN NEWSREELS

MOVIETONE NEWS—No. 26, Vol. 25.—U. S. plane carrier fights off attack in Pacific battle. . . . Knox says Japs have lost 250,000 men since Pearl Harbor. . . . U. S. Army bombers attack Kiska, Hong Kong. . . . With British Eighth Army in Libya. . . . Madame Chiang Kai-Shek decorates American flyers. . . . Billiard magic.

MOVIETONE NEWS—No. 27, Vol. 25.—Pearl Harbor—Now it can be shown; Pictorial record of Jap infamy; Miracle of Salvage; Introducing Al Brick, cameraman.

NEWS OF THE DAY—No. 224, Vol. 14.—U. S. Carrier's fight for life. . . . Nazis on run from British in latest Libyan pictures. . . . Newsreel Wong's latest films of U. S. air raid on Hong Kong. . . . Madame Chiang Kai-Shek honors Doolittle.

NEWS OF THE DAY—No. 225, Vol. 14.—Navy reveals full Pearl Harbor story. . . . World's largest battleship and carrier boost fleet. . . . Japs on run in New Guinea, Milne Bay. . . . Homecoming Australian heroes. . . . Army opens Alaska highway. . . . American industry all out for victory. . . . Great Lakes and Notre Dame tie.

PARAMOUNT NEWS—No. 29.—U. S. women in the war. . . . Art goes to war as more than 2,000 posters are submitted for propaganda purposes. . . . Madame Chiang Kai-Shek in U. S., praises Yank flyers. . . . British Eighth Army shows loot left by Rommel. . . . Hong Kong bombed by U. S. planes. . . . U. S. carrier in battle.

PARAMOUNT NEWS—No. 30.—All-purpose rationing. . . . Public plays Santa Claus to Uncle Sam. . . . Australia welcomes heroes home. . . . Pearl Harbor story. . . . Salvage of ships. . . . Battles at Midway, Coral Sea, Gilbert and Marshall Islands. . . . New carrier, battleship launched.

RKO PATHE NEWS—No. 29, Vol. 14.—China honors Tokyo raiders. . . . British Eighth Army takes Matruh. . . . U. S. carreir bombed by Japs. . . . American airmen pound Japs at Kiska and at Hong Kong.

RKO PATHE NEWS—No. 30, Vol. 14.—Pearl Harbor damage. . . . Paul McNutt manpower czar. . . . Aussies push on in New Guinea. . . . Australian fighters back home.

UNIVERSAL NEWSREEL—No. 142, Vol. 15.—U. S. carrier under Jap fire. . . . Allied planes speed Rommel rout. . . . Army airmen blast Japs at Kiska. . . . Madame Chiang Kai-Shek decorates American airmen. . . . Wooden shoes. . . . Billiard tournament.

UNIVERSAL NEWSREEL—No. 143, Vol. 15.—Nation prays for Pearl Harbor heroes. . . . Pictures of Pearl Harbor attack. . . . Alaskan highway dedicated. . . . Aussies repel Japs in New Guinea. . . . New NAM head speaks. . . . Australia hails 16th brigade. . . . Carrier launched. . . . Notre Dame and Great Lakes tie.

Automatic Report Filed

Creditors of Film Automatic Machine Corporation, which leased splicing machines to distributors, have been notified by Edward Schwartz, receiver, that a final report and accounting in the receivership has been filed with the Federal district court in Newark. Mr. Schwartz seeks an allowance of $5,000 for his services and $3,000 for his counsel, Joseph L. Lippman.

Ask Lorentz Suit Dismissal

A motion for a directed verdict of dismissal was filed in Federal district court in Los Angeles last week by RKO Radio in the suit brought by Pare Lorentz, former RKO producer. Mr. Lorentz seeks $1,618,500, claiming breach of contract. RKO declared that no cause of action was stated in the complaint.

Visits Republic Studio

Judy Garland, MGM star, whose latest picture "For Me and My Gal," is holding over in key situations, last week visited the Republic studio, where she was greeted by M. J. Siegel, production head. She spent some time on the set of Republic's new film, "Hit Parade."

1,500 from Warners in Service

From the Warner organization, 1,500 have entered the armed forces, the company reported on Monday. Of this total, 784 are from the circuit, 442 from the studios, 142 from the New York office and 127 from the exchanges.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

ARTICLES ON

Fire Hazards
Seating Areas
Projector Care
Theatre Law

DECEMBER 12, 1942

CARBON
COPPER
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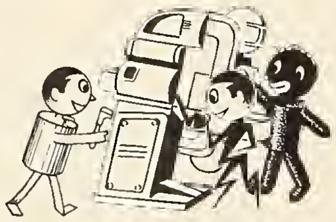
HELP THE 3 C'S FIGHT ON EVERY FRONT!

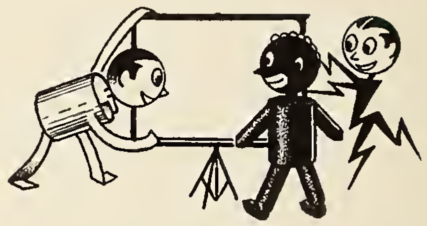
The Copper, Carbon, and Current you save
helps our forces on every battlefront

America's fighting men and machines have taken up positions in every corner of the world, and wherever they are, the Copper, Carbon, and Current *you* save helps them wage war successfully . . . But doing with less of the 3 C's needn't mean doing with inferior service to your customers. To keep your projection as bright as ever—while using less of the 3 C's than ever—follow these steps:



KEEP YOUR PROJECTOR UP TO FRONT-LINE FITNESS

In order to fight against breakdowns and excess current use, your projector has to be in top shape. Your nearest RCA Theatre Supply Dealer is an expert in making your projector perform at its best. Call him in for a complete check-up.



SAVE ON LIGHT WITH RCA SNOWHITE

You need far less light when your screen is *really* white. That's why the whitest screen you can get—RCA Snowhite—gives you such excellent projector results. It makes full use of *all* the projected light.

• • •

Today, America needs the 3 C's to help our armed forces on every fighting front. You can help fill that need by using less Copper, Carbon, and Current! See your RCA Theatre Supply Dealer. Or write RCA Manufacturing Company, Inc., Camden, New Jersey.

FOR VICTORY
BUY
UNITED STATES
WAR
BONDS AND STAMPS

RCA THEATRE EQUIPMENT

RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

SCORING VICTORIES with Victory Carbons

The manner in which the motion picture industry has accepted and so quickly adapted itself to the use of the new Victory High Intensity projector carbons is worthy of the highest praise.

This effective cooperation on the part of theatre owners, projectionists, lamp manufacturers and distributors has shown what unified patriotic effort can do in scoring victories. A large quantity of copper has been conserved for the nation's war effort, economies have been made in power and carbon consumption and, at the same time, a general high standard of screen illumination has been preserved to the great satisfaction of the nation's vast motion picture audience.

Refer to the following table if you have not yet used the new Victory Carbons. It will help you select the proper size and type of carbons for use in your equipment.

The new Victory Carbons are identified by the "National" trade-mark imprinted in *white* instead of the familiar *blue*. Maximum allowable arc current is also stamped on each carbon. It is important that this current limitation be observed.

A complete bulletin giving details of the application of the new Victory High Intensity Carbon is available on request.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

6 mm x 9 INCH
MAX 45 AMP
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OROTIP
1 3 Oz. of Copper Drippings
NEW VICTORY CARBONS
DESIGNED TO CONSERVE COPPER
FOR WAR NEEDS
IDENTIFIED BY WHITE TRADE-MARK
MANUFACTURED BY
NATIONAL CARBON CO., INC.
SAVE ALL COPPER DRIPPINGS IN LAMP HOUSE

Save the Copper

Most of the copper used for plating copper coated projector carbons drops to the floor of the lamp house when the carbons are burned. Continue to save these copper drippings and turn them over to an authorized scrap dealer or to such other agency as may be designated by our government.

RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

FOR VICTORY
BUY
UNITED STATES
WAR
BONDS
AND
STAMPS

NATIONAL CARBON COMPANY, INC.

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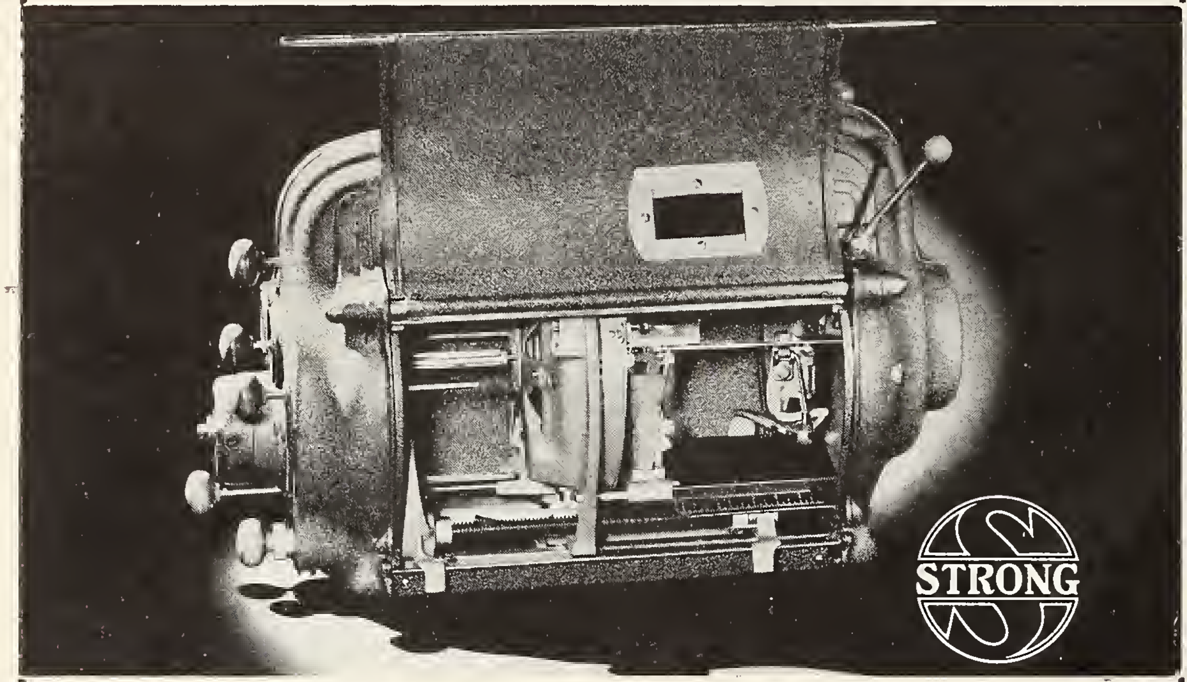

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Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor **RAY GALLO, Advertising Manager**

Operating a 700-Theatre Circuit for the U. S. Army

DURING THE YEAR since Pearl Harbor, the United States Government has opened 400 motion picture theatres for its soldiers. Up to then it had 300, making the present total 700. Three hundred more are contemplated, to present 6,750 different programs a year to an estimated yearly attendance of 150,000,000.

These, in their sphere, are figures as respectable as any the Government has produced in recent years, and they say more than official words in praise of the motion picture as an essential instrument of morale. But in giving them at the November session in New York of the Eastern Section of the Society of Motion Picture Engineers, R. B. Murray, who directs the U. S. Army Motion Picture Service, added rhetorical tribute also worth quoting. Referring to the opening of an Army theatre in a lonely camp, he reflected:

"Architectural beauty was lacking, the surroundings could hardly be termed aesthetic; the air was not conditioned in the accepted sense of the word; but on the screen was a perfectly projected image of the artistry of the world's finest film producers, and in the hearts of the men joy reigned. They were back on their own 'Main Street,' enjoying one of the finest of the all too readily accepted comforts of the American standard of living. Forgotten were their surroundings, their loneliness, and the hardships of their daily lives. Forgotten for but a brief two hours, it's true; but who can doubt the therapeutic value of that period of escape from the insistent cares and realities of their situations?"

Good generals have long appreciated the significance of entertainment in the soldier's regimen, but not until they had the modern motion picture could they give it to the rank and file so readily without relaxation of discipline. Moreover, the after-effects of seeing a movie are relatively mild.

Rapid Growth Since 1940

At the SMPE meeting, which was devoted to the Army's theatre service, Mr. Murray was supported by three of his associate technicians—Charles Welpley, architect; M. D. Kiczales, mechanical engineer; and George L. Bub, sound engineer—in a portrayal of this activity which showed it to be now a substantial function of the business of waging war. Initiated in 1921, this service did not amount to much until the first draft law in 1940. Then there were only 100 Army theatres. They were mostly little halls, whereas today the 700 establishments seat over half a million and have a yearly attendance of 118,000,000. These theatres have been built and equipped without Congressionally appropriated funds, although WPA labor has been used. The unique "circuit" is sustained, Mr. Murray testified, by the box-office intake, with admission by 12-cent coupon or 15-cent single ticket. Profits are applied to improvements or to balancing the accounts of theatres "in the red."

Managers are commissioned officers, who appoint house staffs, including projectionists, from the enlisted men. The latter are not required to accept the assignments, but if they do they get 52 extra dollars a month. About 5,000 enlisted men are now on the Army theatre payroll, which amounts to more than $1,600,000 a year.

Inasmuch as advertising is confined to post limits, the Army theatres do not compete with commercial enterprises, said Mr. Murray.

Standard Plans Developed

When the service was restricted to an expenditure of $20,000 per unit, the theatres were pretty modest affairs physically. Some of those built since 1940, however, compare favorably with the average civilian house—another gesture in support of morale. Since plenty of ground is available without worrying about property lines, standard plans can be used for different capacities. So far such plans have been developed for capacities of 308, 422 and 900. Anything larger gets a specific plan.

Members of the U. S. Army Motion Picture Service at meeting of the SMPE Atlantic Section. Rear row: M. D. Kiczales, mechanical engineer; George L. Bub, sound engineer; and Charles Welpley, architect. Front: Maj. T. J. Johnson, R. B. Murray, director of the service; and Dr. A. N. Goldsmith, Atlantic Section chairman.

All of the planning, architectural and mechanical, appears, on the evidence offered by Mr. Murray and his associates, to be done with a great deal of patient experting to the end that the soldiers may get motion pictures exhibited to them as effectively as circumstances permit. It is a rule to have the last row of seats no farther from the screen than a distance five times the width of the picture. Rows are spaced 34 inches back-to-back. Ideas for better schemes are tested, and if they prove out, are incorporated in the basic plans.

Cooling Facilities General

Most of the theatres have some means of cooling the air—air washers where they will do, complete air-conditioning when advisable. Mr. Kiczales revealed that the first air-conditioning installations were made on a contract basis and cost an average of $13.28 per seat. This was thought high, so the service drew up its own specifications and made future installations on a purchase-and-hire basis, which brought the cost down to $9.07 per seat.

A good deal of the experimenting has been devoted to the devlopment of ways to achieve uniformly satisfactory acoustical conditions and projection performance. To get more accurate acoustic tests, for example, a motor-driven condenser is now used as an oscillating "warbler" covering the entire frequency range, and to help an engineer determine acoustical response readily, sound characteristics at various cycles are charted in relation to electrical circuit constants.

Mr. Bub stated that to facilitate installation work, all projector bases are bored and the circuits supplying both sound and projection elements are brought up through the bases.

Practically every Army theatre has stand-by equipment, and projectionists make repairs if they are competent enough; however, there is a staff of maintenance and installation engineers who make regular visits to service the equipment and who are on emergency call.

And there, in outline, is how your Uncle S. has gone into motion picture exhibition. "Movies for Morale!" And pass the ammunition! —*G. S.*

FIRE! Wise Things To Do to Prevent It

By JOHN J. SEFING

"FIRE" is a word that can have terrible meaning. What it can signify to a community, to individual businessmen, to a whole business fraternity, was recently demonstrated in the Boston night club holocaust. That tragic fire had nothing to do with the motion picture theatre—but it doubtless has made many a theatre operator and manager more than normally conscious of his own responsibilities.

Motion picture theatres, taken as a whole, are less likely than most buildings to be the scene of a dangerous fire. If flames alone were to be feared, fire hazards would be a matter of little moment for the vast majority of motion picture theatres in most civilized parts of the world. But fire in buildings of public assembly always threatens *panic*—and panic can make every possible provision for safety entirely worthless.

There is yet another meaning of fire, a special one of wartime. Damage to equipment and furnishings is more significant than ever now that they cannot be readily replaced, or perhaps not be replaced at all during the remainder of the war.

CODES AND INSPECTION

Theatre management must be constantly on the alert for any signs that might point to hazardous conditions even if the theatre *does have an official okay from fire authorities.* A lot of things can happen between periodical inspection dates, and to sit back complacently, feeling that everything is all right, is simply inviting trouble. The main purpose of the local authorities in enforcing their code regulations and stressing safety precautions is to ensure practical safeguards for patrons and adjoining property against hazards arising from lighting, heating, projection power, etc. If the established safety regulations are complied with and periodical inspections are made, the theatre should be reasonably free from any hazard.

This does not necessarily mean that in every case the particular safety methods used are the best or most efficient for the theatre, therefore it is up to the management to keep an intelligent eye on conditions so that hazards can be quickly eliminated as they appear. During these times when nearly everyone is doing some extra work, it is very easy to overlook things that *might* become hazardous in due time. Accordingly, the theatre should put into effect definite and systematic inspection and checkup methods to reduce the possibility of fire to a minimum, and to maintain fire-fighting and escape provisions at the maximum.

DEPENDABLE FIRE HOSE

A first thing is to make absolutely certain that all fire hoses are in good condition, that the nozzles operate properly and are not corroded, also that *the proper length of hose is available.* These fire hoses might have to be used in a hurry and their instant ability to do what they are supposed to do may save irreplaceable equipment—and what is most important, human lives. Do not depend entirely on the local fire department. A fire hose may look good to the eye while it is laying idle, neatly folded or rolled up, but it may have deteriorated with age, and to find that out only after the water is turned on, when it leaks or bursts apart, is to make an important discovery much too late.

Check the control valve or valves, and what is important now that winter has set in, see if the pipe might freeze up. If this pipe is exposed to the weather or the run is in a very cold area, have it insulated. That will not cost much and will give assurance that at least water will be available in case of a fire.

Make sure that the fire hydrant or standpipe at the front of the theatre is free and clear for ready use. Too many times this stand pipe is covered over with display frames or other decorative material and is not easily and readily accessible when needed. These may seem like little things, but they can become very important in an extreme emergency.

Give a thorough inspection to all fire extinguishers in the theatre and refill them periodically with new fluid or solution even if they do not absolutely need it. Just to look at an extinguisher or shake it by hand is no way to tell if it is all right. Try it out as if under actual fire conditions; it may be a surprise to find out that it does not work as expected, especially if it has been standing idle for some length of time.

Always make sure that all exit doors are working properly. Instruct the porters or ushers to report *immediately* any doors that they have difficulty in opening or closing. Any of these exit doors may become defective over night, perhaps because mischievous boys or destructive persons tried to pry them open. Make it a fast rule to repair at once any faulty exit doors.

At all times keep the exit areas free of snow, ice and other refuse. A little snow around the exit doors might melt just enough to form solid ice in a short time, making it hard to open the doors, especially if the bottom of these doors barely clear. It case snow starts to accumulate on the ground near exit doors, have it cleared away before it has had time to set.

When an exit door does not close tightly, never force it tight with a sliding crossbar or other dead latch device to prevent cold air from coming in. Have it repaired and weather-stripped if need be, so that it holds tight *with the panic bolt only.*

Make it a rule, before each day's show, to check carefully all panic bolts on exit doors for proper operation. Also check all entrance doors in the lobby, foyer and vestibule to see that the locks are not on and that each works freely and easily.

Even during show time, it is a good idea to have these doors checked occasionally. Foolish? Well, better foolish than sorry!

ELECTRICAL INSTALLATIONS

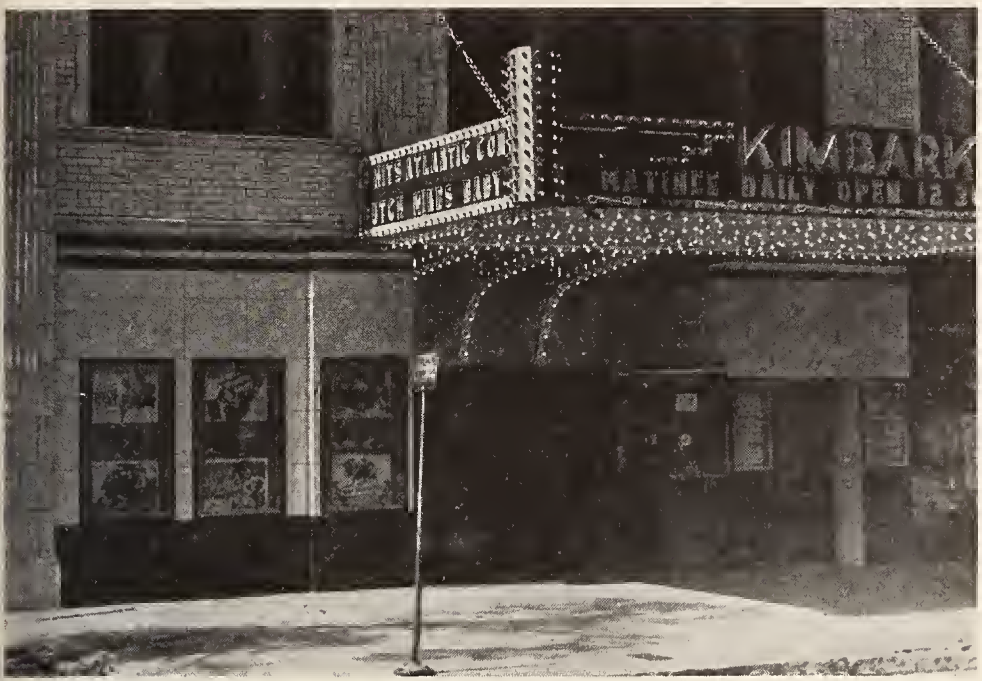
Periodically, have the house electrician (or call in an outside electrician) check all the wiring, fuses, fuse blocks, switches and other electrical equipment for any develop-

(*Continued on page* 76)

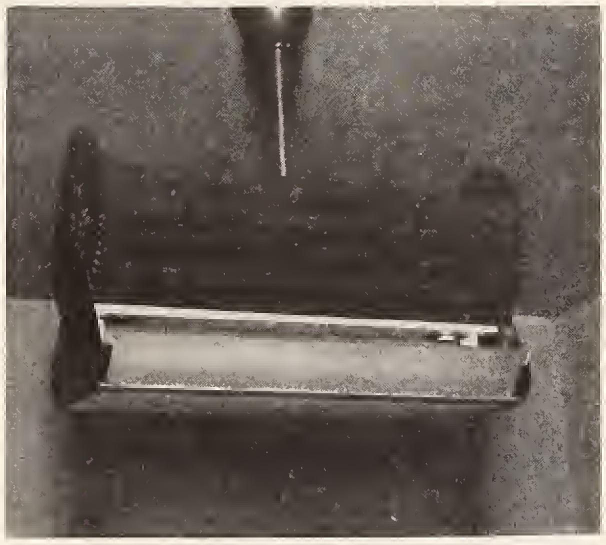
MODERNIZING TRICKS

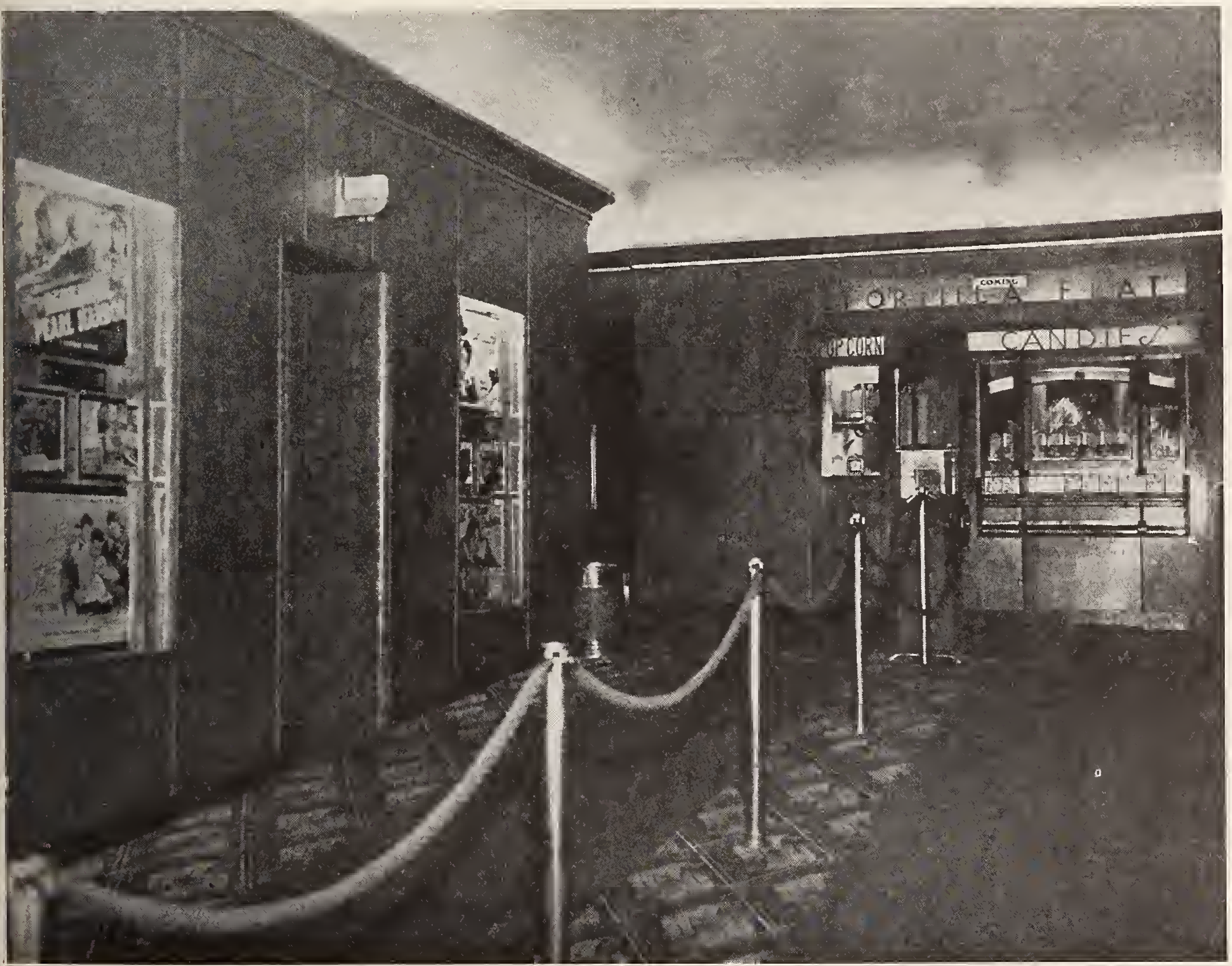
. . . applied to the Kimbark theatre in Chicago

■ Over a period of eight months, with materials available, some procured before wartime restrictions, the Kimbark theatre on Chicago's South Side has undergone revision until it little resembles the venerable playhouse it was. Owned by Harry Neppo, the theatre was redesigned by Alexander Levy, Chicago architect. An innovation consists in toilet room fixtures equipped with General Electric germicidal lamps. A fixture is shown below. Germicidal lamps were also installed in the ventilating ducts.



■ The front of the Kimbark, which was of white tile bricks, was modernized by a few simple revisions such as resurfacing the entrance area with porcelain enamel, installing new flush type display cases, extending the marquee soffit lighting to the entrance doors, and installing a streamlined ticket booth at one side. The color scheme of the porcelain is maroon and cream.





■ Out-of-date rather than shabby was the lobby before remodeling. Over 30 years old, it was coldly formal and definitely dated with its tile floor, marble slabs halfway to the ceiling, and plaster ornamentation here and there. The remodeled lobby (left) has walls of walnut veneer into which are set flush type display cases with chrome finish, gold plush backing, fluorescent lighting. The floor is carpeted in an Alexander Smith modern pattern except for traffic lanes, where rubber mats are recessed flush. The new ceiling is a smooth surface of plaster tinted cream and rounding into lighting coves containing gold and blue neon. And an interesting disposition of the popcorn and candy vending equipment has been made at the auditorium end. These machines have been set into the wall, identified with flush-set signs, noticeably and readily accessible but unobtrusive.

Announcing—a new BLUEBOOK *of* Projection

By F. H. RICHARDSON

With the Seventh Edition now printing, this standard textbook on motion picture projection and sound reproduction brings to theatre projectionists, to men in the armed forces assigned to projection, to theatre managers and all persons concerned with the screening of 35-mm. film, up-to-the-minute guidance. The new edition is new in its method of presenting the subject, new in organization of material, new in much of the operating data. *Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.* The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions.

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HOW TO DESIGN a Motion Picture Theatre

One of a Group of Articles on Theatre Planning

How to Use Best Seating Areas in Auditorium Plans

By BEN SCHLANGER

CLEARANCE LINES of sight and the limiting boundaries within which proper positions for angles of sight are to be found have now been sufficiently discussed in this series to proceed with investigation of seating arrangements adapted to efficient design.

Angles of sight in the vertical sense (up and down) have been dealt with in the last two articles; angles of sight in the horizontal sense were discussed by the author in an article in BETTER THEATRES of June 28, 1941. Modification of the valuable area chart in that article has been modified for further refinement and study in *Figure* 1 accompanying this article. Although this phase of horizontal angles of sight will be treated further, in more detail, the factors indicated in this chart will be sufficient for the investigation now to be made.

Seating positions in the horizontal sense determine the amount of distortion of the picture as seen from a particular seat, the ability to see detail of the picture, and the amount of the horizontal range of vision which the picture will occupy.

Seating positions in the vertical sense determine the body and eye comfort of the patron while viewing the picture. This subject was dealt with in detail in the last two articles. It is far more difficult to arrive at the highest efficincy in design in the vertical sense than it is in the case of horizontal values. This is especially so if the seats are all to be disposed of on one floor level. Seats can be placed at proper distances from the picture, and the width of the seating area can be controlled wherever the physical size and shape of the property will permit it. But many test designs have to be made before the efficient schemes for seating arrangement in the vertical sense can be arrived at. Studies have to be made of both the single and multi-level seating arrangements.

In order to determine the efficiency of a test design it is necessary to assume zones containing viewing positions of varying degrees of desirability. Three zones are suggested, A, B, and C, with a further subdivision into A_1 and A_2, etc., so that the sub-one group will represent the horizontal disposition, and the sub-two group the vertical disposition.

In testing each design each zone is marked as to the number of seating positions found in the zone, and the percentage of the total seating capacity thus is found in that particular zone.

Figure 2 shows the zones of desirability for the vertical disposition. This diagram corresponds to *Figure* 12 of the previous article, with the subdivision of the zones superimposed. Areas beyond the boundaries indicated on *Figure* 1 and *Figure* 2 are not recommended for viewing positions and are therefore not here considered. The plotted areas on *Figures* 1 and 2 can be used very much the same as a graph paper would be used. A piece of tracing paper laid over the figures will serve for making studies for proposed seating arrangements.

The numbers appearing on the bottom of both diagrams indicate unit distances from the picture. Each distance is equal to the width of the picture. The width of the seating is plotted against a background of squares, one side being equal to the width of the picture. Note that in *Figure* 2 there is more of area A-sub-2 below the true horizontal than there is above. This is because the use of the support of the back of an auditorium chair is lost sooner in an upper seating area than in a lower.

Having a definite framework within which designs can be made, it is ncessary to come back to the problem of sightline clearances as discussed in the first article (September issue). Seating positions of the best quality could more readily be available if it were not for this practical problem of floor slopes and sightline clearances. The aim later will be to force as many seats as possible into the A-sub-2 and B-sub-2 areas of *Figure* 2, as well as into the A-sub-1 and B-sub-1 areas of *Figure* 1. It is of course understood that the *A* areas are to be favored as much as possible. The *C* areas in both diagrams are then to contain the smallest possible number of seats.

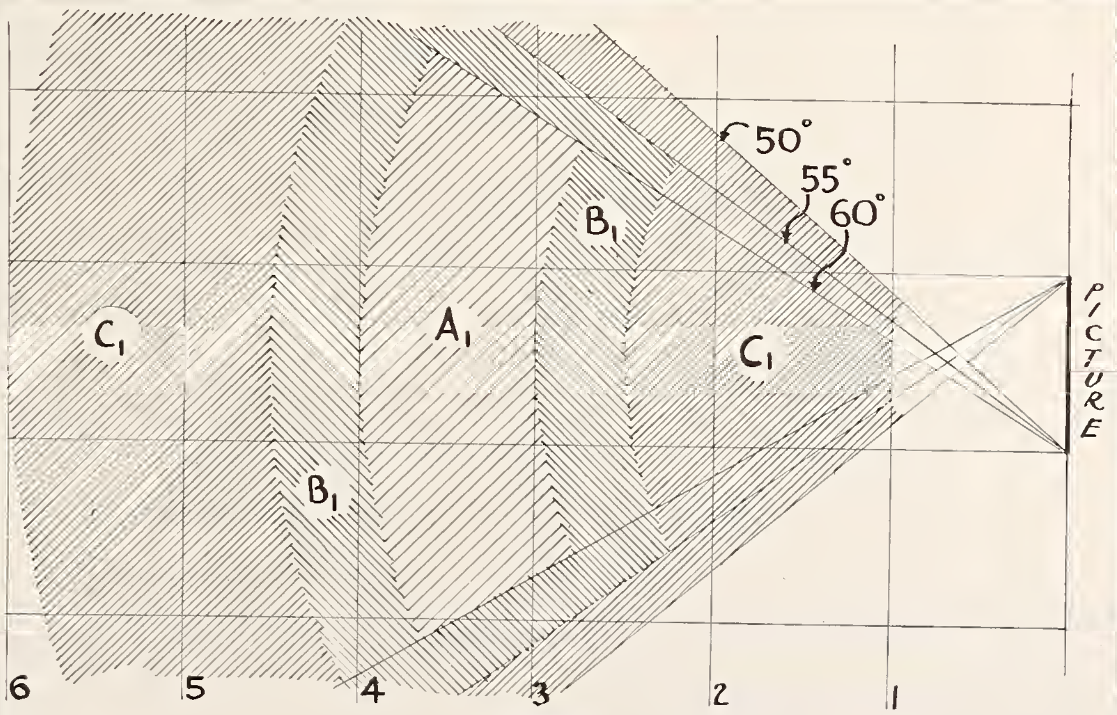

Figure 1

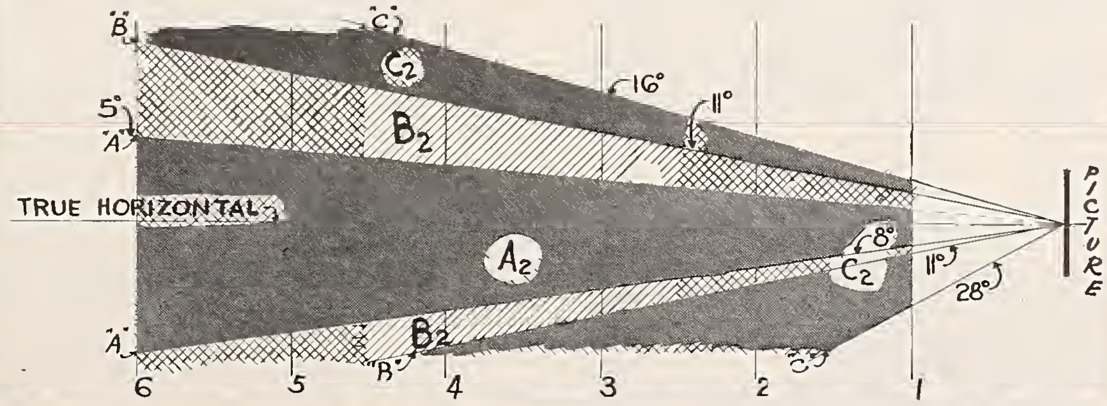

Figure 2

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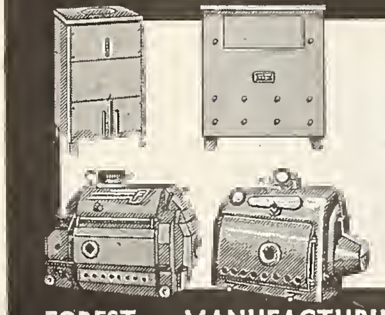

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¶ Avoiding Projection Emergencies by Daily Care

PROJECTIONISTS now sharing so importantly the responsibility of keeping theatres running during the war, range from men of experience and training entitling them to be called "projection engineers," to novices, including a few women taking over the jobs of men called to the Army. Between these two extremes lie the majority, who add up to what is, on the whole, a competent body of projectionists, but among whom are many who have not put in enough time and study to know all the details of projection equipment. Because of this wide variation in experience, it has seemed a good idea to devote an article to a review of some phases of "routine" operation and care of equipment.

During the past year there have been a number of articles in these columns on emergency repair and maintenance. But what is done every day in the regular handling of the equipment has much to do with how long it can be kept going—especially, how long it can be kept in *efficient* operation. Moreover, a projectionist can frequently "spot" developing trouble in time to avoid an emergency—if he is alert and knows the signs.

The first thing a well-trained projectionist learns is to keep his eyes and ears cocked for sights and sounds pertaining to projection that are not normal. The sound may issue from somewhere in the entrails of the projector mechanism; or the screen image, by its unsteadiness or faulty illumination, may send a message to the eye. He also learns to make certain regular examinations and tests "just to be sure."

It is a good practice, for example, to turn a projector over by hand before throwing on the switch controlling the motor. In this way serious damage cannot be done in case something should happen to bind the projector while it is standing idle. When the mechanism seems to work stiff, never force it to run with the motor as it may need oil, or perhaps some obstruction is in the working parts.

About once a week check the meshing of the teeth of the main drive gear, the lower sprocket gear, and the intermediate gear. If they are meshing improperly, they should be speedily re-aligned.

Also check the synchronizing marks on the vertical shaft gear, the intermediate gear, and on the intermittent movement flywheel to see whether they are in their proper operating relation. Any slack between the star and the cam, or in the cam and flywheel shafts, should be removed at the first opportunity to avoid future trouble.

THREADING PRECAUTIONS

In "threading" a projector there are many precautions that should be taken in order to avoid film breakage or mutilation, and even fire. Remember that the amount of film available for prints is limited.

Always make sure that the proper-sized loops are maintained in the projector, and that the film is properly placed on all sprockets and between the guide rollers at the top of the film trap. Never throw on the motor switch until the threaded film is thoroughly checked, especially the picture in frame, and until all mechanism doors are closed.

After threading the film do not let the film trap door slam back as the jar may throw the film of the sprocket. Always hold it back by hand so that it closes easily.

Occasionally check the intermittent guide apron to see if it is bent; if it is, serious film damage can result. Another thing that can damage film very readily is too much tension on the pad or film guide. This will also cause undue wear on the star wheel and intermittent sprocket. The tension spring should be compressed or released until the desired tension on both sides of the shoe is obtained. The pad rollers should be adjusted by the simple method of placing two thicknesses of standard 35-mm. film on the sprocket, held tightly over the teeth—the surfaces of the roller should be barely allowed to touch the film—and then the arm should be tightened in this position. The rollers should be in line with the sprocket teeth—

that is, the teeth should operate in the recess formed in the rollers.

Be very careful not to lift the fire shutter after the film is threaded and the lamphouse cut-off dowser is open, so as to avoid film fire. Another precaution to take in order to avoid fire is never to operate the projector with the film magazine doors open.

It is a good idea to watch if the pad rollers are turning properly with the film when the projector is in operation.

CLEANLINESS AND LUBRICATION

Always make sure that the sprocket teeth are kept clean by washing them about twice a week with a stiff-haired brush soaked in kerosene. After this cleaning, wipe the surfaces perfectly dry. However, never use a hard object, such as one of steel, to scrape the emulsion off the film trap and tension springs, for the perfectly smooth contact surfaces would be ruined.

Check occasionally the upper and lower film magazine roller holders to see if they are clean and well lubricated. A faulty or neglected roller holder, especially on the lower film magazine, will cause an annoying mechanical noise which can be easily taken to be coming from the projector mechanism.

Particular care should be given to the upper film magazine tension as excessive tension causes rapid wearing of the upper feed sprocket. When the upper film magazine feeds unevenly, check the friction spring and collars to see if they are clean and lubricated.

The pad rollers in the mechanism should be oiled occasionally, but with care, as over-oiling can be as ruinous as under-oiling. A coating of oil on rollers will tend to collect small particles of dust and dirt which are bound to scratch and mar the film surface. This same condition applies equally to film stripper plates, causing undue wear of the sprockets and, as a direct result, damage to the sprocket holes of the film.

Avoid over-oiling of a projector mechanism, as excessive oil will seep down into the lower magazine take-up causing slippage and resultant tearing of film by a pile-up in the magazine. However, do not *overlook* any oil holes on the projector as they are there for a definite purpose. Check any and all oil holes that your mechanism has before the start of each day's show.

CARE OF INTERMITTENT

Particular care should be given in your routine to the intermittent movement as it is as finely fabricated as the delicate mechanism of a watch. Under no circumstances should grease, vaseline or other injurious packing be put into the intermittent housing. Before making any repairs, adjustments or installation of an intermittent movement, make sure that the proper tools are available and that the procedure to be followed is thoroughly understood.

When any adjustments are to be made to the intermittent sprocket, be certain that the oil box is completely removed, and before the pins are taken out, that proper supports are provided for the sprocket. In case the intermittent sprocket must be removed, care should be taken that it is not hit sharply against the mechanism sides.

When the entire intermittent movement is removed from the projector mechanism, the shutter must be set in place. In some instances in which projector mechanism uses a front cut-off shutter, and new settings must be made, the following procedure should be followed:

RESETTING SHUTTERS

The shutter should be timed so that the blade covers the opening in the aperture-plate while the film is coming down past the opening. With the film at rest, the aperture should be opened. To do this just set the framing device at the center position, then turn the shutter adjusting knob until the slide block is centrally located. The flywheel should be turned by hand until the sprocket starts to move, then when two teeth have come down, set the shutter blade with its center in line with the center of the aperture opening. Finally, tighten the set screw on the shutter hub. If any additional small adjustments are required to remove "travel ghost" on the screen, use the shutter adjusting knob.

When the projector mechanism employs a rear shutter, it can be timed by turning the shutter adjusting knob until the shut-

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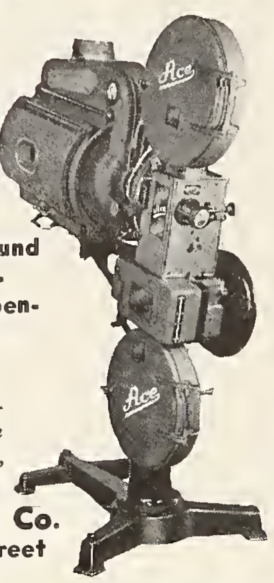

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ter adjustment stop screw on the operating side is about half way in the slot. Then remove the rear shutter light shield cap at the end of the shaft by simply pulling it off and away from the guard. Back off the two shutter hub clamp screws, then turn over the projector mechanism by placing one hand on the knob at the drive motor. Turn very slowly in the normal operating direction until the intermittent sprocket barely starts to move and advances only two teeth. Adjust the loose shutter with the center point of one of the blades lining up with the thumb nut stud on the left side of the rear shutter guard. Replace the clamp screws, first making sure that the shutter is all the way from the end of the shutter shaft. The light cap can now be set in place and any additional adjustments be made with film running in the projector by manipulating the adjusting knob as necessary to adjust the setting.

DOUBLE SHUTTER SETTING

When the projector mechanism has both a front and a rear shutter, the timing is more involved and requires the use of a special aligning rod. Proceed by turning the shutter adjusting knob until the screw head on the operating side of the mechanism is about midway in the slot, then take off the glass air deflector at the rear, the spot sight box, the aperture plate and the rear shutter light cap. Loosen the two clamp screws on both the front and rear shutters so that they can revolve freely on the shafts. Turn both shutters up in a vertical position.

The aligning tool shaft should turn freely in the barrel and the knurled screw tightened down in order that this shaft does not move back and forth. When the aligning rod is inserted into the lens holder, the knurled end should be toward the front shutter. As this aligning shaft nears the aperture opening, the fire shutter should be opened to permit it to pass through without hitting the rear shutter blade. Turn the aligning shaft until the flat portions on each end face upward. Turn over the projector by hand and set the intermittent movement in its locked position just when the sprocket stops turning. Hold in place the intermittent indicator vertically with the spring clamp at the top, then slip this spring clamp over the intermittent sprocket shaft collar which extends beyond the bearing arm. Turn the projector over again slowly by hand in the normal direction, all the while watching the lower end of the intermittent indicator. When this intermittent indicator just begins to move, stop turning over the projector.

Now bring down the rear shutter blade until the edge lies flat upon the flat portion at the end of the aligning shaft, and in doing this make sure that the *mechanism* does not turn also. With the shutter in this position, tighten the hub clamp screws, see that it is as far as possible from the end of the shutter shaft. In the same way set the front shutter to the aligning shaft. However, make sure that the shutter is centered in relation to the shutter guard.

Before tightening the hub clamp screws which lock the shutters in place, be certain that both of the shutters are against the flat portions at either end of the aligning tool shaft. Also, check if the intermittent indicator is in the same place where the sprocket just began to revolve.

To remove the aligning tool, turn back the mechanism by hand until the shutters move away from the alignment shaft, then remove the intermittent indicator and replace the rear shutter light cap aperture plate, air deflector, sight box and lens. The lens, of course, will have to be re-focused to the screen. For any finer adjustments, the setting should be checked by running a film through the projector and using the shutter adjusting knob.

THINGS TO DO TO PREVENT FIRE

(*Continued from page* 70)

ing defects. *Where a certain wiring circuit constantly or even occasionally blows the fuses, make sure that the fault is remedied by eliminating the trouble rather than by putting in heavier fuses.*

Inspect, clean and tighten all connections in the general light and panelboard, and always keep the panel door closed under key when not in use. A very bad habit the writer has noticed is to use the inside of panelboards for the storing, either purposely or carelessly, of towels, rags, small paper boxes with medicines, etc. This can easily start a fire, perhaps no serious one—but what a chance for panic should patrons see smoke issue from behind stage curtains or passageway drapes!

Repair promptly any loose or broken wiring or sockets at the chair standards. They can start a fire by a simple short-circuited flash. The storing of any inflammable material within the theatre constitutes a very dangerous fire hazard. The stage dressing rooms, and other unused rooms or spaces, should always be free of old scenery, draperies and lamp cartons.

FLAMMABLE DECORATIONS

Remove all over-hanging draperies over standee rails, exit and entrance doors (they are not only a hazard, but when old and dirty are very unsightly). However, where hanging draperies must be used to keep out light, as at a pair of entrance doors, directly facing the street, they should be *effectively* and *safely* flame-proofed—and kept that way. This flameproofing should be done to all other draperies or inflammable materials used for decorative purposes.

[Procedure in assuring proper flameproofing of draperies, fabrics, etc., was described in the October issue of BETTER THEATRES.]

It is strongly recommended that all

flimsy and possibly flammable accessory decorations be removed from restrooms, smoking rooms, mezzanines and passageways. There is no really practical need to use for such decoration material that is not fireproof.

Lobby, foyer and all passageways in the theatre should be free and clear of inflammable objects such as pasteboard displays and wood easels and banner frames. In case a fire should start at the entrance to the theatre, many patrons might be trapped within and that's the sort of thing that produces panic.

ENTRANCE REMODELING

When an old theatre entrance is to be renovated only fireproof construction should be employed. A good material to use as a backing for the display frames and paneling is ¾-inch Transite board or sheet rock with a finish of masonite. However, where wood is to be used, for such purposes as display frames, mouldings and paneling, it should be fireproofed. Most states and cities have definite codes on the treatment and construction of entrance areas to theatres. They should be consulted before attempting any remodeling and their regulations strictly followed.

BOILER ROOM PRECAUTIONS

Another part of the theatre that requires careful and frequent inspection and check-up to eliminate fire hazards is the boiler room. First make sure that everything is always clean and free of accumulated refuse. Have the flue cleaned and all dampers and doors at the boiler checked for proper operation. Inspect and check the safety valve to see if it is in good condition. This is very important, for if this safety valve is not working properly there is a possibility that the boiler might blow up under too much steam pressure.

Repair or patch any leaks or cracks in the sections of the boiler to prevent the escape not only of heat but of gases. If an oil burner is used make sure that there are no leaks in the pipe lines or in the oil storage tank. Repair immediately any leaks noticed, for the accumulation of escaped oil can become a very dangerous hazard. Have the nozzle checked by a reputable oil burner man to see if it is of the proper type for the oil used, and have it adjusted for the correct mixture. In case the present nozzle is defective, due to long usage and the heat, have a new one installed immediately. An improper nozzle not only will waste oil, but it also constitutes a definite fire hazard.

Finally, remember where the responsibility lies—with management. It is there whether the fire hazards, apparent or real, are covered by the local fire code or not, even if overlooked by a fire inspector. Precautions can be detailed at great length, but even such a list would not exhaust the possibilities. One has to observe conditions and ask himself, "What would happen here in case of fire?" Disaster is best averted by anticipating its possible causes and getting rid of them, pronto.

THE Army-Navy "E" Flag, with two stars added, signifies continuous achievement in Production for Victory. This is the fourth in a series of "E" awards received by Bausch & Lomb and its employees since the summer of 1941.

Watch Out for Tricky Eyes

EYES LIKE THESE can slip undetected into key spots in U.S. war production. They can botch the output of the best machines . . . ruin tons of good material . . . introduce errors on desks and drafting boards . . . slow down whole plants, whole industries. Can, and do!

That's sabotage—not intentional, but sabotage just the same. The spirit is right but the eyes are traitors.

Faulty eyes play tricks. They strain, tire, blur and jump out of focus. Then things go wrong.

Nearly three-quarters of all Americans have defects of vision. Only a minority of these have taken advantage of the professional eye care which, in this country, is the finest in the world.

We have about 20,000,000 eye-faulty folks who are trying to squint and fumble their way through this war. Are you among that number?

Find out. Have your eyes looked at right away. And don't gamble on hurried, incompetent correction. Remember, you will never have another pair of eyes.

Go where you can be sure of the highly skilled, scientific services available in every community. Get the careful examination, precise individual analysis and painstaking care that are the pride of the truly professional man. He will help you help your country to victory. Better Vision Institute, Inc., 630 Fifth Avenue, New York.

VISION FOR VICTORY

Vision for Victory

THE future of the world today depends on American industry's capacity to produce the implements of war. The Soldiers of Industrial Production must be welded into history's most efficient fighting organization before the spectre of aggression can be dispelled.

Because most skills depend on efficient functioning of the eyes, and because nearly one-third of the people of the nation still have uncorrected faulty vision, a valuable public service is performed by calling attention of American workmen to the importance of proper care of their eyes.

Taking as its theme "Vision for Victory," an advertising campaign (one insertion of which is reproduced above) is now appearing in an extensive schedule of nationally-circulated magazines. The program is sponsored by the Better Vision Institute, a non-profit service association, supported by the manufacturing, distributing and professional branches of ophthalmic science.

We also hasten Victory who make minds keener and hands surer through the improvement of human vision.

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VICTORY
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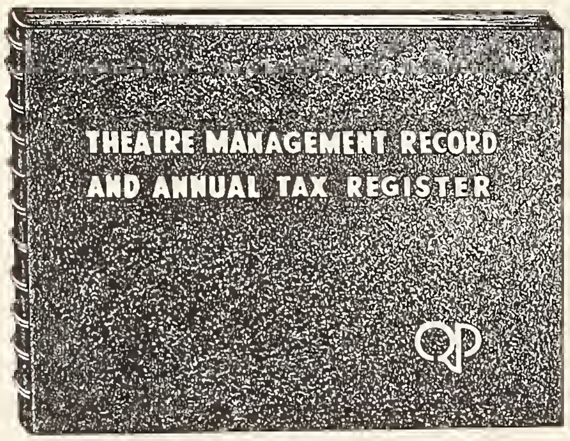

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ROCKEFELLER CENTER, NEW YORK

A LINE O' LAW OR TWO

Liability in Hiring Independent Contractors

By RUDOLPH ALLEN
Member New York Bar

FREQUENTLY YOU employ a mechanic for the purpose of making repairs in your theatre. This person may be a carpenter, plumber or general contractor. It often becomes important to determine whether such a person is *an employe of the owner* of the theatre, or *an independent contractor.*

If he is an employe, then the owner becomes liable for all his acts, negligent or otherwise; *and the mechanic's own employes become the owner's employes,* with the resulting obligations attaching thereto.

If, however, he is an independent contractor, then there is no responsibility on the owner's part, except in a few instances.

Consider a person employed to perform a certain kind of work requiring the exercise of skill and judgment, with execution of the work left entirely to the workman's discretion. Employed temporarily to accomplish a certain result, he is given full authority in the project, while no provision is especially made as to the time in which the work is to be done or as to payment for detailed services, the compensation being dependent upon the value of the work rather than of the time required. Such a person does not occupy the relation of *servant* under contract to a master, but is an *independent contractor* (Hexomar v. Webb 101 N. Y. 377).

LABOR LAW LEVIES

Now if the person employed is an independent contractor, the employer is *not* liable for Workmen's Compensation, Social Security, or Unemployment Insurance.

CONTRACTOR'S NEGLIGENCE

Nor is the employer liable for any negligent act of the contractor, his servant or employe. To hold a theatre operator liable in such an instance, the contractor's employe would have to prove that the exhibitor was guilty of *negligence in hiring an incompetent contractor.*

PROTECTING PUBLIC INTEREST

It has been established that where the work to be done is of a dangerous nature

(*Continued on page* 82)

F. H. RICHARDSON'S
COMMENT on PROJECTION

Reactions to Date Strip Method of Saving Film

MOST OF YOU will recall Brother Dunkelberger's suggestions in the November BETTER THEATRES for saving film by date strip conservation. Here are a couple of the responses they have brought.

F. H. R.

Vern Russell, projectionist at Wabeno, Wis., writes:

"I read Dunkelberger's article on conservation of film by winding on hub rather than inserting in hub slot. That surely is an easy way to save film, but I believe I have a suggestion that will save more.

"This theatre, like hundreds of others, do not use date strips, but instead uses a slide projector to flash the date and other pertinent information on the screen while the coming attraction trailers are being run. In this way the patron is unable to make any mistake as to the day any given picture is to be shown, and it eliminates use of date strips except in special cases."

And this letter comes from W. Lee Beckley of Grundy Centre, Ia.:

"Well it has been a long time since you have heard from me—guess the last time was when I brought forward the idea of film being shipped 'tails out'. I might add that I was sorry nothing came of it after all the fine publicity you gave it.

"Since that time I have been promoted to a manager and I might say that those twenty-two years in the projection room really come in handy, especially with so many of the experienced projectionists being in the armed services.

"I follow your articles even though I am no longer in the booth, and tonight I picked up the HERALD and found a suggestion to wind the hubs with tape. I protest this suggestion and I will tell you why.

"When I came to this theatre the boys in the booth had done just what our friend Dunkelberger suggested. It was a new stunt to me and I didn't like it, but for the time being I let it ride. However, after about ten stops and as many take-up jams I made them remove the tape. The film can be wound around the hub and wound up tight, but often by the time the projector is started the film has slackened and come off the hub. Take it from someone who tried it for a period of time, the idea wastes more film than it saves."

Thanks for telling us of your experience. Is it possible that the tape used was of a different sort than Brother Dunkelberger seems to be having success with, or is it that Friend Dunkelberger has not tried out the idea long enough? It seems strange that experience with the same method, and one so simple, could be so radically different. How about some of the rest of you trying out the idea?

When the Services Ask for a "License"

WALLY FORSTER, projectionist at the Pix theatre in Sleepy Eye, Minn., expects to be in one of the Armed forces soon and wishing to be assigned to work he knows best—projection—he has visited several recruiting places.

"When I told them the kind of work I was doing," he writes, "they all asked me the same question: 'Have you got a projectionist's license?' Now in this neck of the woods I have never heard of a projectionist's license, though I have been in the business for the past 18 years. Could you explain what they mean, and if there is such a thing as a projectionist's license, where I can secure one?"

"I can well appreciate how one away up there in a small town would not know about a projectionist's license. It is my understanding that so much trouble has been encountered in the Army, Navy, etc., by the use of absolutely green men to handle projection that it has been decided to use only experienced men. If you belong to a projectionist's union, your card will suffice to show you are an experienced man. Specifically, by *license* is meant a certificate issued by either the town or the state in which you work. Many states, and thousands of the smaller cities and villages do not have any such licensing system, and not all projectionists have acquired union membership. In such cases a letter from the projectionist's employer should serve the purpose of a license or union card.

From Camp Over Here And Front Over There

JACK PRATER, exhibitor-projectionist of Palouse, Wash., who is now in training in an Army radio school, takes time out from a tough schedule to tell about his work and the camp theatre. He says:

"Last month was really a full schedule for us. Night classes every other night and so much study and home work practically all my liberty had to be used on school work, too. Made it through with a grade of 94 average, so was rewarded. The work gets more interesting all the time, though it also gets tougher. If I come

Keep 'Em Running!

IN TIMES LIKE THESE keeping your equipment in tip-top condition is more important than ever! Guard against a dark house and lost box-office by calling on RCA's Nation-Wide Service Organization for periodic check-ups. Remember, it's far better to *prevent* breakdowns than to *fix* breakdowns!

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- RCA Magicote Lens Service
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A STAR PERFORMER

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Automatic FILM REWINDER
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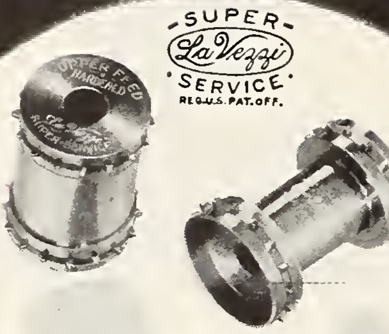
CATALOG BUREAU — page 82



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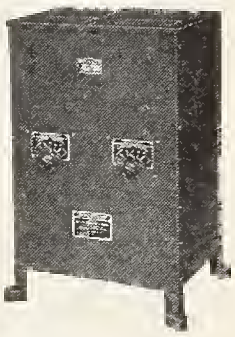

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Large Stock Replacement Parts for
Powers—Simplex—Motiograph—Peerless Arcs also Rectifier Bulbs — Photocells — Exciters Projector Lamps
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449 WEST 42nd STREET NEW YORK

through the fight okay I will certainly have a lot better foundation to tackle the new developments in good old theatre projection.

"We have a new theatre here at the school. It is nice with fair projection except for the handling of the arc lamp. If the color of the picture had changed a little more it might have looked like it was on purpose! The theatre is far too wide to be a good motion picture house. It is really odd that brand new theatres are still built with so many important faults in their design.

"I am glad to hear that a Seventh Edition of your Bluebook is about ready. Of course I want one. I would feel lost if I try to dig up practical dope from some of the other books on the market. If you could see my Bluebooks you could see that they have been used, and plenty. I take good care of them, but handling them in the projection room eventually leaves its marks on them. You can justly feel proud of your accomplishments in the series of Bluebooks. Their good work is going to keep right on producing results long after you have ceased writing."

And here's a line or two from F. E. Limmroth, former projectionist, now one of Uncle Sam's Sergeants:

"Please excuse the long delay in 'reporting in'. Uncle has kept me very much on the go—so much so that since writing you last I have received two promotions. We have finished with several months of very rugged maneuvers out in a part of the country where old sol sent the temperature soaring up to 140° in the shade, and that's hot in any language.

"Quite a bit of my 'spare' time on the desert was spent in repairing several 16-mm. projectors. I did not mind the extra work, though, for those flickering shadows were just about the only entertainment the boys had. For the most part those projectors were practically junk before we got them and therefore our job of trying to make them produce a reasonably good picture and sound that could be understood was quite a task. Our efforts were well paid for by having the fellows laugh and cheer at their favorite players, and the General appreciated our efforts enough to write a letter of commendation."

And there is one from Africa, written by L. S. Goodman, who says in part:

"I have been deeply interested in reading the Sixth Edition of the Bluebook of Projection which was loaned to me by a chap who is now dead. If you should ever get out another such book I certainly hope I will be in a position to possess one for the one I have been of enormous assistance to me."

Individual and Union Pride That Means Progress

LEE A. LEWIS, projectionist at the Rainbow theatre in Houston, Tex., is pretty proud of his workshop, and apparently rightly so. He sends a picture of it, enclosed with this letter:

Our Sincere Wishes
for a
MERRY HOLIDAY
and a
VICTORIOUS 1943
●
Install
STABILARC
Motor Generators
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BESTEEL
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They'll Serve You Best
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SUPER-LITE LENSES
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It pays to install the best—
Your patrons will appreciate it!
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DENVER COLO.
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"no draft" CASHIERS
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Built to Last
MOTION PICTURE SOUND EQUIPMENT DeVry Chicago Symbol of Quality
THEATRE SOUND SYSTEMS
Richer Sound
DE VRY CORPORATION, 1111 Armitage Ave., Chicago, Ill.
This Is Our 29th Successful Year

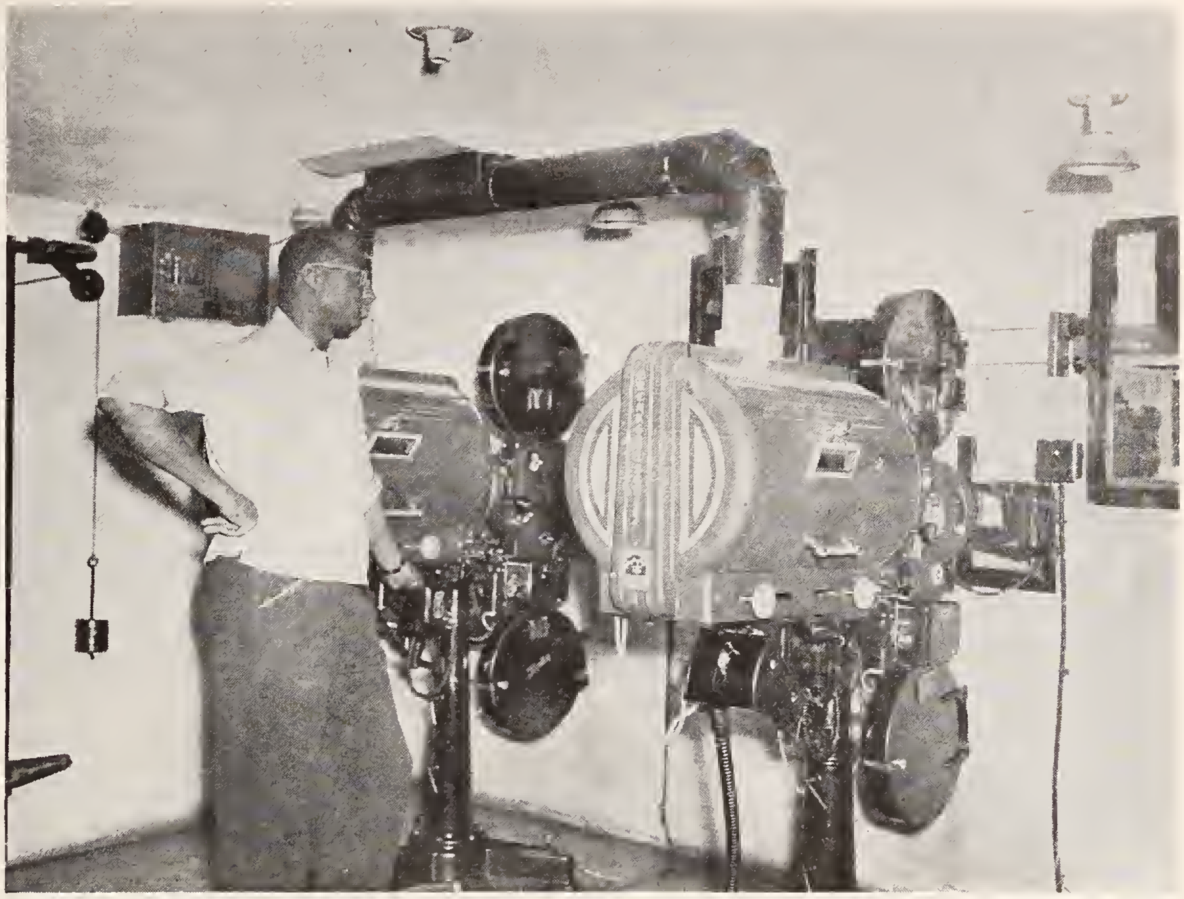
READ THE ADS—*they're news!*

"I started in this work at the ripe old age of thirteen, and have been at it ever since, and being now 40 years old, I have managed to stick for a long, long time. My boss is a grand man to work for, being the sort who does not hedge about replacements. We check regularly every 90 days and replace needed parts instantly.

"Our system consists of Simplex B-7 projectors, Western Electric sound with 500A amplifier, Brenkert Senarc lamps, and Rectolite rectifiers. We have a separate power room, a storage room and a workshop. Our walls are painted dark green. The projection room itself is 13 feet deep, 15 feet wide and 8 feet high.

"We have three projectionists—Charles Long, R. L. Bell and myself. Incidentally, our local was the first 'A' local in the South and every one of our members is working hard to live up to the name of Projectionist and not down to the name of 'machine operator'. We conduct a school and it is compulsory for each member to attend."

It is interesting and gratifying to note that Local 279-A has a school and that it requires all members to attend. Such things represent real progress.



Lee A. Lewis in his projection room at the Rainbow theatre in Houston, Tex.

Excessive Lost Motion In the Gear Train

WRITES A YOUNG projectionist from 'way down in No'th Carolina, "There seems to me to be a lot of lost motion in the gear train of my equipment, and since I am pretty new at the business I do not know what to do about it."

No explanation—just, "there seems to be lost motion"! When writing *please* give me as full details in the matter as possible.

Even in a new gear train there is about $\frac{3}{16}$-inch of lost motion, but anything above that surely indicates a general overhauling is in order. But first measure the lost mo-

Theatres Which Installed

Simplex HIGH

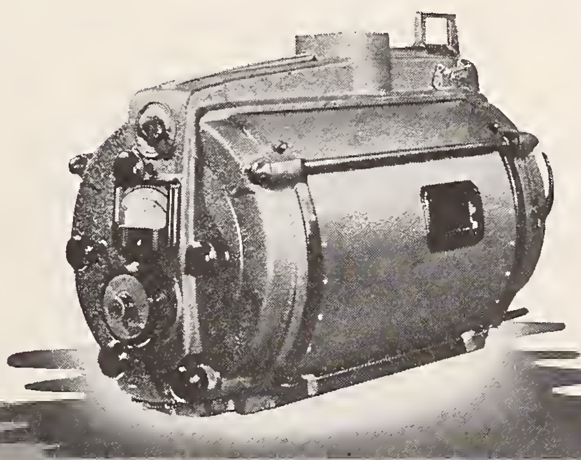
PROJECTION LAMPS

—SOLVED THEIR LIGHTING PROBLEM, NOT JUST FOR THE EMERGENCY BUT PRACTICALLY FOREVER.

We suggest that those who didn't buy them write us about their lamp problems. We will try to help keep present equipment in service until the BIG JOB is done and new lamps can be purchased. Meanwhile, we will continue to render the best possible parts and repair service.

HERE'S ANOTHER NATIONAL SERVICE

If newly imposed war conditions and limitations (such as the necessity of reducing amperage), or modified type of carbons cause you operating difficulties, do not hesitate to call us.



NATIONAL THEATRE SUPPLY COMPANY

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CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

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101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

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tion by affixing a prick punch to some part of the mechanism frame close to the rim of the flywheel of the intermittent movement and another one near the inner edge of the flywheel rim. Now fix one point of a carpenter's compass or a calliper in the mark on the frame, and the other point at the mark on the flywheel rim; the distance that the flywheel can be rotated may thus be accurately measured, but be very sure to hold the shutter dead still while testing the flywheel rotation.

However, the gear train is not always entirely responsible when there is lost motion. It may be due to worn bearings or other items in the intermittent movement. If the lost motion is due to the gear train, as you suspect, and if it is over $\frac{5}{16}$-inch, do not attempt to "fix" it yourself, but see that it has a complete overhauling, if possible.

Amplifier Diagrams

JOSEPH L. DEMANN of Warner Theatres in Pittsburg, writes in to ask for the address of Carl E. Graham, the brother who so kindly offered to send a copy of the schematics of the four stage amplifier which he told us about in a recent issue of BETTER THEATRES, to anyone interested. Since there are others who want Mr. Graham's address I give it here: 1224 Homedale N. W., Canton, Ohio.

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LIABILITY IN HIRING INDEPENDENT CONTRACTORS

(*Continued from page 78*)

or involves "public interest," one is bound to use due care in selecting a contractor and also to see that necessary and safe precautions are taken. The liability of the employer here would be based upon his *failure to keep his premises safe,* and would not be reduced by negligence of the contractor.

NUISANCE AND HAZARD

There are certain other situations in which theatre management cannot transfer liability to an independent contractor. If in getting some work done by a contractor, a nuisance is created, the employer of the contractor is liable for its consequences.

Likewise, if the nature of the work contemplates the *possible* happening of an event dangerous in itself, and the event takes place, the employer of the contractor becomes liable.

Nor can you relieve yourself of liability by hiring a contractor to do a job from which injurious consequences are inevitable.

PRECAUTIONS

The owner of a theatre would be wise, when hiring a contractor, to clarify the relationship by (1) a *written* contract, and (2) by placing appropriate notices around the premises indicating that the work is being done by an independent contractor.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Stand By For Action

(Metro-Goldwyn-Mayer)

Action on a Destroyer

Metro loads a quartet of its best box-office he-men, 18 babies, a crew of character actors. and some thunderous storm and battle effects on the aged decks of a 1917 destroyer to tell this wartime naval yarn. But drawn out through an hour and 49 minutes, the story almost founders.

Lieutenants Robert Taylor and Brian Donlevy, good box office names in any storm, and character studies of an admiral and an ancient mariner by Charles Laughton and Walter Brennan manage to pull the picture into port. The 18 babies scurrying around a U. S. destroyer also might appeal to the ladies. And action fans should find the storm and battle effects satisfying. But exhibitors will have to exploit each aspect.

Taylor and Donlevy motivate the story with the friction which arises between their roles as a rich playboy and a navy man who won his commission from the ranks. Taylor is sent from a desk job in the admiral's office to sail under Donlevy in the aged, but still seaworthy, destroyer.

Action turns rivalry to friendship, in familiar pattern, and Taylor, with high decorations, decides at the picture's end to stick with the destroyer for the love of it all. This action includes saving a convoy, sinking a Jap battleship single handed (naval experts should be interested), rescuing a lifeboat load of babies and women, and the birth of two infants while the ship is on its mission.

Taylor and the ship's carpenter are heroes of the latter crisis, assisted by pungent signals from the admiral and the noise of bombardment. "Hence the expression, son-of-a-gun," Mr. Laughton declares. Some of the references in these scenes are predominantly for an adult audience.

Robert Z. Leonard directed, and was co-producer with O. O. Dull. George Bruce, John Balderston, Herman J. Mankiewicz, Captain Harvey Haislip, USN, and R. C. Sherriff chipped in on the screenplay and story. Arnold Gillespie and Don Jahraus fill some difficult orders for special effects.

Previewed at the MGM home office to an unenthusiastic reception from trade and lay press. Reviewer's rating: Fair.—JOHN STUART, JR.

Release date, not set. Running time, 109 min. PCA No. 8801. General audience classification.

Lieut. Gregg Masterman ....Robert Taylor
Lieut. Comdr. Martin J. Roberts......Brian Donlevy
Read Admiral Stephen Thomas ....Charles Laughton
Chief Yeoman Henry Johnson........Walter Brennan
Marilyn Maxwell, Henry O'Neill, Marta Linden, Chill Wills, Douglass Dumbrille, Richard Quine, William Tannen, Douglas Fowley, Tim Ryan, Dick Simmons, Byron Foulger, Hobart Cavanaugh, Inez Cooper, Ben Welden and Harry Fleischman.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

American Empire

(United Artists)

Western Background

Set in Texas shortly after the close of the Civil War, Harry Sherman's new action drama, "American Empire" includes some worthwhile historical material and should serve as background for the general Western fare. While the pace is quite a bit slower than is common in Western drama, the well-rounded treatment of character and plot should attract a wider audience.

It is the story of a man's realization that a dream of empire is not consonant with the way of life in America. The setting is the cattle land of Texas, but the point is easily applicable to more modern times.

Richard Dix and Preston Foster have sold their tramp steamer to take up life as cattlemen in the new West. Foster is distrustful of his neighbors, jealous of his possessions and, after the tragic death of his son, grasping and revengeful. His wife and partner have left him after trying to convince him of his selfish shortsightedness when the town prepares to raid his ranch and rustlers simultaneously plan to raid the town. The ensuing fight is spectacular with barrages of burning haystacks and sniping from behind barricades.

Performances are all of high calibre. In addition to Foster and Dix, the cast includes Leo Carrillo as a wily desperado and Frances Gifford, Robert H. Barrat, Jack LaRue, Guinn Williams, Cliff Edwards, Merrill Guy Rodin, Chris Pin Martin and Richard Webb.

Dick Dickson produced the film for Harry Sherman and William McGann directed.

Previewed in a home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, Dec. 13, 1942. Running time, 81 min. PCA No. 811. General audience classification.

Dan Taylor ....Richard Dix
Paxton Bryce ....Preston Foster
Dominique Beauchard ....Leo Carrillo
Frances Gifford, Robert H. Barrat, Jack LaRue, Guinn Williams, Cliff Edwards, Merrill Guy Rodin, Chris Pin Martin, Richard Webb, William Barnum, Etta McDaniel, Hal Taliaferro.

We Are the Marines

(Twentieth Century-Fox)

Situation Well in Hand

By the time this picture has run its full course of 73 minutes, the Marines have landed several times and the March of Time has the situation well in hand. This is a fully grown up and adult picture produced by the March of Time. Comparisons with "The Ramparts We Watch" are not apt; that was a story with actors portraying roles, etc. This has no actors other than the Marines themselves for whom the affair is not an acting job but the real McCoy. This atmosphere of authenticity is the picture's principal attribute.

The training of a "boot" is followed right through to battle with all the various branches of the Corps included. Then there is a re-enactment of the battle of Wake Island condensed into a very few minutes, which differs somewhat from the Paramount version. Some newsreel shots are inserted in the last few minutes of the picture to lend additional color.

On the whole, the picture seems to drag in spots. It appears to be too similar to the March of Time's monthly releases, except in length, to justify feature treatment. There is a lag in interest at several points.

Obviously, it is capital from the Marines' point of view. It would have had a great effect on Marine recruiting throughout the country if voluntary enlistments hadn't been stopped by Presidential order last Saturday. Incidentally, this may serve to "date" the picture slightly unless a few lines of commentary are edited.

Louis de Rochemont is credited as producer and director of the picture.

Tradeshown at the Twentieth Century-Fox exchange before an audience of exhibitors and their wives, the picture got two laughs but no other obvious reaction. Reviewer's Rating: Fair.—BOB WILE.

Release date, January 1, 1943. Running time, 73 min. General audience classification.

Over My Dead Body

(Twentieth Century-Fox)

Comedy-Mystery

Milton Berle's latest excursion into the comedy-mystery field is a decided improvement on his "Whispering Ghosts" of last season. Berle, who is at his best when he has a fast line of gags to work with, has been more fortunate this time. The script has provided him with plenty of gags and he puts them across with gusto. There's not much to the mystery and there isn't anything approaching suspense. Mystery fans will have it solved long before Berle does, but it makes for good fun anyway.

Berle portrays a writer of detective fiction who is never at a loss for ideas for a story but can't get past a certain point in any story. This is a sore point with his wife (Mary Beth Hughes), who works for an investment concern to support them. They argue regularly, with Berle relying on his gags for the most part, and each argument winds up with Berle sleeping in the garage with his assortment of pets. Then he gets mixed up with a real murder.

The comedian has been given ample opportunity to ply his trade. There is a funny scene in a jail cell, another with a "flatfoot" shadowing Berle and to top it off a courtroom scene investigating a murder of which he is the accused.

Walter Morosco produced and Malcolm St. Clair directed.

Previewed at the 20th Century-Fox projection room in New York. Reviewer's Rating: Good.—Paul C. Mooney, Jr.

Release date, January 15, 1943. Running time, 68 min. PCA No. 8771. General audience classification.

Jason Cordry..............................Milton Berle
Patricia Cordry....................Mary Beth Hughes
Reginald Denny, Frank Orth, William Davidson, Wonderful Smith, J. Patrick O'Malley, George M. Carleton, John Hamilton, Jill Warren, Milton Parsons, Leon Belasco, Charles Trowbridge, Bud McCallister, Cyril Ring, Edwin August, Emory Parnell, Ed Gargan.

Ridin' Down the Canyon

(Republic)

Musical Western

Action and music share equally in this latest Roy Rogers western. The action part of the story has to do with rustlers and such. The music portion has Rogers and the Sons of the Pioneers breaking out in song at any opportunity. For a western it would seem there is too much song and too little action. Otherwise the picture has been well made and the acting is good.

Roy Rogers has come a long way since he made "Under Western Stars" in 1937 and today is an assured performer. Second honors here go to Dee (Buzzy) Henry, a young boy, who impresses with his natural acting ability. George (Gabby) Hayes, with longer hair and a fuller beard, also is in form. Others include Linda Hayes, Lorna Gray and Addison Richards, who plays the heavy.

The songs are "Ridin' Down the Canyon," written by Gene Autry and Smiley Burnette; "In a Little Spanish Town," "My Little Buckaroo," "Who Am I?" "Blue Prairie," "Sagebrush Symphony" and "Curley Joe."

Harry Grey was associate producer and Joseph Kane directed.

Previewed at the Republic home office projection room in New York. Reviewer's Rating: Good.—P. C. M., Jr.

Release date, December 30, 1942. Running time, 55 min. PCA No. 8879. General audience classification.

Roy ....Roy Rogers
"Gabby" ....George "Gabby" Hayes
The Sons of the Pioneers, Dee (Buzzy) Henry, Linda Hayes, Addison Richards, Lorna Gray, Olin Howlin, James Seay, Hal Taliaferro, Forest Taylor, Roy Barcroft.

Criminal Investigator

(Monogram)

Mystery Drama

Here is a mild melodrama of a cub newspaper reporter who runs into a murder case on his first assignment and solves it. The story is loosely put together and a lot of things are left unanswered but the picture keeps moving and is moderately entertaining.

The leading player is Robert Lowery, who portrays the cub reporter and is seldom out of range of the camera. Chief supporting players are Edith Fellows, who is gradually leaving her young girl roles behind; John Miljan, also an actor of long standing, and Charles Jordan, who portrays an understanding detective.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The story starts in a newspaper office, shifts to the press club, then to a jail, the state prison, the cub reporter's apartment—which incidentally seems rather well appointed for a young man starting out in the newspaper game—and winds up on a theatre stage.

It concerns the efforts of a crooked lawyer to cover up his handling of the estate of a late client, an estate which had been willed to a former showgirl. The showgirl is murdered but the reporter, with the help of the murdered girl's sister, traps the lawyer and his henchmen.

Produced by Lindsley Parsons and directed by Jean Yarbrough.

Seen at the RKO Colonial theatre, New York. A small audience display no reaction. Reviewer's Rating: Fair.—P. C. M., Jr.

Release date, October 23, 1942. Running time, 61 min. PCA No. 8736. General audience classification.

Martin ....Robert Lowery
Ellen ....Edith Fellows
Judson ....John Miljan
Charles Jordan, John Maxwell, Jan Wiley, Vivian Wilcox, Paul Bryar, George O'Hanlon, Lawrence Creighton.

Behind the Eight Ball

(Universal)

Ritz Brothers Ride Again

The Ritz Brothers ride again, ride their routines, ride their songs, ride rough shod and rowdy over the screen, the script and their associates for the hour that this musical consumes. Its usefulness as attraction and entertainment depends upon the favour or disfavour in which the trio is held by patrons of individual theatres.

The trio portrays an amateur vaudeville act which a booker who can't hire anybody else sets into a musical comedy breaking in on the New England barn circuit. Two guest stars of the musical have been murdered on the stage and the police are compelling the show to go on in hope of catching the murderer on his third try. It's all designed for comedy and there's a dash of espionage introduced at the finish without much seriousness.

The production sparkles now and then in a musical way, as when the Ritz Brothers burlesque Ted Lewis' delivery of "When My Baby Smiles at Me," again when Grace McDonald sings "Mr. Five by Five" and in other spots, all to the music furnished by Sonny Dunham and his orchestra.

The Ritz Brothers sing four songs in all and Carol Bruce three, the seven originals in the picture being by Don Raye and Gene de Paul, and the Ted Lewis theme song, a hit among hits in its day and still one, by Andrew B. Sterling and Bill Monroe.

Production by Howard Benedict and direction by Edward F. Cline throw the burden of entertainment upon the Ritz Brothers.

Previewed to a small press audience in Hollywood. Reviewer's Rating: Good.—William R. Weaver.

Release date, Dec. 4, 1942. Running time, 60 mins. PCA No. 8690. General audience classification.

Jolly Jesters..............................Ritz Brothers
Joan Barry..................................Carol Bruce
Dick Foran, Grace McDonald, Johnny Downs, William Demarest, Richard Davies, Sonny Dunham and orchestra.

Mountain Rhythm

(Republic)

Corn a la Mode

Folks out in the wide open spaces and in those places where they are still called "folks" without pretense, are going to like this picture. The key first runs will probably never have a look at it. Sophisticated audiences in big cities, or college towns or even Army camps will probably laugh in the wrong places. But the picture will fill the niche for which it was intended adequately.

"Our curriculum does not contemplate such a contingency," says the headmaster of the snooty Tudor School when it was suggested that the students pick melons. Now that remark seems to be perfectly in taste and not a subject for laughter on the part of the city audience; but because it employs words of more than two syllables it becomes excruciatingly funny to the small towners who make up a large part of our population. "Varmints" and "victuals" are words used by the other side which seem to have just the reverse effect.

At any rate, this picture is about on a par with others featuring the Weaver Brothers and company. The gags are pretty obvious and the comedy as a whole rather broad. The good points of the protagonists are stressed while their antagonists' faults are likewise emphasized. Midway in the picture comes the metamorphosis of some of them and from there on the plot glides easily downhill to the finish.

Acting is about what is expected of this type of picture. Armand Schaefer was associate producer. Frank McDonald directed. The screenplay is by Dorrel and Stuart McGowan from an original story by Ray Harris.

Reviewed in the home office projection room. Reviewer's Rating: Fair.—R. A. W.

Release date, January 7, 1943. Running time, 70 min. PCA No. 8907. General audience classification.

Abner ....Leon Weaver
Cicero ....Frank Weaver
Elviry ....June Weaver
Lynn Merrick, Frank M. Thomas, Sally Payne, Dickie Jones, Joseph Allen, Jr., Billy Boy.

The Gorilla Man

(Warner Bros.)

More Nazi Spies

There is no tinkering with nature to convert men into apes or vice versa as the title of this melodrama suggests. But there is a deal of tinkering with evidence by Nazi spies in England for the purpose of discounting a Commando back from the continent with verbal information for the British regarding German invasion plans. The gentleman of the title, played by John Loder, is called a Gorillaman by reason of his adeptness in eluding capture by the enemy.

In the script by Anthony Coldeway the British Commando, injured, returns to Britain to fall into the hands of supposedly loyal doctors who are in fact Nazi agents intent upon obtaining information he has acquired and preventing him from conveying it to his superiors. They attempt to derange his mind but failing in this, commit murders under circumstances implicating him and causing his arrest as well as discrediting his information. He outwits them of course.

Direction is by D. Ross Lederman and the production, by and large, rates with the average within its budgetary bracket, personnel calibre and running time.

Previewed to a small press audience in *Hollywood. Reviewer's Rating: Good.*—W. R. W.

Release date, not set. Running time, 64 min. PCA No. 8704. General audience classification.

Captain Craig Killian..........................John Loder
Janet Devon.....................................Ruth Ford
Patricia Devon...............................Marian Hall
Richard Fraser, Paul Cavanagh, Lumsden Hare, John Abbott, Mary Field.

A Man's World

(Columbia)

Romance, Melodrama

A thin connecting link has been established here with the war effort in what is otherwise an ordinary and much used plot about the girl who is exiled to an unnamed island and who falls in love with the hero of the picture and he with her. This is after said hero has made it evident for three-quarters of the film's running time that he wouldn't have anything to do with her.

The connecting link with the war effort is a chromite mine on the island and the hero is the boss of the mining job. He is presented as a slave driver in the interest of national defense. The girl is a nurse, who has been exiled to the island by a big time gangster because she was witness to a murder. The safety of a younger sister depends on her silence.

The players for the most part are little known. William Wright, as the boss of the miners, needs polishing. Marguerite Chapman, as the nurse, who takes over when the island's continually tipsy doctor passes out, does a commendable job with the material at hand. Others are Larry Parks, Wynne Gibson and Roger Pryor, who appears but briefly as the gangster.

The picture works up to a climax in which sabotage of the mine plays a part. On the whole the film is unexciting either in its melodramatic or romantic interludes.

Wallace MacDonald produced and Charles Barton directed.

Seen at Loew's Lexington theatre, New York. The audience showed no reaction. Reviewer's Rating: Mediocre.—P. C. M., Jr.

Release date, Sept. 14, 1942. Running time, 60 min. PCA No. 8410. General audience classification.

Dan O'Driscoll........................William Wright
Mona Jackson........................Marguerite Chapman
Larry Parks, Wynne Gibson, Roger Pryor, Frank Sully, Ferris Taylor, Edward Van Sloan, Clancy Cooper, James Milligan, Lloyd Bridges, Al Hill, Ralph Peters.

PRELUDE TO VICTORY (20th-Fox)

March of Time

The title of this issue is perhaps prophetic, perhaps wishful thinking. In any event it chronicles the forethought and aftermath of the American invasion of North Africa. The subject also is a testimonial to the foresightedness of the March of Time which had camera crews on the spot before the invasion. These shots, incidentally, must have come in mighty handy to Uncle Sam when planning the campaign. The part played by various observers on the spot, including Robert Murphy, whose title was Counsellor of Embassy at Vichy, is particularly well dramatized.

Two new commentators are introduced in this subject but without any particular explanation or reason. They appear to be giving reports on what was observed prior to the Americans' arrival but there is nothing to verify this impression. Among the interesting scenes is a shot of Italy's fortified island of Pantellaria photographed from the mainland.—R. A. W.

Release date, December 4, 1942 18 *minutes*

THE SWORD OF THE SPIRIT

Verity Films

The contribution of England's three million Catholics to the war effort is honored in this British Ministry of Information film. Opening with views of the shattered remnants of many fine cathedrals, the picture continues with accounts of the heroism of both laity and clergy in military and civilian posts. An address by Cardinal Hinsley, Archbishop of Westminster, stresses the Church's uncompromising opposition to totalitarianism and the necessity for spiritual rather than material goals if there is to be true freedom in victory. The title of the subject is that of the movement he proclaims for Catholics in the present war, a movement typified in moving sequences showing services held on the steps of ruined churches, priests attending bombing victims while the raid continues and nuns braving fire to rescue sacred vessels.

The film, which is to be released in the Christmas season by Budd Rogers of Alliance Films in New York, should appeal strongly to Catholics and hold interest as well for the general public.—E. A. C.

16 *minutes*

FIGHTING FREIGHTERS (UA)

World in Action

The Battle of the Atlantic, a continuous struggle between the ships that carry supplies to the Allied nations and the U-boats lying in wait for them, is the subject of the latest Canadian Film Board short release, edited by Stuart Legg. Included in the footage are some shots taken inside German submarines, interspersed with pictures of freighters under attack. The slight jerkiness resulting from the assembly of sequences from many sources is more than compensated for by the impression of reality conveyed by authentic films. The commentary is brief and well-written and the pictures are usually full of action. The material, while not new, is a becoming tribute to the courage and importance of our merchant seamen.

17 *minutes*

ADVANCE SYNOPSES

POWER OF THE PRESS (Columbia)

Newspaper Melodrama

PRODUCER: Leon Barsha. Directed by Lew Landers.

PLAYERS: Guy Kibbee, Lee Tracy, Gloria Dickson, Otto Kruger, Victor Jory.

SYNOPSIS

A "hick town" newspaper editor, willed part interest in a metropolitan paper being used to further the selfish interests of a minority stockholder, clashes with gangsters and fifth columnists on the payroll of a stockholders. Hindered in every step and his associates either slain or "framed," he is joined in the fight by the managing editor of the paper who finally sees the light. The cleanup job over, the country editor gives his share of the daily to the managing editor and departs for his home town. The managing editor develops a romance with the secretary of the former publisher.

FRANKENSTEIN MEETS THE WOLF MAN (Universal)

Horror Story

PRODUCER: George Waggner. Directed by Roy William Neill.

PLAYERS: Lon Chaney, Bela Lugosi, Patric Knowles, Ilona Massey, Maria Ouspenskaya, Lionel Atwill.

SYNOPSIS

Universal took its two lovely characters, the Monster and the Wolf Man, and placed them together in an all-out horror picture, replete with eerie situations and horrendous happenings. Raised from the dead, when ghouls open his coffin to take his jewelry, a corpse turns into a wolf man and after he commits various murders, goes to Europe to seek the diary of Count Frankenstein in an effort to find a way for a sure death. There he meets the Monster, Frankenstein's creation, on his estate and they become allies. More murders are committed, the townspeople are aroused, and the pair meet death in a flood when a villager dynamites a dam.

BAD COMPANY (Universal)

Melodrama

PRODUCER: Ben Pivar. Directed by Christy Cabanne.

PLAYERS: Bobby Jordan, Huntz Hall, Norman Abbott, Gabriel Dell, Evelyn Ankers, Elyse Knox, Frank Albertson, Shemp Howard.

SYNOPSIS

Another in the "Dead End" kids series at Universal, "Bad Company" has the youngsters turning "straight," getting jobs in a department store to release men of draft age to the Army. However, their police records catch up with them when pieces of jewelry are stolen. They clear themselves and justify the trust placed in them when they foil a silk highjacking plot.

HAIL TO THE RANGERS (Columbia)

Western

PRODUCER: Jack Fier. Directed by William Berke.

PLAYERS: Charles Starrett, Arthur Hunnicutt, Robert Owen Atcher, Leota Artcher, Norman Willis, Lloyd Bridges.

SYNOPSIS

Disbandment of the Texas Rangers, because of the legislature's refusal to vote funds, creates havoc with law and order in a western territory where the land grabbers are led by a dishonest newspaper editor. A gambler, saved from lynching by the Rangers, joins forces with the newspaperman, and they virtually succeed in accomplishing their illegal purposes when the governor and the solons decide to reinstate the law men. The band is then wiped out.

ADVENTURES OF COSMO JONES (Monogram)

Crime Melodrama

PRODUCER: Lindsley Parsons. Directed by James Tinling.

PLAYERS: Frank Graham, Edgar Kennedy, Richard Cromwell, Mantan Moreland, Gale Storm.

SYNOPSIS

The popular CBS radio program, on which Frank Graham portrays all of the characters, is herewith brought to the screen. Cosmo Jones, a correspondence school detective with remarkable powers, manages to rid a city of two gangs by the simple expedient of having them believe one doublecrossed the other over the kidnapping of a wealthy girl. Graham plays only the title role in the screen adaptation.

THE RANGERS TAKE OVER (Producers Releasing)

Musical Western

PRODUCERS: Alfred Stern and Arthur Alexander. Directed by Albert Herman.

PLAYERS: Dave O'Brien, Jim Newill, Guy Wilkerson, Iris Meredith, Forrest Taylor, Stan Jolley, Charles King, Carl Matthews, Harry Harvey, Lynton Brent, Bud Osborne.

SYNOPSIS

Dave O'Brien is a recruit in the Texas Rangers, striving for the respect and affection of his father who is also his superior. His eagerness leads him to disobey orders, for which he is discharged. Finding work with the cattle men involved in local rustling, he keeps the Rangers informed and manages to join them for the gunbattle which results in the capture of the gang and the rescue of his father.

FEATURES
in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
....	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
....	City Without Men	Jan. 14,'43
....	One Dangerous Night	Jan. 21,'43
....	Power of the Press	Jan. 28,'43
....	Commandos Strike at Dawn	Not Set
....	The Desperados	Not Set
....	The Cover Girl	Not Set
....	Law of the Badlands	Not Set
....	The Fighting Buckaroo	Not Set
....	Something to Shout About	Not Set
....	Law of the Northwest	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Merry Go Round	Not Set
....	No Place for a Lady	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Murder in Times Square	Not Set
....	Wyoming Hurricane	Not Set
....	Riders of the Northwest Mounted	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	Reveille with Beverly	Not Set
....	Suicide Range	Not Set
....	Riding West	Not Set
....	After Midnight with Boston Blackie	Not Set

MGM

Prod. No.	Title	Release Date
302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
304	Apache Trail	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
....	Andy Hardy's Double Life	Not Set
...	Random Harvest	Not Set
...	Reunion	Not Set
...	Journey for Margaret	Not Set
...	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
...	Tennessee Johnson	Not Set
...	Northwest Rangers	Not Set
...	Pilot No. 5	Not Set
....	Stand By for Action	Not Set
...	Assignment in Brittany	Not Set
...	Cabin in the Sky	Not Set
...	Du Barry Was a Lady	Not Set
....	Three Cheers for Julia	Not Set
...	The Human Comedy	Not Set
....	Careless Cinderella	Not Set
..	Salute to the Marines	Not Set
...	Youngest Profession	Not Set
...	Half-Pint Kid	Not Set
....	Mr. Justice Goes Hunting	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan Patrol	No tSet
....	I Dood It	Not Set
....	Dr. Gillespie's Prison Story	Not Set
....	Air Raid Warden	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 16,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
...	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
...	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Adventures of Cosmo Jones	Jan. 22,'43
....	Silver Skates	Not Set
....	Ridin' Double	Not Set
....	You Can't Beat the Law	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
....	Wake Island	
....	The Major and the Minor	
....	The Glass Key	
....	Wildcat	
....	Priorities on Parade	

Block 2

Prod. No.	Title	Release Date
....	Henry Aldrich, Editor	
....	Mrs. Wiggs of the Cabbage Patch	
....	Road to Morocco	
....	Street of Chance	
....	The Forest Rangers	

Block 3

Prod. No.	Title	Release Date
....	The Avengers	
....	Wrecking Crew	
....	The Palm Beach Story	
....	My Heart Belong to Daddy	
....	Lucky Jordan	

Block 4

Prod. No.	Title	Release Date
....	Lady Bodyguard	
....	Happy Go Lucky	
....	Henry Aldrich Gets Glamour	
....	Night Plane from Chungking	
....	China	

SPECIAL

Prod. No.	Title	Release Date
....	Star Spangled Rhythm	

Prod. No.	Title	Release Date
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
...	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Rider in Overland Stagecoach	Dec. 11,'42
302	Lady from Chungking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
311	Dead Men Walk	Feb. 10,'43
304	A Night for Crime	Feb. 24,'43
312	Queen of Broadway	Mar. 2,'43
....	After Tomorrow	Not Set
....	Corregidor	Not Set

RKO

Prod. No.	Title	Release Date
371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
307	Journey into Fear	Oct. 23,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
...	Once Upon a Honeymoon	Nov. 27,'42
...	Army Surgeon	Dec. 4,'42
...	Cat People	Jan. 1,'43
...	The Great Gildersleeve	Jan. 15,'43
...	Seven Miles from Alcatraz	Jan. 22,'43
...	Pride of the Yankees	Not Set
...	Ladies Day	Not Set
...	Tarzan Triumphs	Not Set
...	Bombardier	Not Set
...	This Land is Mine	Not Set
...	Two Weeks to Live	Not Set
...	They Got Me Covered	Not Set
...	Flight for Freedom	Not Set
...	Hitler's Children	Not Set
...	I Walked with a Zombie	Not Set
...	From Here to Victory	Not Set

REPUBLIC

Prod. No.	Title	Release Date
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
282	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
....	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 26,'42
253	Ridin' Down the Canyon	Dec. 30,'42
....	Mountain Rhythm	Jan. 8,'43
....	London Blackout Murders	Jan. 14,'43
263	Thundering Trails	Jan. 21,'43
205	Johnny Doughboy	Not Set
....	Hit Parade of 1943	Not Set
....	Dead Man's Gulch	Not Set
....	Chatterbox	Not Set

20TH CENTURY-FOX

Block 1

Prod. No.	Title	Release Date
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

Prod. No.	Title	Release Date
306	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
308	Iceland	Oct. 2,'42

Block 3

Prod. No.	Title	Release Date
313	Tales of Manhattan	Oct. 30,'42

Block 4

Prod. No.	Title	Release Date
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

Prod. No.	Title	Release Date
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

Prod. No.	Title	Release Date
322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Prod. No.	Title	Release Date
316	The Young Mr. Pitt	Not Set
...	The Ox-Bow Incident	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set
...	Crash Dive	Not Set
...	The Meanest Man in the World	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Fighting Chetniks	Not Set
...	Coney Island	Not Set
...	Margin for Error	Not Set
....	The Immortal Sergeant	Not Set
....	Hello Frisco, Hello	Not Set
....	Secret Mission	Not Set

Prod. No.	Title	Release Date
....	The Moon Is Down	Not Set
....	School for Saboteurs	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Battle Cry of China	Aug. 7,'42
...	The Moon and Sixpense	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft Is Missing	Oct. 18,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Fall In	Nov. 20,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
...	The Crystal Ball	Jan. 1,'43
...	The Powers Girl	Jan. 15,'43
...	McGuerins from Brooklyn	Jan. 22,'43
...	Young and Willing	Jan. 29,'43
...	G-String Murders	Feb. 12,'43
...	Stage Door Canteen	Feb. 26,'43
....	Calaboose	Not Set
....	Yanks Ahoy	Not Set
....	Taxi, Mister	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Unconquered	Not Set
....	Victory Through Air Power	Not Set
....	Texas Law	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Border Patrol	Not Set
....	Meet John Bonniwell	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
...	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
....	Pittsburgh	Dec. 11,'42
....	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
....	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
....	When Johnny Comes Marching Home	Jan. 1,'43
....	Eyes of the Underworld	Jan. 8,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
....	Forever Yours	Not Set
....	Off the Beaten Track	Not Set
7076	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Shadow of a Doubt	Not Set
....	Flesh and Fantasy	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
...	It Ain't Hay	Not Set
....	Frankenstein Meets the Wolf Man	Not Set
....	Hi Buddy	Not Set
....	Bad Company	Not Set
....	Hi' Ya Chum	Not Set
....	We've Never Been Licked	Not Set
....	Isle of Romance	Not Set
....	Oh! Doctor	Not Set
....	He's My Guy	Not Set
....	Solid Senders	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
209	The Hard Way	Not Set
...	Casablanca	Not Set
..	Watch on the Rhine	Not Set
..	Princess O'Rourke	Not Set
..	Adventures of Mark Twain	Not Set
...	Arsenic and Old Lace	Not Set
...	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
..	The Desert Song	Not Set
...	Air Force	Not Set
..	The Constant Nymph	Not Set
...	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	The Gorilla Man	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set

Feature Synopses and Information

NOTHING VENTURED

(Metro-Goldwyn-Mayer)

Farce

PRODUCER: Pandro S. Berman. Directed by Wesley Ruggles.

PLAYERS: Lana Turner, Robert Young, Walter Brennan, Eugene Pallette, Dame May Whitty.

SYNOPSIS

A young soda jerk (Miss Turner) feigns amnesia and convinces a newspaper publisher that she is the long lost daughter of a wealthy man. Because he is suspected of making advances to her, the manager of the drug store (Young) attempts to expose her by claiming that she is his wife. Forced to go with him because of her amnesia pose, the girl falls in love with him. However, more complications ensue when the rich man, knowing that she is a fake, accepts her as his daughter.

HITLER'S CHILDREN

(RKO Radio)

Tragedy

PRODUCER: Edward A. Golden. Directed by Edward Dmytryk.

PLAYERS: Kent Smith, Bonita Granville, Tim Holt, Otto Kruger, H. B. Warner.

SYNOPSIS

This is a film dramatization of Gregor Ziemer's non-fiction best seller, "Education for Death," which shows the upbringing of German children along the lines of Nazi ideology. Items such as a camp and rest home for unmarried expectant mothers, concentration camps and sterilization of women whose independent way of thinking make them "dangerous" in Nazi eyes are told in the film, which ends with the slaying by storm troopers of a German boy and an American girl when they broadcast over the radio that the system is a fallacy.

I WALKED WITH A ZOMBIE

(RKO Radio)

Horror Story

PRODUCER: Val Lewton. Directed by Jack Tourneur.

PLAYERS: Frances Dee, Tom Conway, James Ellison, Christine Gordon, Edith Barrett, Darby Jones, Theresa Harris.

SYNOPSIS

Second of RKO's horror series (the first was "Cat People"), this deals with the West Indies superstition of the "walking dead." A nurse from Canada is in attendance upon the wife of a planter. The woman seems to be in a steady daze, causing the natives to believe that she is a zombie. Voodoo rites to rid her of the "spell" are resorted to, without success, and the planter's half brother, in love with the woman, slays her and is himself drowned, thus paving the way for romance between the nurse and the planter. The title is taken from a purportedly factual story published some time ago in the *American Weekly.*

NO PLACE FOR A LADY

(Columbia)

Crime Melodrama

PRODUCER: Ralph Cohn. Directed by James Hogan.

PLAYERS: William Gargan, Margaret Lindsay, Phyllis Brooks, Dick Purcell, Jerome Cowan.

SYNOPSIS

Stolen tires, the murder of the woman tire company owner, lovers' spats between a private detective and his fiancee, a newspaper reporter, and a gang of racketeers who run a night club are the chief elements in this crime melodrama which hits of much action. The climax occurs during an air raid alarm.

ROBIN HOOD OF THE RANGE

(Columbia)

Western

PRODUCER: Jack Fier. Directed by William Berke.

PLAYERS: Charles Starrett, Arthur Hunnicutt, Kay Harris.

SYNOPSIS

A railroad magnate gains control of a valley, and charges the homesteaders there such high rentals that they face eviction. The tycoon's adopted son learns, from a bandit preying on the railroad and whom he has shot, why the trains have been robbed, and adopts the mask of the dead criminal, continuing his Robin Hood activities. The government steps in to break the road's excessive prices.

SALUTE TO THE MARINES

(Metro-Goldwyn-Mayer)

Service Story

PRODUCER: John W. Considine, Jr. Directed by S. Sylvan Simon.

PLAYERS: Wallace Beery, Fay Bainter, William Lundigan, Reginald Owen, Keye Luke.

SYNOPSIS

A marine sergeant major, a veteran of 30 years, who has not seen action because he has been training recruits, is sent to the Philippines, to train native talent there. After a period, he comes up for honorable discharge and retires, living in a small village outside of Manila. When Dec. 7 comes, he manages to hold up a Jap insurrection with his former native troops and an important bridge is blown up by them, delaying the Orientals' advance on Manila. The little band is slaughtered and the sergeant's daughter receives for him a posthumous Congressional Medal of Honor—the only decoration he won during the 30 years.

ADVANCE SYNOPSES *and information*

FLESH AND FANTASY (Universal)

Drama

PRODUCERS: Charles Boyer and Julien Duvivier. Directed by Julien Duvivier.

PLAYERS: Charles Boyer, Edward G. Robinson, Thomas Mitchell, Anna Lee, Dame May Whitty, C. Aubrey Smith, Barbara Stanwyck, Charles Winninger, June Lang, Grace McDonald, Clarence Muse.

SYNOPSIS

As planned, "Flesh and Fantasy" will consist of five episodes, each dealing with the vagaries of fate and the "influence" of mysticism upon the lives of various persons. It will make no attempt to prove or disprove anything, except to show "coming events cast their shadows before." In the first episode, a noted attorney is told by a palmist that murder is written in his hand. He cannot rest until he has found a victim. After two unsuccessful tries, he does commit murder—slaying the soothsayer. The next episode deals with the dream of a circus aerialist and his subsequent meeting of the woman who, in the dream, lures him to death. However, he finds love with her, in real life.

Made on the order of "Tales of Manhattan," the production boasts an all-star cast, with other top players to be added to those listed above. It will be one of the studio's most expensive of the season. Boyer makes his debut as producer on the film.

BACKGROUND TO DANGER (Warners)

PRODUCER: Jerry Wald. Directed by Raoul Walsh.

PLAYERS: George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre, Osa Massen.

SYNOPSIS

The plot concerns the fight between Nazi and Russian agents over secret documents which purportedly show a Soviet plot to invade Turkey. An American agent is drawn into the affair when a Soviet woman agent gives him the envelope containing the papers. She is subsequently murdered and he is accused by the Turkish police whom he dodges on one hand while attempting to keep out of the clutches of both the Reds and the Nazis. After various gun and fist fights, he destroys the papers and escapes his pursuers.

A TORNADO IN THE SADDLE (Columbia)

Western

PRODUCER: Leon Barsha. Directed by William Berke.

PLAYERS: Russell Hayden, Bob Wills, Dub Taylor, Alma Carroll, Tristram Coffin, Donald Curtis, Jack Baxley, Leon McAulisse.

SYNOPSIS

The discovery of gold on cattle land arouses the avarice of undercover outlaws. It arouses also the suspicion of the sheriff who defends the outlaw's legal rights until he discovers they have murdered a man. From then on it is chase and gun battle until the men are caught and the claim staked legally for its discover.

THANK YOUR LUCKY STARS (Warners)

Musical

PRODUCER: Mark Hellinger. Directed by David Butler.

PLAYERS: Joan Leslie, Dennis Morgan, Eddie Cantor, Dinah Shore, Bette Davis, Errol Flynn, Humphrey Bogart, Olivia de Havilland, Ida Lupino, Alexis Smith, John Garfield, Ann Sheridan, Jack Carson, Alan Hale, Sydney Greenstreet, Irene Manning, Gene Lockhart, George Tobias, Jane Wyman, Edward Everett Horton, Spike Jones and His City Slickers, Don Wilson, Hattie McDaniel, Willie Best.

SYNOPSIS

This is a potpourri of names, situations and songs, being the greatest aggregation of stellar figures ever to be assembled under one title by the Freres Warner. Because of the number of personages being included in the film, the story line would seem to be episodic. It harks back to the days of the Warner musical extravaganzas ("Golddiggers," "42nd Street," etc.) and its indicated expanse eclipses any of those boxoffice calibre items. The studio will not divulge any pertinent information concerning the plot or nature of the story, if any.

Every Warner star and featured player, as well as some actors being groomed for top roles, will be included in the film, which bids fair to be one of the top budget musicals ever to come from the Burbank lot.

THE LONE PRAIRIE (Columbia)

Western

PRODUCER: Leon Barsha. Directed by William Berke.

PLAYERS: Russell Hayden, Bob Wills, Dub Taylor, Lucille Lambert, John Merton, John Maxwell, Jack Kirk, Edmund Cobb, Ernie Adams.

SYNOPSIS

The owner of property through which the railroad expects to send a spur is hard-pressed for money to pay the mortgage, held by a broker eager to buy up the land. He sells some cattle but the payment is stolen. The thieves then kidnap his daughter, holding her against the evidence of their guilt. A posse smokes them out and a gun battle achieves their capture.

PARDON MY GUN (Columbia)

Western

PRODUCER: Jack Fier. Directed by William Berke.

PLAYERS: Charles Starrett, Alma Carroll, Arthur Hunnicutt, Texas Jim Lewis, Noah Beery, Sr., Dick Curtis, Ted Mapes, Lloyd Bridges, Dave Harper.

SYNOPSIS

A rancher with a large sum of money is murdered in sight of a girl who retrieves the cash. She hides it before the killers find her and is befriended by a surveyor working on the dam for which the money was to be used. The ringleader is not identified, even after another murder and the conviction of most of the gang, until he shoots one of the accused in the courtroom, fearing he will turn state's evidence.

MISSION TO MOSCOW (Warners)

Non-Fiction Translation

PRODUCER: Robert Buckner. Directed by Michael Curtiz.

PLAYERS: Walter Huston, Ann Harding, George Tobias, Jerome Cowan, Henry Daniell, Richard Travis, Oscar Homolka, Vladimir Sokoloff.

SYNOPSIS

This is the screen adaptation of the best selling non-fiction book by Joseph E. Davies, former U. S. Ambassador to Russia. Starting with the appeal of Ethiopian King Hailie Selassie before the League of Nations for protection against Italian aggression and the plea by Russian envoy Litvinoff for "collective security," the picture portrays history from then to now, as seen through Davies' eyes.

It is said of the picture that it will have more portrayals of living and dead historical persons than any in Hollywoods history. Given a large budget, the film is being given an extensive and intensive campaign by Warners, with Davies giving information not included in the book to the studio for inclusion in the production. The book is not being fictionized, under the guise of cinematic license, according to the studio.

IT AIN'T HAY (Universal)

Abbott-Costello Farce

PRODUCER: Alex Gottlieb. Directed by Erle C. Kenton.

PLAYERS: Bud Abbott, Lou Costello, Patsy O'Connor, Grace McDonald, Leighton Noble, Cecil Kellaway, Eugene Pallette, Eddie Quillan, Shemp Howard.

SYNOPSIS

The zaney activities of Abbott and Costello this time have a horsey flair, Abbott being a cab driver harrassed by gangsters and engaged in attempting to replace the deceased horse of a hack driver. Having bought a horse, he takes the wrong one—a famous racer, and the hue and cry is raised. Chased by the gangsters and also by the police, Abbott by mistake gets into the track race in which the horse had been entered as a sentimental gesture and wins, thus enabling him to straighten out his troubles.

RIDIN' THROUGH NEVADA (Columbia)

Western

PRODUCER: Jack Fier. Directed by William Berke.

PLAYERS: Charles Starrett, Arthur Hunnicutt, Shirley Patterson, Jimmie Davis, Clancy Cooper, Davison Clark, Minerva Urecal, Edmund Cobb, Ethan Laidlaw.

SYNOPSIS

The government is considering awarding new contracts for stage mails, and sends a postal inspector to investigate. The owner has been intimidated by his former partner in crime to allow tampering with the mails. A large shipment of gold is the prize when the inspector arrives. He traces the leakage of information in time to hold the stage at a gap where the outlaws are captured in battle.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD

Short Subject Release Chart with Synopsis Index can be found on pages 1044-1045.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1056-1057.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ACROSS the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Cosmo Jones	Mono.	....	Edgar Kennedy-Frank Graham	Not Set	....	....	...	1055	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	..	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927		...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	...
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	92m	Dec. 5,'42	1042	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42		....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	...	....		...	...
Army Surgeon	RKO	...	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	....	...	1019	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British) (formerly Day Will Dawn)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903		...
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	.....	....	...	1058	...
Bad Company	Univ.	....	Dead End Kids	Not Set	....	....	...	1055	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	1034
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	....	....	...	...	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945		...
Billy the Kid in Mysterious Rider	PRC	....	Buster Crabbe-Al St. John	Not Set	....	....	...	1033	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	..	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	..	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934		...
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	....	...	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	...	1034
Calaboose	UA	...	Jimmy Rogers-Noah Beery, Jr.	Not Set		...			
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15.'42	915		
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	102m	Nov. 28,'42	1029	936	...
Cat People	RKO		Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	...
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...

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City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	....	...	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Margaret Chapman	Oct. 8,'42	....	....	...	871	...
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Not Set	....	....	...	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Dead Men Walk	PRC	311	George Zucco-Mary Carlisle	Feb. 10,'43	....	....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	.
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	....	...	1019	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1034
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Jan. 8,'43	61m	Oct. 17,'42	960	...	...
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
Fighting Chetniks	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	1058	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1034
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Not Set	....	....	...	1055	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	786
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	1033	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentle Annie	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	...	1043	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1034
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1034
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	..	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	1034
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
Gorilla Man, The	WB	....	John Loder-Paul Cavanagh	Not Set	64m	Dec. 12,'42	1054	...	...
Great Gildersleeve, The	RKO	..	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	...	....	...	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	....	...	1055	...
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18.'42	62m	Sept. 19.'42	923		
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	...	...

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He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	986	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hil Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	....	....	...	1043	...
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	...
Hitler's Children	RKO	....	Kent Smith-Bonita Granville	Not Set	....	....	...	1057	...
●Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1034
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	....	...	1019	...
ICE-CAPADES Revue	Rep.	206	Jerry Colonna-Vera Vague	Dec. 24,'42	....	....	...	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1034
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
It Ain't Hay	Univ.	....	Abbott & Costello	Not Set	....	....	...	1058	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	... .	....	...	1057	...
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	...	...	...
●Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Not Set	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	....	....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	....	....	...	936	...
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	..	946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
●Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	....	....	...	986	...
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	....	...	1018	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	...
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	....	....	...	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
London Blackout Murders	Rep.	....	John Abbott-Mary McLeod	Jan. 14,'43	....	....	...	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	....	...	1058	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set	....	....	...	1033	...
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	....	....	...	1018	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	...	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	984
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	....	....	...	1031	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	...	...
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	....	...	995	...
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	....	....	...	962	...

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
●Men of Texas	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	....	...	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	1034
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	1034
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mug Town	Univ.	....	Dead End Kids	Dec. 18,'42	....	....	...	...	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	....	....	...	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Not Set	....	....	...	1057	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Nothing Ventured	MGM	....	Lana Turner-Robert Young	Not Set	....	....	...	1057	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Chisholm Trail, The	Univ.	....	Johnny Mack Brown	Dec. 11,'42	....	....	...	...	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	...
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	...	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Jan. 21,'43	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1034
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	...	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 18,'43	68m	Dec. 12,'42	1053	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Nov.,'42	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Pacific Task Force (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	....	....	...	1058	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	....	...	1033	...
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970		
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Not Set	....	....	...	1055	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	986	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...		...
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...

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QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 2,'43	62m	Nov. 28,'42	1030	1018	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	....	....	...	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	...
Rangers Take Over, The	PRC	....	Dane O'Brien-Iris Meredith	Not Set	....	....	...	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	102m	Dec. 5,'42	1041	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	....	....	...	983	...
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1019	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1019	...
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	1058	...
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1034
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	....	...	1057	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	....	...	1057	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	....	....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov., '42	98m	Aug. 15,'42	902	...	1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Not Set	....	....	...	1033	...
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	1043	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	..
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	...	.....	.	797	...
Stand By for Action (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	109m	Dec. 12,'42	1053	871	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 30,'42	....	....	...	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1034
Talk About Jacqueline (British)	Excelsior-Metro	...	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	....	....	...	946	..
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	....	...	1018	...
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	....	...	1058	...
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...

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●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	...
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	1034
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	....	...	1009	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1034
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	....	....	...	1058	...
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Dec. 4,'42	....	....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	..	...
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	...	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	....	....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	....	...	1031	...
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	120m	Aug. 21,'37	1043	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.		Brian Donlevy-Robert Preston	Block 1	78m	Aug. 15,'42	902	772	1034
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	.	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	...	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	....	....	...	...	...
Whistling in Dixie	MGM	. ..	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	7002	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	...
Wildcat	Para.	..	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1034
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	984
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1056.

NATIONAL THEATRE SUPPLY COMPANY INCORPORATED

NINETY TWO GOLD STREET • NEW YORK

FROM THE DISTRIBUTORS OF Simplex PROJECTORS REGARDING Simplex SERVICE

November 19, 1942

TO THEATRE OWNERS, MANAGERS AND PROJECTIONISTS

No one can deny that the present disturbing conditions give us all a deep sense of obligation to one another, and a very heavy obligation is felt by us to the exhibitors of the country.

We shall never forget the support that theatre owners have given us and so I say emphatically that, within the limitations created by war demands, we shall continue to give Simplex Service to the very best of our ability, as we have for so many years.

We have all heard the old saying that, "The Show Must Go On", and I think you will agree that the manufacturers and suppliers of theatre equipment have pretty generally seen to it that the show did go on.

Now, while it is true that our intentions are still the same as they were, it must be realized that our physical ability to carry out these intentions has been greatly reduced.

Today, of course, there is a vast difference between wants and needs. In our judgment, wants are out for the duration. On the other hand, it looks as if the needs will be provided for.

Every exhibitor can do his part and help in keeping his show going by seeing to it that as far as possible he plans for his equipment needs in advance.

The service, the equipment or the replacement part an exhibitor needs can, in all probability, be made available provided time is allowed to get this material to the theatre.

Right here is where cooperation and a willingness to understand and work together harmoniously, not for business as usual, but essentially in order to keep going, will benefit every theatre owner in the country.

Very truly yours,
NATIONAL THEATRE SUPPLY COMPANY

Walter Green

President

WEG:jh

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UNITED STATES
WAR
BONDS
AND
STAMPS

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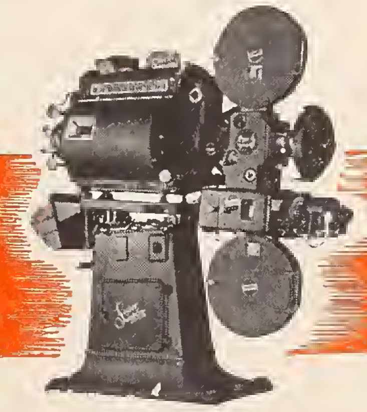
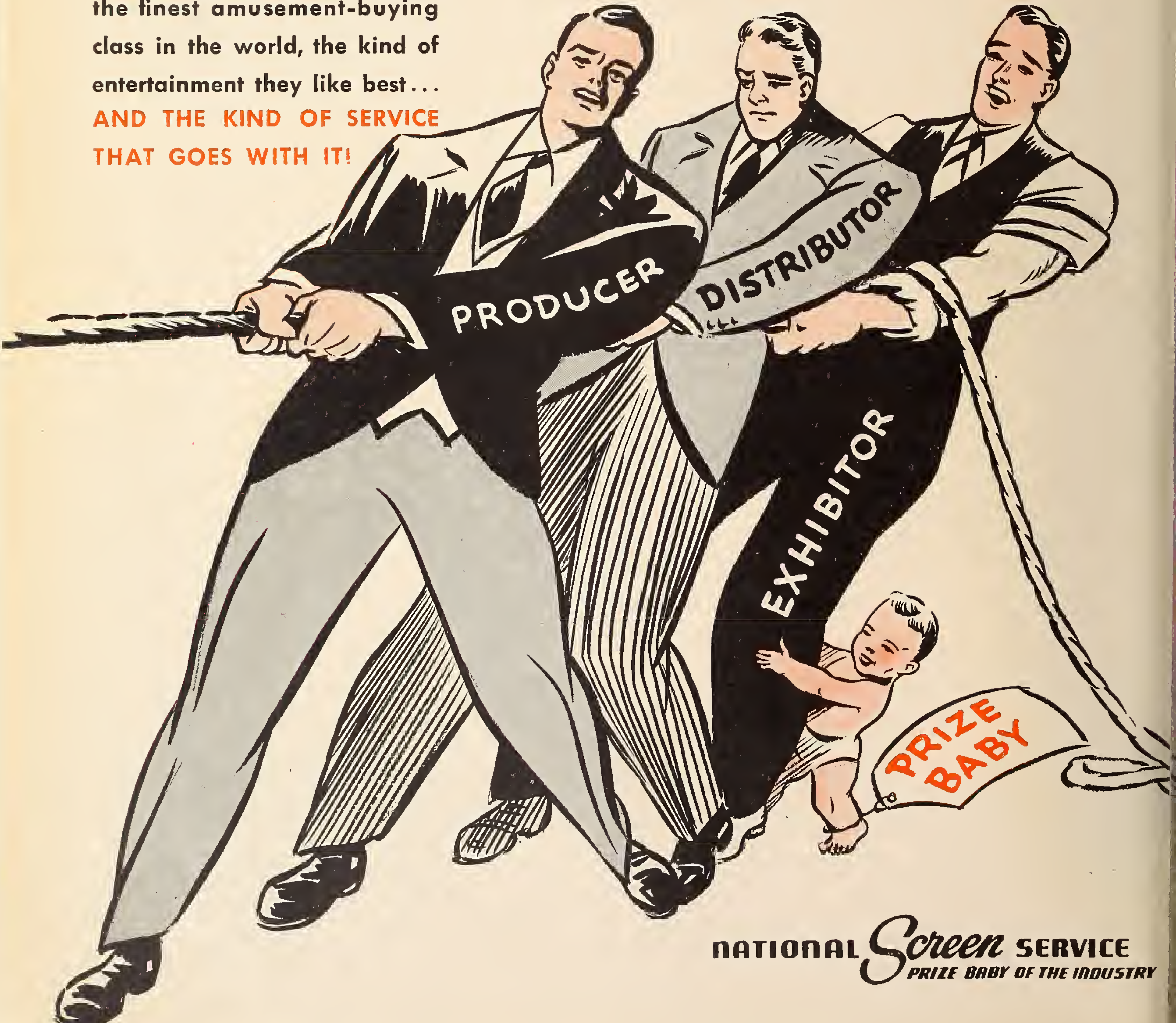


WE MUST ALL PULL TOGETHER!

"These are the times that try men's souls" . . . and demand their best in team work . . . Gone are the days when any producer could buy all the film he wanted . . . anytime . . . anywhere . . . For a grand old battle-wagon over in the Solomons is massaging Japs beautifully with a lot of the stuff that formerly went into film . . . and the boy in the back room, and the operator in the booth, and the shipper, and the kid salesmen and the cutters and all of them that kept the industry going . . . Ah, those boys, God bless 'em! A lot of 'em are keeping things going right now — in Africa . . . so until the fight is over, it's up to us to cooperate . . . We mustn't sound off because somebody's Service "ain't what she used to be" . . . We must remember that a lot of this war-time help is green . . . and a lot of this help, just isn't . . . Then let's all pull together . . . that we may keep on giving the finest amusement-buying class in the world, the kind of entertainment they like best . . . AND THE KIND OF SERVICE THAT GOES WITH IT!



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REVIEWS

(In Product Digest)

- Keeper of the Flame
- Saludos Amigos
- Tennessee Johnson
- A Night to Remember
- Dawn on the Great Divide
- Quiet, Please—Murder
- Silent Witness
- The Daring Young Man
- The Great Impersonation
- Rhythm Parade
- Little Joe the Wrangler
- Ice-Capades Revue

LATE REVIEWS

(In News Section)

- Commandos Strike at Dawn
- The Powers Girl

WHAT THE WAR TAKES:

100,000,000 feet of Army Film Jam Laboratories

WPB Raw Stock Cuts may Force Shorter Newsreels

12 Studio Jobs 'Essential' but Theatres Face Shortage

What Showmen think about Double Bills:

John J. Friedl
Rick Ricketson
Vincent R. McFaul
Alexander Manta
Mort H. Singer

L. J. Duncan
William C. Hunt
Martin D. Thomas
R. J. O'Donnell
W. B. Blankenship

Charles P. Skouras
Lou Metzger
Samuel T. Traynor
R. B. Wilby
Fred Wehrenberg

VOL. 149, NO. 12 DECEMBER 19, 1942

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食笋者毋
忘种竹之人

CHINESE EPIGRAM:

"WHEN EATING SPROUTS REMEMBER THE MAN WHO PLANTED THEM!"

American Translation:

"Healthy box-offices enjoy a steady diet of Vitamin M-G-M!"

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M-G-M PICTURES

SECURITY!

Not for just a season—
Not plenty one year
and hunger the next—
but for 18 years the

GOOD PROVIDER!

HEADLINES OF LEADERSHIP!

★ **"REUNION IN FRANCE" NEW M-G-M SCOOP!**

Perfect timing for a breath-taking drama of the underground movement in France! Showmanship brings you France in revolt! (*Joan Crawford, John Wayne, Philip Dorn*).

★ **"STAND BY FOR ACTION" TERRIFIC SEND-OFF!**

Variety says: "Robert Taylor, Charles Laughton, Brian Donlevy, marquee brilliance. Will smack theatre box-offices for heavy grosses and hold-overs." *Showmen's Trade Review says:* "For entire family. A natural. Stand by for box-office action." *Hollywood Reporter says:* "Box-office depth bomb. Has everything for top grosses." *Film Daily says:* "Stirring, patriotic, solid box-office entertainment."

★ **"KEEPER OF THE FLAME" PREVIEW SENSATION!**

Spencer Tracy and Katharine Hepburn return to your box-office with an even greater hit than "Woman of the Year." That was the consensus of opinion of this week's preview audience that sat enthralled and tense at this best-seller on the screen!

★ **"RANDOM HARVEST" STARTS MUSIC HALL CAREER!**

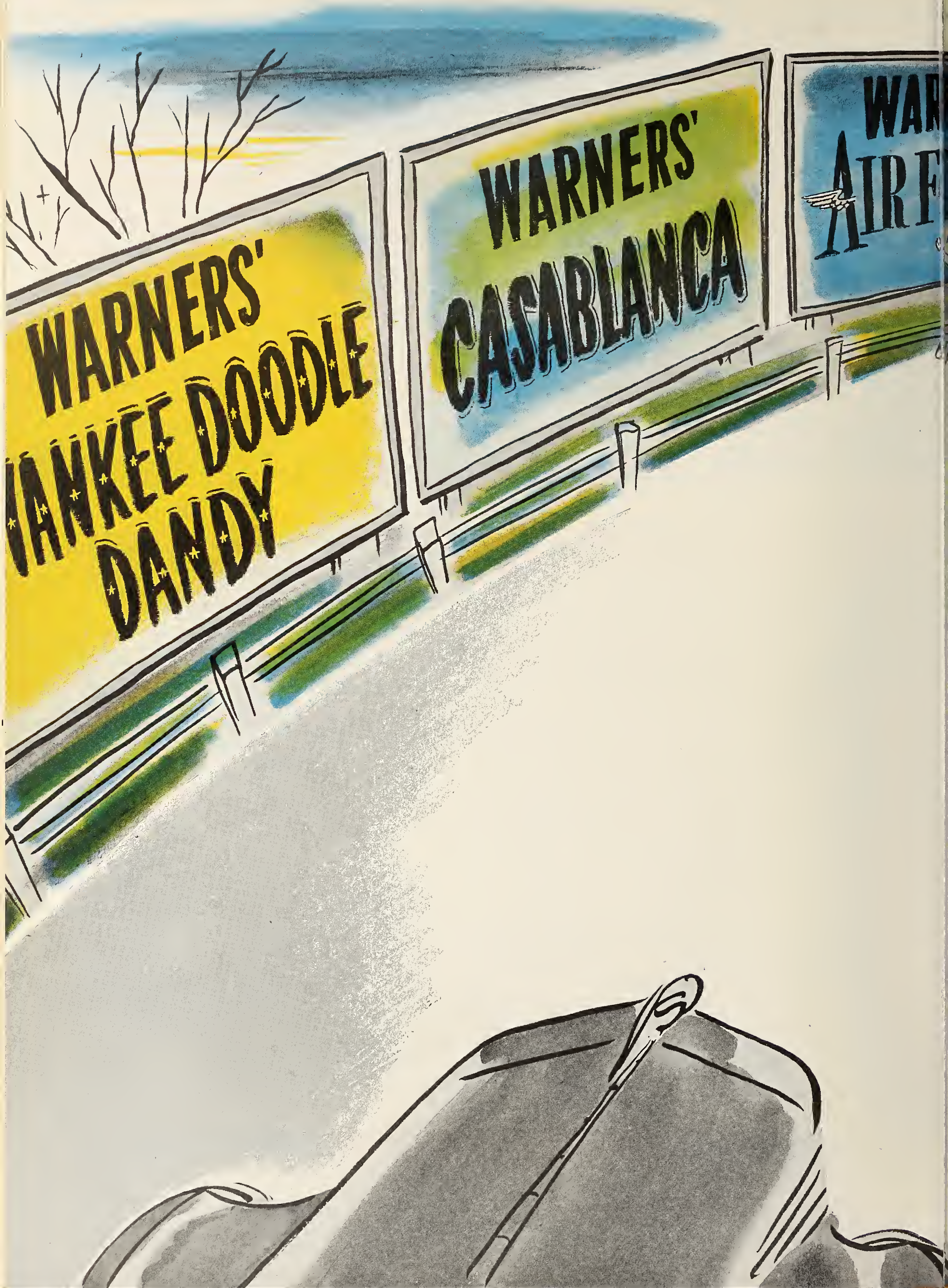
Preceded by the biggest promotion campaign within industry memory Ronald Colman—Greer Garson in "Random Harvest" captures show world attention at famed Radio City Music Hall. (*The unique magazine campaign is the talk of the industry!*)

★ **"FOR ME AND MY GAL" • "WHITE CARGO" SRO HITS!**

Continuing their record-breaking pace in big cities, small towns, they're hold-over delights because they're what the public wants!

Metro-GOLDMINE-Mayer

GIVE BONDS FOR A RED, WHITE AND BLUE XMAS!



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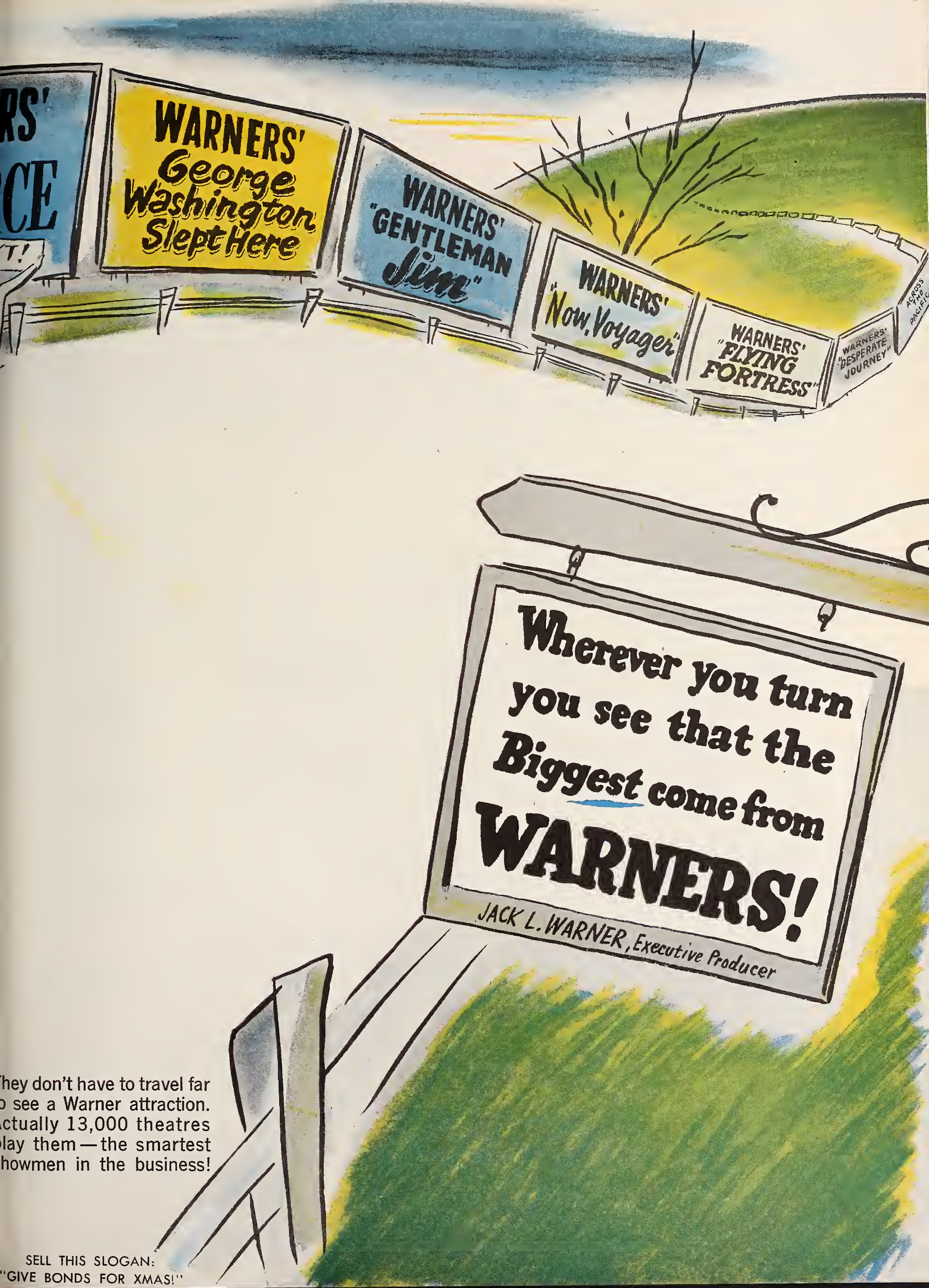
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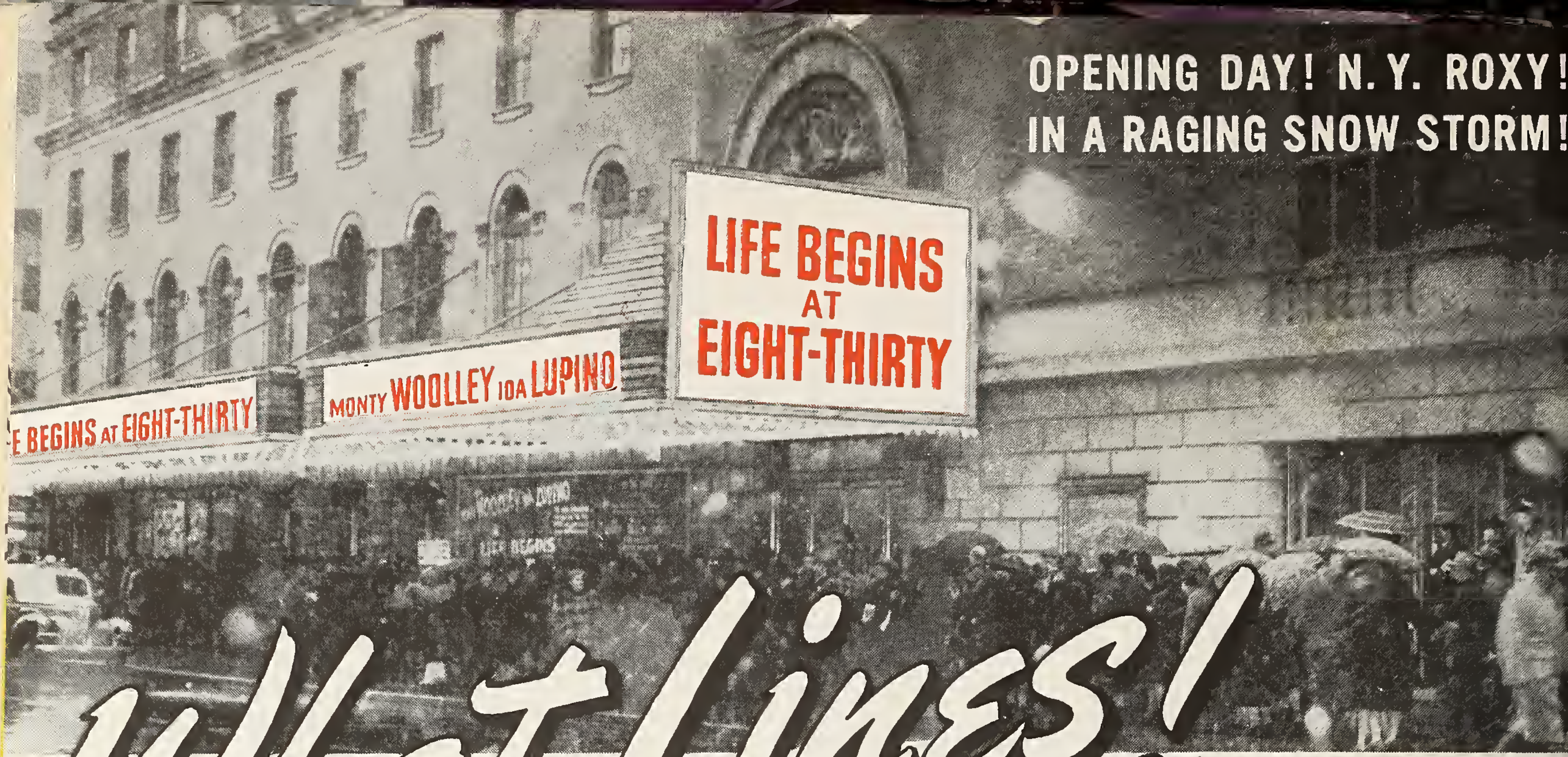
T!
WARNERS' George Washington Slept Here
WARNERS' "GENTLEMAN Jim"
WARNERS' "Now, Voyager"
WARNERS' "FLYING FORTRESS"
WARNERS' "DESPERATE JOURNEY"
ACROSS THE PACIFIC
Wherever you turn you see that the Biggest come from WARNERS!
JACK L. WARNER, Executive Producer

hey don't have to travel far
o see a Warner attraction.
ctually 13,000 theatres
lay them—the smartest
howmen in the business!

SELL THIS SLOGAN:
"GIVE BONDS FOR XMAS!"


LIFE BEGINS AT EIGHT-THIRTY
MONTY WOOLLEY IDA LUPINO
E BEGINS AT EIGHT-THIRTY

OPENING DAY! N. Y. ROXY!
IN A RAGING SNOW STORM!

What Lines!

"SUREFIRE BET" . . . *The Hollywood Reporter*

"WILL CATCH COIN" . . . *Variety*

"A BOXOFFICE HYPO" . . . *Boxoffice*

"MONEY MAKER" . . . *Daily Variety*

"SOCK BOX-OFFICE" . . . *Film Daily*

FEATURE WAR BONDS AS XMAS GIFTS!

20TH
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 149, No. 12

December 19, 1942

SCREEN LANGUAGE

BY special arrangements of its very own the motion picture industry is currently in discussion in the daily papers and periodical press because it is having a bit of a time in agreeing with itself about the use, in the theatre, of such words as "hell", "damn" and "bastard".

The issue has come up before the Production Code Administration because of two pictures, both pertaining to the war: one, Mr. Noel Coward's "In Which We Serve", made in Britain and destined for United Artists release here; the other, the March of Time feature, "We Are the Marines".

All the questions involved are questions of taste, not morals. "Damn" doesn't seem a very serious matter and why so much hell should be raised about it is hard to understand. It has had classic and even drawing-room acceptance for a long time. " . . . and damned be he who first cries enough," said Macbeth. "Damn the torpedoes," exclaimed Admiral Farragut for history. And as for "hell" it has a respectable rating, too. "Hell hath no fury like a woman scorned," they say Shakespeare said. "He descended into hell," says the Apostles Creed and the Book of Common Prayer. "Thou wilt not leave my soul in hell," Psalms XVI, 10.

"Damn" and "hell" seem to get by, too, from lecture platform to drawing room and even the plain American living room. It is question of taste again.

BUT "bastard" is another matter. In the first place, it is commonly misused, even by experts in invective, because it is confused with "dastard" which is a handsome deprecatory noun, with no relation to the other word. "Dastard" comes from the Icelandic and means, when freely translated, a yellow-bellied no-good and/or a coward. A bastard may be a dastard, but the terms are not mutually inclusive. "Bastard" has a rather charming and ancient lineage. It comes from the ancient French term, *fil de bat.* The *bat* was a pack-saddle on which the mule drivers used to sleep in the courtyards of the inns on the trade routes. The line *fil de bat*, meaning son-of-the-saddle, tended to imply a sort of probable irregularity of parentage. Meanwhile, there have been some highly respected bearers of the designation—as, for instance, that "William-the-Bastard" who went over from Normandy to put Britain on a business basis. The bar sinister was an official, accepted recognition of distinguished bastardy in the art of heraldry. Much depends, you will note, on who the bastard is.

Meanwhile, the term "bastard" is not, as generally used, accepted either in good drawing-room or good living-room practice in today's America. It is therefore not in good taste and should not be used on the screen in amusement wares addressed to the typical American family trade.

SO much for the linguistics. The fact does remain that the motion picture industry is doing itself no good by conducting debates on such issues in the newspapers. Questions of the sort should be kept in the conferences and cutting rooms. The plain fact is that, more often than not, such issues are aired by those who seek publicity for their wares. And sometimes, too, the airings are devices of those who seek to make the idea of the self-regulation of motion picture production look absurd. That is not so hard to do in many a particular instance offering easy sophistry, but that does not invalidate the principle and the general practice.

The enforcements of the Production Code are no more properly to be purveyed to the public than stage or laboratory mistakes requiring retakes. They are part of the business of making pictures, which become the business and interest of the public only for what they put on the screen in the theatre.

△ △ △

SOUNDS LIKE SMEAR

THROUGH various media, including a sector of the trade press of this industry, there are current hints of charges of profiteering on war training films by chief and responsible producers in Hollywood.

It has become known that Major John Amen of the U. S. Army's inspector general's office has been for a time in Hollywood on an undisclosed mission. It has been indicated that his assignment includes examination of the costs of non-profit training films. The first report came on Drew Pearson's radio broadcast.

The discussion has been painfully premature and unwarranted on the knowable facts. There have been more than inklings that the inquiry has been precipitated by forces and motivations that have no bearing on the performance. It is exceedingly unfortunate that the magnificent war record of the motion picture should be so invaded even by innuendo and inference.

△ △ △

"STAND BY FOR ACTION"

ONE of your editor's happy experiences of this war, and exciting, too, came the other day between the three cold walls of a projection room and the screen where a rollicking tale of romantic adventure as wild, wide and thrilling as the Seven Seas unfolded. It was M-G-M's "Stand By for Action", a yarn of the Navy and plenty of action.

This piece of entertainment seems especially notable as an example of the competent fitting of material to medium. Too often our screen has unsuccessfully sought to be important in trying to say things that are not motion picture. This "Stand By for Action" is utterly and entirely motion picture, and nothing else. It contrives to use ideas and ideals, to communicate spirit, to honour honourable tradition and yet never to depart from a simple technique of straight line narration. It moves as it tells and makes its comments by dramatic action.

Most immediately this picture is of importance for its box

[Continued on following page]

THIS WEEK IN THE NEWS

Good Will Tour

TO CONFER with the nation's exhibitors, and to explain to them and to public groups the motion picture industry's program of war activities and public relations, Charles Francis Coe will take to the road soon after the first of the year. He is general counsel and assistant to the president of the Motion Picture Producers and Distributors of America.

The project, disclosed this week following his return from California, will take Mr. Coe to exchange centers and key film cities throughout the country. An itinerary now is being worked out. He will meet exhibitor leaders, theatre associations, and editors and public groups to discuss informally various aspects of industry public relations. Also, he will seek, as a good will emmisary from the producers association, to clear up any misunderstandings among exhibitors.

Thursday Mr. Coe was to outline the project to the board of directors of the MPPDA at a meeting in New York. It was reported to have originated with the coast branch of the industry public relations committee.

ARMY, Navy training films jam eastern laboratories Page 13

LEADING showmen declare their positions on duals Page 14

12 STUDIO jobs "essential," Manpower Board rules Page 17

NATIONWIDE gas rationing creates sales problem Page 23

TRAINING films for Army to be made on cost-plus basis Page 24

"FACTS, not propaganda" U. S. objective in South America Page 25

STROMBERG top producer in annual poll for Fame Page 29

BRITISH film rental fight issue flares up again Page 31

NEWSREELS facing reduction by WPB in raw stock Page 38

SALARY ceiling ruling threatened by Congressmen Page 40

WEEK'S Bond drive in theatre sales sets record Page 44

1,141 PLAYERS aided war effort in the past year Page 51

SERVICE DEPARTMENTS

Hollywood Scene Page 36

Managers' Round Table Page 55

Obituaries Page 64

What the Picture Did for Me Page 52

PRODUCT DIGEST, including Reviews and Release Chart Page 65

"STAND BY FOR ACTION"

[*Continued from preceding page*]

office potentialities. But in a technical journal like this it is perhaps not amiss to consider how it got that way. First and most obviously, this is a tale of the U. S. Navy and of the immediate Now. Its timing is certain. We are yet in the period when we want to know more about the war and the nature of what goes on. Mostly we are an inland people, knowing little in our days of peace about ships and the men who sail and fight. This picture tells a deal of that. It takes us to the strife of seas and skies that spread between the lands where home and hope and faith abide. In a whimsy as realistic as the contradictions of life itself it reaffirms and states the great human hope of a better tomorrow, in terms of the poignant comedy of a cargo of babies in a scene of battle.

Important to showmen is the array of star talent poured into this production—Robert Taylor, Brian Donlevy, Charles Laughton, Walter Brennan—and so cast and directed that they fit and belong. The stars are deeply in this picture, not super-added, as they sometimes are, like nuts stuck on a cake frosting.

This production is both for patrons of the cinema and folks who like "movies."

—*Terry Ramsaye*

Chaplin's Escape

CHARLES CHAPLIN told newspapermen in Beverly Hills last week that he was scheduled for murder by Japanese military fanatics in 1932. He was in Tokyo, and on the night that Premier Tsuyokki Inukai was assassinated, was with the Premier's son at a wrestling match.

He learned shortly afterward that his name was on the murderers' list. They hoped to cause war between Japan and America, he was given to understand.

He left Japan immediately.

Paperless New York

STRIKING newspaper delivery men in New York Sunday night deprived metropolitan theatres of their largest advertising medium, eight daily newspapers with a combined circulation of more than six million. Wednesday the walkout still continued, with only a few thousand papers reaching the public over the counters of the publishing offices. Settlement was expected Wednesday night.

Theatre business dropped only slightly at Broadway theatres on Monday and Tuesday, managers reported. They pointed out that the week before Christmas normally was poor, however. But they were apprehensive of the box office reaction should the strike continue through next week when shows change and most theatres launch extensive displays on their Christmas programs.

Radio was the first resort of the large first runs and circuits. Practically all available time on both chain and local outlets in New York was sold out by Monday night. Loew's and the Radio City Music Hall, through Donahue & Coe purchased all available time on WABC, WJZ, WEAF, WOR, WQXR, WNEW and WHN, for spot announcements and picture listings. WMCA was carrying Paramount, Roxy, RKO circuit, legitimate theatre announcements. Blue Network and CBS, WNEW and WHN also reported theatre demands in excess of time.

Radio men were outspokenly hopeful that the special strike announcements would lead to permanently increased radio listings. Theatre men, however, were not yet ready to judge whether the radio medium had been successful. Newspapers made no charge for the film copy which appeared in the token editions.

Newsprint Rationing

LESS newsprint will be available in 1943 to newspapers, and to their advertisers, if a formula proposed at Washington last week by the WPB's newspaper industry advisory committee is adopted. Limitation of paper supplies, based on the total tonnage required to print "net paid circulations in 1941," was seen for next year, with papers which increased circulation receiving special allotments.

The formula roughly parallels the basis for the limiting of film supplies. Paper and newspaper men declared, however, that drastic slashes in paper size were not an immediate likelihood. Pulpwood production probably will be reduced from 25 to 20 million cords, but paper inventories are ample.

They see no danger of U. S. papers being reduced to the slim rations of the English press. There a film advertisement which runs over an inch is a major display, and a rarity.

Classics Coming

HOLLYWOOD, having come full circle through vaudeville, has discovered burlesque as a background. At least four pictures dealing with the art of the Minsky era are in preparation and the latest development is a three cornered fight over the use of the title "Queen of Burlesque."

Some months ago Alexander Stern Productions, releasing through Producers Releasing Corporation, announced it would make a picture by that title. Four weeks ago, RKO announced "Queen of Burlesque," a new picture, had been assigned to Herman Schlom for production and that Joan Davis would have a featured role in it. PRC protested to RKO over the use of the title and the situation was complicated several days later when Republic announced that it had a "Queen of Burlesque" on its schedule and that it had registered the title in 1937.

Hunt Stromberg is preparing "G-String Murders" for United Artists release, from the book by Gypsy Rose Lee. The picture will star Barbara Stanwyck in gold leaf and is to have a song titled "Play It on the G-String." Hollywood's last dip into burlesque will be remembered chiefly as the movement which took Miss Lee to Hollywood on the crest of her face as a stripteaseuse. She appeared briefly in pictures as Louise Hovick, her real name, and then retired to the literary life.

Zanuck Home

BACK from the wars, the North African wars precisely, came Colonel Darryl F. Zanuck this week. The former Twentieth Century-Fox vice-president in charge of production stopped briefly in New York Tuesday, and on Wednesday went to Washington, there presumably to confer with Army and Navy officials. Colonel Zanuck had been chief of a special Signal Corps detachment of photographers; and his personal bravery, as well as the ability and conspicuousness of his crews, won mention in several wired news accounts of the opening of our "second front". Officially, the Colonel is motion picture adviser to the Chief Signal Corps Officers, U. S. Army.

Adjournment

THE 77th Congress adjourned Wednesday without enacting legislation directly affecting films or radio, although more than 40 measures were submitted. The two industries, and their principals, however, were affected by the numerous tax, price, materiel, control and other measures enacted.

Highlight of the Congressional session, from the film point of view, was the investigation into "propaganda" for war by radio and the motion picture industry. This was abortive, and died December 7th. There were also hearings on the Sanders bill for reorganization of the Federal Communications Commission. The bill has been "shelved."

The Senate permitted an inquiry by the Senate Interstate Commerce Committee into the affairs of the American Federation of Musicians and its president, James Caesar Petrillo. This inquiry, however, will not begin until mid-January. By then, the 78th Congress will be in session. It convenes January 6th. On January 7th, President Roosevelt will submit his annual message. Washington observers believe it will ask for more war taxes, a broader social security system and curtailment of certain Government expenses.

Southward Ho!

SOUTH of the border would be a fine place for Hollywood to make a few major pictures, according to executives in the films division of the Coordinator of Inter-American Affairs. The production of pictures in Mexico by U. S. companies, cooperating with native producers and talent, would do much to create Inter-American good will and insure authentic Latin American color, Francis Alstock, director of the motion picture division of the Coordinator's office, has told film people in Hollywood and New York.

Part of the film program of the Nelson Rockefeller agency is to provide technical and financial aid to Mexican and other Latin American producers. An extensive program to aid Mexico City's film industry is now pending.

Hollywood also has heard much talk of late of wholesale exodus below the border by complete production units. There, some have said, it would be possible for stars to make pictures exempt from salary limits. The Treasury has maintained official silence on this. But in wartime, it is pointed out in Washington, men must secure permission from local draft boards to leave the country.

Army Likes Action

OUR soldiers and sailors like Errol Flynn. Warners' "Gentleman Jim" was their favorite during November, according to the Army Motion Picture Service. It would seem they also retain their masculine taste for action in films. The film chronicles the life of boxer James Corbett. Second in favor with the armed services in the month mentioned is Paramount's "The Forest Rangers" and third, Twentieth Century-Fox's "Springtime in the Rockies". Two other leaders, in order of preference, were RKO's "Seven Days' Leave" and Columbia's "You Were Never Lovelier."

Product Shortage

SHORTAGES of pictures for British exhibitors were confirmed this week by David Rose, managing director in Great Britain for Paramount, on a visit to the home office in New York. Mr. Rose said theatres in England would be forced to single features or extended playing time. He cited the use of film by three major London circuits which require a new double feature program every week.

Mr. Rose said the British public had turned strongly to "escapist" films; and that the Government had banned "horror" pictures for the duration. Of pictures in the "escape" category, musicals and comedies are specially favored.

Mr. Rose cited production difficulties in British picture making, including lack of space and talent. Production of "The Old Lady Shows Her Medals" was postponed from January to April because it was found impossible to cast the entire film. "The Admirable Crichton" is expected to be produced next June in color by Paul Soskin, Mr. Rose said.

Paid Advertising

PAYMENT by the Government for the handling of its war advertising was suggested this week by FCC Chairman James L. Fly as a possible solution of the financial problem of small broadcasting stations. Pointing out that the Government pays for its advertising in newspapers and magazines, Mr. Fly said the system could well be extended to broadcasting. It is preferable to a subsidy, which appears at the moment the only way in which these small stations, often the sole source of news and entertainment for their communities, can continue to operate, he said.

The chairman said studies were under way to relieve the situation, and that efforts were being made to obtain private advertising for the small stations.

Financial reports filed by broadcasters for 1941 showed that 175 stations operated at a deficit. Of these 115 were the only stations in their towns. Another 103 had only slight earnings. The number will increase materially this year, it is believed. The situation has been the cause of much concern to Government agencies for some time, and the Office of War Information also is studying remedial measures.

Expect $14,000,000

Paramount during this past year will have earned between $13,500,000 and $14,000,000, according to Wall Street rumor. The sum is less all usual deductions. Per common stock share earnings, the reports continue, will probably be $4.50.

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THIS WEEK the Camera observes:

■ A PREVIEW of Walt Disney's "Saludos Amigos" was held last week at the Museum of Modern Art. Mr. Disney was host *in absentia*, with the Office of the Coordinator of Inter-American Affairs. Left to right: John Abbott, Museum of Modern Art; Francis Alstock, director of motion picture division of the Coordinator's office; Phil Reisman, RKO Radio vice-president and head of distribution for the Coordinator.

DIRECTOR, star, producer and cameraman talk it over at MGM. "Presenting Lily Mars," Judy Garland's next picture, marking her fifth year of continuous employment at that studio, is the subject. Left to right: Norman Taurog, Judy Garland, Joseph Pasternak, Joseph Ruttenberg.

NEW officers of the Variety Club of Texas are, left to right: Ted de Boer, dough guy; W. G. Underwood, first assistant chief barker; Claude Ezell, chief barker; Roy Thrash, property master; Don Douglas, second assistant chief barker.

■ SLOW convoys and other mishaps have prevented Reginald Armour from reaching his post as managing director for Walt Disney for Great Britain and the Continent. He has twice returned after having embarked.

By Staff Photographer

■ GASOLINE rationing brings theatremen to exchange centers. Seated is W. H. B. Sharp, who operates 22 theatres in Canada, signing up for the 1942-43 Warner product, while Harry Kohn, Calgary branch manager, looks on.

THE GAMUT, from the sublime to the perpendicular, is run in Paramount's "Star Spangled Rhythm," above and right, a tale of a tour of the Paramount studios by soldiers and sailors on leave, and of what they saw. Most of Paramount's stars, including Dona Drake at the right, and many of the company's production executives appear in the picture as themselves. It will open December 29th at the Paramount theatre in New York.

■ Outstanding patriotic services by E. J. Ruberti, manager of the State and Grand theatres, Gary, Ind., was rewarded with a medal and citation from veterans' organizations in his territory. Left to right, James F. Pace, Mr. Ruberti and Vincent T. McGrath.

JOHN WAYNE, star of Republic's "Flying Tigers"; Luis Lezama, Republic's Mexican distributor, and Nancy Torres were among those at a party in Mexico City in Wayne's honor during his recent visit to Mexico.

By Staff Photographer

■ BASIL DEAN, president of the British Entertainment's National Service Association, is in the United States to facilitate travel arrangements for British players in this country enroute to England to take part in the Association's program.

By Cosmo-Sileo

■ SPECIAL dinner was given for the winners of the Joseph Bernhard Merit Award of Warner Theatres. In the group pictured here are, left to right, Mort Blumenstock, director of advertising and publicity in the East; Dick England, Virginian theatre, Charleston, W. Va.; Henry Rastetter, Warner, Erie, Pa.; Robert Neilson, State, Johnstown, Pa.; Jules Levey, home office; Jack Sanson, State, Manchester, Conn.

RANKING Naval officers attended a special screening of MGM's "Stand By for Action" at the National Archives in Washington. Left to right, Rear Admiral L. E. Denfield, assistant director of personnel; Rear Admiral Randall Jacobs, director of personnel and training; Captain Leland P. Lovette, Navy director of public relations.

By Staff Photographer

ROBIN HARRIS is the newly appointed director of publicity for United Artists.

PARTNERS Benny Berger (left) and W. A. "Al" Steffes, Minnesota exhibitors, were recent New York visitors. Mr. Steffes is on his way home after a vacation in Florida.

By Staff Photographer

ARMY, NAVY TRAINING FILMS JAM EASTERN LABORATORIES

100,000,000 Feet of Film To Be Processed for Armed Forces in 1943

The U. S. Army and Navy have moved into the commercial film laboratories in the East for the duration and their requirements for release printing, developing, and shipment of training films take precedence over the regular laboratory customer. The pressure of work for the military services indicates that major distributing companies face further delays in getting release prints for their features, in addition to the restrictions on raw stock already imposed by the War Production Board.

It is estimated that approximately 50,000,000 feet of film was used by the Army and Navy for training pictures during 1942 and it is anticipated, in view of the expanding Navy film program, that approximately 100,000,000 feet of film will be required in 1943.

From Hollywood on Tuesday came the announcement by Colonel M. E. Gillette, Commanding Officer of the Army Signal Corps' Photographic Center at Astoria, L. I., that training films are to be let out on contract to any motion picture studio on a cost plus basis instead of by previous arrangement of production for cost through the Research Council of the Academy of Motion Picture Arts and Sciences. (See page 24.)

Consolidated Film Industries, DeLuxe Laboratories and Pathe Laboratories are the three large Eastern laboratories where Army and Navy work is being turned out by rapidly increasing staffs, either under direct Army or Navy contract or through sub-contracts with commercial producers who are making Navy training films.

On the west coast, the Technicolor laboratory is the only large plant that is working under full pressure from Army and Navy contract demands. It is the only laboratory in the country which is equipped to handle release printing of Technicolor films and for that reason major distributing companies are hard pressed to offset the production and distribution headaches resulting from delayed prints.

Staffs Subject to Check By Army and F.B.I.

One phase of the Army-Navy invasion of the film laboratories which had repercussions recently on the West Coast, was the protest made by laboratory workers and technical unions against investigations conducted by the intelligence services and FBI of some technicians whose past record of alleged "radical" activities were uncovered and the men dismissed. Before a contract for military service film work is given out, entire staffs must undergo rigid examinations and investigations of Army or Navy intelligence and the FBI.

At the DeLuxe laboratory in New York City, where some 500 employes are at work, all of the release printing, developing, most of the processing and all of the delivery and shipment of 35 and 16 mm. films produced by the Army Signal Corps is handled, under supervision of Major C. W. Sheely, representing the Chief Signal Corps office in Washington. This includes the printing of all training films made by the Research Council of the Academy, pictures produced by the Signal Corps Photographic Center at Astoria, L. I., and every other corps photographic division, with the exception of the Army Air Corps at Wright Field, Dayton, Ohio. Consolidated Film Industries is turning out the release printing and developing for the latter. In addition, Consolidated also is handling a training film contract for the Navy.

WOULD STORE EXTRA PRINTS AT THEATRES

A plan to protect exhibitors against the breakdown of print shipping service to theatres, resulting from war conditions, has been put into effect by Herman Wobber, west coast division manager of Twentieth Century-Fox, it was learned this week.

Under the plan, certain theatres in local situations in all zones have been designated as emergency storehouses, where prints of all 20th-Fox releases for the past season are kept. The exhibitors look after the prints subject to instructions from 20th-Fox branch managers on the west coast. In the event a booking is delayed, the branch manager, booker or salesman calls up the local theatre in the area and asks the management to send a print of the desired film to the theatre where the emergency occurred.

Pathe Laboratories currently is doing work for the Navy under sub-contract to Sound Masters, the industrial producers. This laboratory also is doing release printing, developing and shipping in 35 and 16 mm. for the New York office of the motion picture bureau of the Office of War Information, plus all the printing and shipping of United Newsreel, which is prepared by the five major newsreel companies in cooperation with the film division of the overseas branch of the OWI. In addition, Pathe handles prints and shipping of Universal and RKO shorts for overseas camps and the printing and shipping of Universal features in 16 mm. for Army camps overseas.

It is understood that currently the Army Signal Corps is producing on an average of 20 training pictures a month, for which an average of 150 prints for each is made. According to reports, the Navy, which has the two-fold job of producing, through outside sources, plus getting prints, developing and shipping, will make at least 750 training pictures a month during 1943.

At his office in the DeLuxe laboratory on Tuesday, Major Sheely described the job of turning out prints, processing, developing and shipping films as a "routine one, with the exception of occasional problems which naturally are expected to arise." He reported that the Army and Navy, even though they have precedence over commercial users of raw film stock, in the past have been delayed in printing and shipping because of delays in raw stock deliveries from the manufacturers. "That situation is ironed out," however, he added.

Major Sheely, who, before the war was employed by a number of Hollywood studios as a technical director on military tactics and procedure, also reported that no "serious technical difficulties" have developed at DeLuxe or at any other laboratory handling Government film printing. He added, however, that only DeLuxe, Consolidated and Pathe are adequately equipped in materials, machines and manpower to do the "tremendous job" and that is the reason the Army and Navy prefer to contract with one large laboratory rather than split up the work among a number of small plants.

Army Has Control Of Operations

The Major also advanced as reasons for one-laboratory concentration, that the Army has unquestioned control over the operations; that the military nature of the work demands such control and that any other procedure would require too many Signal Corps men to safeguard the contract work. All of these reasons he offered in rebuttal to reported criticisms emanating from small laboratories in New York which have been disgruntled with the Army-Navy contract award setup. Their claim has been that only "the big fellows get the jobs" and the "little companies are left out in the cold," even though a few of the smaller laboratories have the equipment and manpower to turn out 16 mm. release prints.

According to Major Sheely, all three laboratories are employing increasing numbers of women to replace men being drafted into the armed forces. All the women are given working permits by the International Alliance of Theatrical Stage Employees for the duration but are not considered bona fide union members.

Says Little Film Wasted by Men

Processing of confidential sequences or shots involving military secrets in films produced by the Army Signal Corps is handled by the Corps' laboratory in Washington. Upon completion of 35 and 16 mm. prints at the DeLuxe laboratory, Major Sheely reported that these are then shipped to Army camps in the country directly from the laboratory. Those training films pertinent to the particular branch of service in which the camp specializes, plus the regular basic training pictures such as those on hygiene, drill, and other over-all subjects are shipped to the film libraries of each camp, he said.

Contrary to many reports being circulated currently, Major Sheely reported that "very little" film is wasted by the service men in the Signal Corps.

LEADING SHOWMEN DECLARE POSITIONS ON DUALS

As the responses roll in, in answer to *The Herald's* inquiry, it becomes more and more apparent that there is no national answer to the issue over the continuance of the double bill policy in motion picture exhibition.

There are those who hold that the double billing of motion pictures is a merchandising necessity in certain areas.

Also there are those, principally in regions where double bills are not important, who hold that the practise has taken its origin entirely out of the pressures of distribution and the exercise of competitive buying power engaged in surrounding the product.

Examination of the responses, along with an awareness of regional conditions, makes it certain that both positions are supportable and correct, for their places on the map.

Once again it is made manifest that exhibition and merchandising policies are most efficient when they are adjusted to the place where the merchandising is done—that the motion picture theatre is a local institution, operating best on its own prescriptions, dealing with conditions as they are there, in that spot, not on the basis of national averages.

—*THE EDITOR*

SAMUEL T. TRAYNOR

Bailey Enterprises, Princeton, Ill.

Please be advised that in this exhibitor's opinion, Mr. Lowell Mellett, Mr. Jack Kirsch, and all others interested in passing a bill eliminating the double bill policy, could occupy themselves with more important things in these trying times and obvious dark days ahead.

One of the best ways to combat the double feature evil would be, of course, for the exhibitor not to play them. On the other hand, the double feature policy would not be necessary if the producers would "lay off" the simple little "stuff," which not only have to be doubled in order to convince a patron he is not being "gypped," but they are downright detrimental to the business as a whole.

In other words, the "whole mess" should be confined to the motion picture industry and settled among themselves. It can be done if both sides, producers and exhibitors, roll up their sleeves and go to work.

I was particularly interested in the paragraph of your letter where you say, "Do you consider that the whole national interest, including morale of the public and the relief afforded by sheer entertainment, would be better served by single features and more "war shorts?" I, naturally, believe that "war shorts" should be run in every theatre in this country. The subjects are very interesting and helpful to the nation as a whole.

If this means cutting out double features, I would say the exhibitor owes it to himself, and his country, to do away with the double policy for the duration. But as far as morale is concerned, it is, in this writer's opinion, silly to assume that it would be affected one way or another. The patron will still select, as in the past, the theatre, the picture or pictures he desires to see, and will act accordingly.

CHARLES P. SKOURAS

National Theatres Amusement Co., Inc.,. Los Angeles

(1) Based upon our experience, I do not think it desirable to make a change in the double bill policy now. People are accustomed to double bills and when I say people, I mean the masses. Regardless of the dissenting voice of a few, whom I would term the "classes," and a few isolated territories where single bills now exist, the public still wants quality and quantity for their money.

(2) If double bills were eliminated now, it is my opinion that the public would feel that we were taking advantage of the times and cheating them.

(3) At the present time our company is cooperating 100 per cent in the exhibition of every war short released by the War Activities Committee, of which I am a field chairman, and this is being done in conjunction with our double bill policy. Therefore, my answer to question number 3 is that a double bill policy with war shorts, whenever such shorts are released, is preferable to a single bill policy with war shorts.

As far as the future is concerned, I believe double bills will stay with our industry for all time unless Government legislation forces the elimination of double bills. The public would then realize that the industry is not to blame and they would eventually become accustomed to single bills and accept them.

RICK RICKETSON

Fox Inter-Mountain Amusement Corporation, Denver

Replying to your queries concerning the double bill, I do not think it is desirable to make a change in the double bill policy at the present time and it certainly would mean a loss of patronage to the double bill theatres to abandon their present policy. I do not believe that national interest or public morale would be better served by single features.

An experience of 20 years operating single bill and double bill theatres has destroyed my patience with those who actually have very little exhibitor knowledge on the subject, but continually advocate single bills. Patrons, producers, distributors, theatre employees, theatre passholders, critics, trade publication editors, theatre managers, wives of theatre managers—in fact, everyone directly or indirectly connected with the theatres—are against double bills, but the box office tells a different story.

An illustration: For many years, in a city of 325,000 population, we operated our finest theatre, for which we paid a rental of $100,000 a year, on a single bill policy, booking the selected product of six major companies. Two of the nearby competitive theatres operated on a double bill policy, one with Metro and RKO first run product, the other operated by our company with the second selections from the six companies after our single bill theatre had made its first choice.

The weekly average in this de luxe single bill house shrank to $5,500. Finally, in desperation and in the face of many protests, we went to double bills. Since then this theatre's weekly average for a quarterly period has never been less than $9,000 per week and at the present time, it is $11,250 per week.

Harking to the continual public complaints against double bills, we still are operating in the same city, one suburban run house on a single bill policy in an excellent neighborhood. This house is a constant problem, while the day and date suburban run house, double bill, in a poorer district, rocks along with consistently good profits.

In a few non-competitive situations where we have complete control of all product, it seems advisable to operate the "A" house on a single bill policy, using the choice pictures from all companies.

Where, however, there is competition and a division of product, the box office leaves no dispute that the correct policy is one of double bills.

When I hear exponents of the single bill state their cases, I think of my dear wife who goes into all theatres on a pass and complains on the length of the show and the poor quality of the second feature, but she doesn't know what paid for her fur coat.

I believe programs of shorter length are necessary. This can be accomplished by the elimination of unnecessary footage in feature films. Seldom does an exhibitor see a picture that cannot be improved by cutting.

Sometime, let's give a little study to this crude paradoxical phenomena—the double bill. We might discover the key to what the public will be buying in theatres in the future.

WILLIAM C. HUNT

Hunt's Affiliated Enterprises, Wildwood, N. J.

We operate mostly in areas where double feature houses are the exception. In fact, Trenton, N. J., is the only true double bill situation we are in.

Our two theatres there play last runs at low admissions, and I doubt very much that the elimination of the double feature policy would seriously change the gross business being done, which, in fairness, I must point out is far below normal at this time.

Due to our limited operation in this field, I prefer not to express myself further on a problem that could possibly mean life or death to many exhibitors and some producers.

FRED WEHRENBERG

by Viola Frank, Secretary

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, St. Louis

I have just shown your letter to Mr. Fred Wehrenberg, who is in the hospital recovering from an operation, and he has asked me to answer your questions regarding double features.

As you no doubt are aware, Mr. Wehrenberg has been an advocate of single programs for a number of years. It will be almost impossible to have all theatre owners voluntarily discontinue double bills. In fact, it will become a reality only when the Government issues a de-

(Continued on opposite page)

"The American way has been to let the consumer decide"

—MARTIN D. THOMAS

(Continued from preceding page)

cree, stating that on such and such a day it will be unlawful to show two feature pictures on the same program, defining the length of a feature or defining the number of feet of film that can be exhibited on one program.

I do think that the morale of the people and the public in general would be better satisfied with a diversified program consisting of one good feature, Government shorts and cartoons. We know that there are going to be some of our patrons who want quantity in place of quality, but I do believe that after a trial period they will be more satisfied with a single program. It will compel producers to make higher class product.

LOU METZGER

Metzger Theatres, Los Angeles

If producers make big enough and long enough pictures in the future and discontinue "B" pictures, we can go single bill. Outstanding surrounding short programs are allright, but they cannot all be war subjects or their intent will be wasted, as the public will not accept too much of anything, even war.

My competitors in San Diego are West Coast Theatres and they are the kite, and I am the tail that follows. If they go single bill, I certainly will follow in my "A" first run and will endeavor to do so in the smaller first runs. Of course, if this became a national policy with no deviation, we would all manage somehow.

However, it is well to remember that after many years of double bill entertainment, as in New England and in the west, the public is going to be very hard to educate. Not so much in the big first run situations, but in the smaller towns and suburbs. They don't expect two big features on the same program. They know that the "B" picture is there and they recognize it as such, but there isn't any question that they want it, and in this type situation no given number of shorts replace it as entertainment.

In summing up I should say that the matter depends entirely on the bigness and importance of the future production policy of the film companies. If you give them sheer entertainment and are able to maintain its level we can do anything in this business, and that is the reason double features came to pass, because there weren't enough top features and they had to be strengthened with other features and balanced programs.

As for myself, I am perfectly willing to do what is for the best interest of the whole, regardless of how the "shoe fits."

VINCENT R. McFAUL

Buffalo Theatres, Inc., Buffalo

I cannot speak with much authority for anyone but myself on the double feature question. Personally, I feel that a single feature, when properly surrounded with well-selected short subjects, would make a very entertaining program.

Such a change might be an advantage at this time when theatres are being asked to run so many war shorts, as working these shorts into a double feature program, particularly when they run two reels, is quite a problem and may, in some cases, reduce the value of the war shorts because of the lesser number of people that can be played to in the theatres, due to the length of the show.

However, from the theatre operator's point of view it must be admitted, because of the business done by the double features in motion picture theatres, that a large majority of the people going to motion picture theatres do enjoy double feature programs.

It also comes to my mind at this time, in connection with single feature shows—what would happen to the pictures that are now being shown as the second features, and when that particular type of picture had to be played alone as the only feature on the bill, who would be interested in coming to see it? In many instances, not too many, I am afraid.

I mention this having in mind the fact that most of the second features are not pictures that the studios have actually started out to make second features of, but have fallen into the second feature category only because they lacked something, even though a great deal of money has been spent on production, and in many instances they have feature players in them, whose names should have some value. This type of picture will still be made, I am quite sure, and just what would happen to the theatres that would have to play them alone, is one of the things that must be considered before we become too enthusiastic about pushing the single feature policy.

R. J. O'DONNELL

Interstate Circuit, Inc., Dallas

I do not believe that we, here in Texas, are in a position to express an opinion. . . .

. . . because obviously and definitely it would be a biased one . . . due to the fact that we have been practically 100 per cent single feature territory since the inception of the motion picture industry.

WALLACE B. BLANKENSHIP

Wallace Theatres, Levelland, Texas

I am unable to give direct information on this subject due to the fact that I have never double billed nor have I been close to a double bill theatre.

My opinion on this would be that the double bill should be discontinued or films should be rationed as gas, coffee, meat and other items essential to our everyday needs are rationed. Films, the handling of them, the advertising, the extra machinery used up in presenting the double bills could be saved if this so-called evil were eliminated, and no doubt we exhibitors who do not double bill would be saved many headaches that we now have in trying to cancel weak pictures that are made especially for double bills.

The time and materials could be diverted to the war effort in the way of "war shorts" that would be more appreciated by the public, thereby giving our patrons better entertainment at less cost, and at the same time giving them the information they desire in their entertainment through the shorts and better features.

ALLIED ATTACKS MELLETT POSITION ON DUALS

An Allied States Association general bulletin this week said that the exhibitor should give his customers what they want because he knows what they want. It questioned the authority and wisdom of Lowell Mellett's intimation that double features should be abolished, and suggested the Government's film coordinator improve Government "propaganda" films. The bulletin added that the organization is concerned over Mr. Mellett's implication, in a recent speech, that the screens do not carry enough informational shorts on the war. It said, "A great many exhibitors report dissatisfaction among their customers at what they term an overdose of war material now being administered to them."

ALEXANDER MANTA

Indiana-Illinois Theatres, Inc., Chicago

We not only believe it advisable to make a change in the double bill policy now but essential, the most important reason being cooperation with the war economy. Pictures to be made of necessity use material. Less pictures means less materials, etc.

It is practical to go single bill at once, if the first runs do so on a given date and then when the same picture becomes due in subsequent runs, these theatres too, then go single, each theatre in its proper run sequence. We do not believe there would be any serious consequences if all theatres went single feature. If only part, in some situations, that would be a different question.

Yes, we believe that the whole national interest, including the morale of the public at any time, would be better served by single features and shorts. In our opinion, the ideal motion picture program would be between two hours and 15 minutes and two and one-half hours, including house trailers and/or shorts.

We never believed in double features. We operate single in some situations now, and successfully. We only double feature in situations where we were forced. To our knowledge, ours were the last theatres in the Chicago territory to go double feature, where we run them. Double features are not now necessary and never were.

The average legitimate show runs about two and one-half hours with two and sometimes three fairly long intermissions. The average big time athletic contest lasts two and two and one-half hours also, with one or more intermissions. Only our business attempts to operate performances from three to over four hours' duration, without a break.

Then, of course, if our industry is going to give more than "lip" cooperation to the war economy, it must curtail production and the best way to do this is to eliminate the superfluous second feature, and build up the balance of the program with a few shorts, which presently are being made anyway and are not being used.

L. J. DUNCAN

Dixie Theatres Service, West Point, Ga.

We operate in small towns and change our programs often. However, we do have a policy of two double bills per week. In buying our films we are forced to take so many pictures that are both too short for single billing and do not have sufficient box office value to cover our overhead that some three or four years ago we instituted double billing. It would be a very happy day for us if we could forget such an idea and the producers could deliver to us nothing but attractions strong enough to carry themselves.

Unfortunately, the producers either make pictures too long or too short. Consequently we have to double bill the short pictures and the

(Continued on following page, column 1)

Exhibitors State Positions on Double Bills

(Continued from preceding page)

long features are too long to use any news or other shorts which we pay for on the weekly payment plan. In this way, there is very little time available for war shorts except by lengthening our programs, and this is what we have been doing. It seems to me that if the producers would discontinue these minor pictures and hold the length of the big features to less than two hours a lot of our problems would be solved.

JOHN J. FRIEDL

Minnesota Amusement Company, Minneapolis

I still honestly believe that double features are the one great curse of our industry.

The territory out here is predominantly single feature.

Most of us feel that the double feature has brought an inferior type of product created solely to serve the double feature market. We believe the producer is in a position of definitely serving this market instead of creating outstanding attractions which can stand on their individual merit.

The producers have shown consistently that they are capable of turning out short subjects of unusual merit and yet the system of double features has constantly worked against the creation of outstanding short product. The public has been educated to expect a mediocre and sometimes a most inferior feature in place of an outstanding short subject release, and as a consequence the public has suffered.

I have long since come to the conclusion that the double feature is, however, here to stay, whether we like it or not. It must be considered that many successful and brilliant exhibitors believe most sincerely in the double feature policy.

The use of double features has torn down that very necessary requisite in good theatre operation, creative showmanship and intensive analytical selling. Many young showmen have been educated, as a result of double features, to sell quantity by routine methods, instead of quality by use of their potential creative powers.

Many of us here feel that if ever a change can be made from double features to single features, the expression of Mr. Lowell Mellett and the existing conditions today present that opportunity now.

If in the interest of building a more legitimate standard for our business we miss the opportunity now, I doubt if we will ever again have a comparable chance to clean up the business.

R. B. WILBY

Wilby-Kincey Service Corporation, Atlanta

I am not a fair witness on the double feature question, since I stick to single features with a zeal that is almost religious.

It has been practical to do this and of course I think it desirable.

I am just as convinced as I ever was, however, that no inconsiderable part of double featuring is the result of sales policies rather than exhibitor desires.

MORT H. SINGER

Mort H. Singer Theatres Corporation, Chicago

With reference to double features, there is so much to be said on both sides that it is difficult at this time to take up the question in letter form.

The war, the amount of raw stock the studios are allowed now and will be allowed in the future, personnel, both players and help joining the armed forces, etc., are all deciding factors, and the studios undoubtedly will make up their own minds as to what is best for their own needs and what they will be able to turn out, both in "A" and "B" pictures. Some might find it better if they made all "A" pictures with the film that has been allotted to them, while the smaller studios might be compelled to keep to the small budgets and "B" pictures.

I hardly think that we on the outside, as exhibitors, should give our opinions. The picture companies are having a hard road and should be given as much assistance as possible, so that we will be able to "weather the storm" and keep our theatres operating.

MARTIN D. THOMAS

Iron Mountain, Michigan

I think the last paragraph of your editorial in the MOTION PICTURE HERALD of November 28th, entitled "Pre-judgment," if applied to double features answers the questions you asked in your letter of November 25th.

The American way has been to let the ultimate consumer decide and I hope the American way will continue to let the ultimate consumer decide.

Convict Bioff Witness of Perjury in Film Trial

Martin A. Hirsch, a witness in the continuing Federal investigation of the George Browne and William Bioff film extortion case, was convicted on Tuesday of perjury by a Federal jury after a two-day trial at New York. Hirsch, a Brooklyn real estate operator, was indicted for attempting to conceal the source of a $25,000 bail bond which he posted for Nick Circella, Chicago racketeer, who is in jail for aiding Bioff and Browne.

Assistant U. S. Attorney Boris Kostelanetz told the jury that Hirsch had committed perjury before the Grand Jury in explaining the source of the bond money. He will be sentenced on December 28th. The Government asked a delay in order that he might be questioned on other aspects of the Bioff case.

Motion Picture Associates Elect Officers for 1943

The Motion Picture Associates, of New York, elected officers for 1943 at a luncheon meeting at the Hotel Astor on Wednesday. About 130 of film salesmen and exchange men were present.

Jack Ellis of RKO is the new president. Other officers are: Morris Sanders, 20th Century-Fox, first vice-president; Matthew Cahan, second vice-president; M. Fraum, Columbia, secretary; Seymour Schussel, Columbia, and Jerry Wilson, Monogram, trustees; Sol Trauner, Columbia, treasurer; Charles Penser, RKO, financial secretary; Harry Furst, Universal, sergeant-at-arms and Charles Berliner, chaplain.

Universal to Pay Christmas Bonus

Christmas bonuses amounting to one week's salary will be given to Universal Pictures employees who have been in the Company's service three months or more and whose weekly salaries are $40 or under. This announcement follows resolution adopted recently by Company's board of directors.

Hirst Buys House

I. Hirst Enterprises has purchased Forepaugh's theatre, a Philadelphia landmark now used as a film house, for $75,000, it has been announced by the Fidelity-Philadelphia Trust Company, trustees of the Forepaugh estate. The house, assessed at $43,000, was built in 1877. Sam Waldman, manager of the Garden theatre, also will manage Forepaugh's.

High Court Gets Network Order

The Supreme Court on Monday agreed to study the network regulations of the Federal Communications Commission, under which exclusive affiliation contracts would be outlawed.

Appeal to the court, made by National Broadcasting Company and Columbia Broadcasting System, joined by Stations WOW, Omaha, and WHAM, Rochester, New York, followed dismissal by a three-judge Federal District Court in New York of suits seeking to enjoin the commission from enforcing its order.

It was the second time the case had come before the Washington tribunal. Previously the Supreme Court held that the lower court had jurisdiction, and remanded the cases for decision on merits.

The regulations were issued by the FCC May 2, 1941, and, amended October 11, 1942. The two networks immediately carried the case to the courts. The third major network, Mutual Broadcasting System, supported the commission's prohibition against exclusive contracts.

In dismissing the case for the second time, the New York court issued a stay of enforcement until February 1st.

NBC and CBS contend that the regulations are an invasion of the right of contract.

In its petition for review, NBC charged an attempt on the part of the commission to regulate network broadcasting under the anti-trust laws in violation of the provisions and intent of the Communications Act. The Department of Justice and the Federal courts should deal with such matters, it said.

If enforced, it was contended, the order would "put hundreds of stations off the air, for local as well as network service, if they did not comply with the commission's requirements with respect to the arrangements whereby they choose their program material".

"If construed to authorize the commission to make the orders in question, the Communications Act of 1934 is invalid under the Fifth Amendment to the Constitution of the United States," CBS declared in its brief.

ASCAP Adopts Ahlert Classification Amendment

The election committee of Ascap has adopted the Ahlert resolution by a membership vote of more than 75 per cent, the committee's chairman, Abel Baer, announced this week. The plan puts into effect an annual classification instead of quarterly. Otherwise, the classification code as it now exists is to remain the same. An alternate amendment proposed by Pinky Herman, writer member, providing for a "seniority of works fund," in addition to the quarterly classification, was turned down. A two-thirds vote of the members is necessary for the adoption of an amendemnt.

Non-Theatrical Shows Set

A 26-week program of non-theatrical motion pictures showing the "road to victory" was opened this month at the Philadelphia Museum of Art by its division of education. Titled, "Our Fight For Freedom," all the pictures selected will deal with all phases of the war effort of the United Nations. The films are shown every Saturday and Sunday afternoon and admission is by purchase of war bonds or stamps.

To Study Lighting Problems

The National Electrical Manufacturers Association has organized a separate division carrying the title of the Industrial and Commercial Lighting Equipment Section, which will deal with the problems of better lighting in both manufacturing and service industries to meet wartime demands for increased production.

12 STUDIO JOBS 'ESSENTIAL' MANPOWER BOARD RULES

Exhibition, Distribution Still Face Serious Drain on Operating Personnel

Twelve specific jobs in motion picture production were classified as essential by the War Manpower Commission on Monday. The ruling was the first recognition of film workers as members of an essential wartime communications service, but it moved only toward guaranteeing the continuance of production. Distribution and exhibition have no special classification.

Studio workers in these 12 classes, all technical and highly skilled occupations, will be eligible for six-month deferments. These deferments from Selective Service will be made at the discretion of local draft boards and for the sole purpose of enabling employers to train replacements.

The listed occupations are all in production and correspond closely to the core of workers which was described as essential in the manpower tables submitted to Paul V. McNutt, director of manpower allocation, by an industry committee several weeks ago.

The essential occupations are: animator, cameraman, cutter, equipment maintenance technician, film editor, illuminating technician, process and effect technician, production set architect, production set technician, production supervisor, sound engineer and technical writer.

List Is Subject To Expansion

With certain camera, editorial and technical jobs in the newsreels they are the only film workers classed as essential.

This list is not final, and is subject to later enlargement, the War Manpower Commission indicated. The announcement amended Selective Service Bulletin 27 which had advised draft boards on October 19th of more than 90 jobs which could be considered essential in the communications industries. This included radio and newsreel men.

The announcement definitely classed the motion picture production industry among the 35 industries which the commission indicated last week would be considered as essential contributors to the war effort.

It was reported that as experience showed it necessary other classifications listed in the manpower tables prepared by the industry would be added by the commission. Continued studio operation was found to revolve on about 10 per cent of the total workers, all of whom are technicians, the report said. About 75 technical jobs were originally listed.

Serving on the committee which prepared the tables and met with the Manpower Commission to discuss film problems were N. Peter Rathvon of RKO; J. Robert Rubin, MGM, and Charles Prutzman, of Universal.

Mr. Rathvon on Monday declared that government officials had been aware of the industry's wartime services of information and generallly sympathetic with the need for it to retain this key group of technical workers. He indicated, however, that any essential rating will permit only six-month deferments, placing a responsibility on the industry to train replacement workers.

Executive personnel probably will escape serious depletion through the draft under rulings by the Army limiting active service to men under 38 years of age.

Industry Urged to Employ Women

Further changes in production's manpower supply will depend, it was reported in Washington, on the extent to which the armed services and essential war manufacturers are able to meet their needs for skilled workers. A nationwide draft of manpower is not expected in the immediate future, although industry is warned that replacement training programs and the acceptance of women must be greatly accelerated.

Within the industry the replacement of drafted workers with women is reported to be increasing sharply. Studio laboratories, and many other technical departments have hired many wives of drafted workers and one production executive recently estimated that some coast laboratories now have as many as 40 per cent women employees.

In New York this week it was learned that the Pathe Laboratories now have almost 70 per cent of the 275 jobs at its plant filled by women. Several other operators reported parallel figures.

The essential classification issued Monday applies only to production. It was indicated that theatres, and the distribution and sales machinery of the industry would have to replace drafted men with women or older workers.

IATSE Studies Replacement Problem

The International Alliance of Theatrical and Stage Employees at New York this week said it was prepared to meet any inroads on theatre projection or operating personnel. Richard F. Walsh, president, was quoted as saying that he doubted that women would be suitable or available for widespread replacement of male projectionists.

Booths, however, should not be undermanned for a long time, Mr. Walsh said. He declared that a large portion of the union was composed of married men with dependents, or those over the 38-year limit set last week for military service. Mr. Walsh and Louis Krouse, secretary-treasurer of the union, were reported to have conferred with Manpower Commission officials in Washington last week.

Form Theatre Company

The Victory Theatre Operating Company, Stonington, Conn., has filed certificate of incorporation with an authorized capital of $50,000.

Name More WAC Publicity Units

Additional appointments of men and women to handle War Activities Committee publicity in cities of 25,000 population or more have been made, according to Oscar A. Doob, chairman of the public relations division. A list of the new city publicity chairmen, who were named to these posts by the public relations chairmen in the various exchange areas, follow:

Indianapolis exchange—William Elder, chairman, has appointed: Oscar Fine, Evansville; Robert Hudson, Jr., Richmond; Cliff Reuchel, Louisville; W. T. Studebaker, Logansport; E. J. Arnold, Terre Haute.

Minneapolis exchange—Charles Winchell, chairman, has named: A. L. Anson, Duluth; Harvey Buchanan, Superior; Richard Bradley, Eau Claire; Al Smith, Winona; Ray Niles, Rochester; Fred Larkin, Sioux Falls; Ed Kraus, Fargo; Mike Cooper, Grand Forks.

Denver exchange—Harold Rice, chairman, has appointed: Charles Dietz, R. J. Morrison, Denver; Fred Glass, Cheyenne, Wyo.; A. C. Stalcup, North Platte, Neb.; Harry Tucker, Albuquerque, N. M.; Larry Starsmore, Colorado Springs, Col.; Ed Schulty, Casper, Wyo.; Al Kier, Ogallala, Neb.; Charles Kline, Deadwood, S. D.; Ben Snyder, Gunnison, Col.; Milas Hurley, Tucumcari, N. M.; Luther Strong, Grand Junction, Col.; J. C. Parker, Dalhart, Texas; Ray Bartlett, Artesia, N. M.; John Denmar, Denver.

Omaha exchange—Ted Emerson, chairman, has appointed the following city chairmen: Robert Livingston, Lincoln, Neb.; L. E. Davidson, Sioux City, Iowa; Maurice Cohen, Council Bluffs, Iowa; Wallay Kemp, Grand Island, Neb.; Howard Kennedy, Broken Bow, Neb.

Los Angeles exchange — Thornton Sargent, chairman, has appointed: Lloyd Thayer, Santa Barbara; James Runte, Pasadena; Earl Rice, Glendale; Harry Denny, San Bernardino; Roy Hunt, Riverside; John Klee, Pomona; William Roberts, Long Beach; Mike Lustig, San Diego; Henry Pines, Inglewood; Ernest Stum, Santa Monica; James Bradley, Huntington Park.

Des Moines exchange—Dale McFarland, chairman, has named: Joe Berbrach, Ames; Cy Frangman, Boone; L. J. Wegener, Burlington; Orville Rennie, Cedar Rapids; R. J. Baker, Centerville; Harold Barnes, Clinton; A. Don Allen, Davenport; Jack Kolbo, Rock Island; Borge Iverson, Moline, Ill; James Yiannias, Dubuque; Jess Day, Fort Dodge; Al Davis, Iowa City; Milton Troller, Marshallton; Thomas Arthur, Mason City; Joseph Staak, Oskaloosa; C. Russell Hill, Ottumwa; Kermit Carr, Waterloo.

Two Companies Chartered

Inter-American Radio Projects, Inc., of New York, and Clements Productions, Inc., of Wilmington, Del., both engaged in the production of theatrical, dramatic, motion picture, radio and television performances, have applied to the Department of State in Harrisburg, Pa., for permission to do business in Pennsylvania. Both companies plan to establish branch offices in Philadelphia.

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98 Disney Men in Service

Frank Thomas and Oliver M. Johnston, two of Walt Disney's animators, have entered the Air Force. This brings to 98 the number of Disney men in the service.

Would Centralize United Nations' Film Services

Efforts to centralize the film activities of various Government information agencies of the United Nations and to effect more efficient distribution both in motion picture theatres and in the non-theatrical field, were described by George Janocek, director of the film section of United Nations Information Office in New York this week.

The film bureau of the office, which has been functioning for the past three months, is one division of the United Nations information service which represents 19 different countries of occupied Europe and formerly was known as the Inter-Allied Information Center. Purpose of the office is to give widespread publicity in America to the cause of the United Nations in order "to strengthen the fight against the Axis."

Objectives of the motion picture section, according to Mr. Janecek, are manifold: to promote production of an entertainment film made in Hollywood which would further the cause of the United Nations; to continue cooperation with the motion picture bureau of the Office of War Information through Lowel Mellett's Hollywood representative, Nelson Poynter. Also to supply background shots for films about any of the occupied countries and to suggest the correct United Nations viewpoint as well as attempt to eradicate from Hollywood product the old formulas of presenting peoples of different European countries; to obtain national distribution, wherever possible, through the regular theatre circuits and through non-theatrical channels, for as many important films about the United Nations as the individual information services of the countries have available.

Through Mr. Janecek's office, a bi-weekly bulletin is prepared describing the current and future production plans of Hollywood film companies insofar as backgrounds or themes about the occupied countries are concerned. The material for the bulletin, for the most part, is culled from the motion picture trade press and the daily newspapers. It is sent out as a guide to directors and staffs of films sections of the various Government agencies of the United Nations.

As a result of a private showing of United Nations' films, held recently at the Museum of Modern Art in New York, and arranged through Mr. Janecek, one of the shorts, "Diary of a Polish Airman," produced by the British Ministry of Information, currently is being shown in Embassy Newsreel theatres in New York. A report of the screening was published in MOTION PICTURE HERALD last week. Another subject, "Kokoda," made by Darien Parer, Australian cameraman, is being shown in the Herbert Roesner theatres on the west coast. Mr. Janecek reported that negotiations are under way with a theatre circuit to effect nationwide distribution for the latter subject.

In the non-theatrical field, the film section of the United Nations Information Office currently is endeavoring to obtain the services of one distributing company to handle releases of all the countries represented in the office, if mutually satisfactory deals can be worked out. It is understood that greater and more efficient coverage of the field could be achieved by a central agency operating for all the films.

In addition to the representatives of foreign governments who are on the sub-committee of the film section of United Nations Information Office are Arch Mercey, Robert Riskin and William Friedberg, all of the Office of War Information.

35 of Essaness in Service

A total of 35 employees of the Essaness Circuit, Chicago, now are in the armed forces of the country, the circuit has announced.

CELLULOSE FOR FILM IS SCARCE

Nitrocellulose, the base material for motion picture film, is expected to be available only for highly essential use, according to Ralph H. Ball, Chief of Organic Plastics and Resins Section of the War Production Board.

Speaking before the National Chemical Conference in Chicago, he said the supply problem had become serious in the last few months, when the WPB was forced to curtail production because of a nitric acid shortage. The supply of cotton linters from which nitrocellulose has largely been made has also been a problem. An increasing quantity of the production has been shifted to wood pulp.

The cellulose base is highly important both as a plastic and as a surface coating material and has considerable military use in both fields. There are a number of highly essential civilian items into which it is made but the production must remain on the present reduced scale, he said.

Boston Increases Fire Protection

The Boston fire department this week announced further protective measures against fire in night clubs. The measures are an aftermath of the fire in the Cocoanut Grove on November 28th, in which 500 were killed, including many from the film industry. Many other cities since then have increased precautions against such a fire and reinspected night clubs and theatres.

All inflammable decorations this week were removed from Boston amusement places. A ban on smoking also was issued. It affects the Trans-Lux, the Old South and the Old Howard theatres. The large M. & P. circuit voluntarily forbade smoking in any of its houses throughout New England. Boston theatres now may sell tickets only for the number of seats available.

Still recovering from injuries suffered in the fire are Mrs. Philip Seletsky, wife of the M. & P. chief booker, who was killed; Scott Dunlap, Monogram producer; Harry Thomas, the company's eastern sales manager; Herman Rifkin, its Boston franchise holder, whose wife was killed; Mrs. Eugene Gross, Abraham Yarchin and Martin Sheridan.

Cash Games Strong In Wisconsin Area

The competitive situation in the Fox River valley in Wisconsin continues keen with cash giveaways still being used by a number of the houses and special low prices for children's matinees on Saturdays.

Houses in the area advertising cash games, with pots ranging from $150 to $340, include the Viking and Varsity in Appleton, the Rialto in Kaukauna, the Neenah in Neenah and the Brin in Menasha.

Mississippi Taxes Gain

A new monthly mark was set in Mississippi during October when collections of theatre admission taxes reached $70,133, compared with $57,287 in the same month in 1941. This is the fifth straight month that new records were set in admissions levies in the state.

Warners' Annual Sales Campaign Opens Sunday

Warners' 1943 sales Drive of Champions will begin Sunday. It will be implemented by a special Canadian sales drive, with a $1,000 War Bond as first prize.

Benjamin Kalmenson, the company's general sales manager, accompanied by Roy Haines and Arthur Sachson, sales executive, returned to New York this week from Toronto, where they planned the Canadian drive with Wolfe Cohen, Canadian district manager, and all the Dominion's branch managers.

Meanwhile, at the meeting of Universal district and division managers in the Blackstone Hotel, Chicago, last week, the company announced its plan to begin an educational program which will show exhibitors their responsibility in conserving film. William Scully, vice-president in charge of sales, said:

"With the entire industry extending itself in every way to cooperate with the many emergencies arising from the war effort," he said, "nothing becomes more important than the exhibitors' complete understanding of the entire film conservation project. We believe that our sales organization can clarify for exhibitors many of the problems involved and it is for this reason that we will make a concentrated effort through our entire sales organization to get the best information available on the subject to our accounts."

Release dates set included "Arabian Nights," December 25th; "When Johnny Comes Marching Home," January 1st; "Shadow of a Doubt," January 15th; Deanna Durbin film, February 5th, and the Abbott-Costello picture, "It Ain't Hay," February 19th. The release date of Walter Wanger's "We've Never Been Licked" was tentatively set for March 5th.

Danz Seattle Circuit Shifts Managers

Several changes in the management of John Danz's Sterling Chain theatres in Seattle have been announced. James McDermott, formerly of Minneapolis, has assumed direction of the Granada theatre, succeeding Joseph Cooper, who in turn moves to the Uptown theatre. William Prass has resigned as manager of the Rivoli, and will be succeeded by Ed Lewis. Mr. Lewis' post at the Colonial will be taken over by Ernest Rose, former manager of the Roosevelt, who in turn will be succeeded by Richard Reed, formerly of the Uptown.

Help Problem in Trenton

A serious shortage in personnel is facing the theatres in Trenton, N. J., with managers complaining particularly of the inability to obtain girls as cashiers. Eugene Spencer, manager of the Lincoln theatre, is using girls for the first time as ushers. Charles Sweet, managing both the Stacy and Mayfair theatres, has solved the usher problem somewhat by using high school boys, starting daily at 3 P.M. after school hours.

Filmakers Seek Own Studios

Associated Filmakers, Inc., currently is negotiating for the rental of its own motion picture studio in New York. The company has been using the Fox Movietone News studio. It is headed by W. Horace Schmidlapp, Leon Leventhal and Stanley Neal.

Altec Official in Army

R. J. Belmont, assistant treasurer of Altec Service, has entered the Army and is now stationed at Fort Dix.

"ROAD TO MOROCCO"

"HOLIDAY INN"

PARAMOUNT ANNOUNCES

THE TRADE SHOWING ON DECEMBER 29TH OF ITS TOP MUSICAL COMEDY A SCREEN ENTERTAINMENT WITH 43 STARS AND BOX-OFFICE PERSONALITIES

READ ABOUT IT ON THE NEXT PAGE

"LOUISIANA PURCHASE"

"THE FLEET'S IN"

IT'S

"Star Spangled Rhythm"

★ BING CR

★ FRANC

★ DOR

★ VER

★ BE

★ VE

Directed by
GEORGE MARSHALL

Paramount Pictures

with William Bendix ★ Jerry Colonna ★ Macdonald Car
Betty Rhodes ★ Dona Drake ★ Lynne Overman ★ Gary Cr
Dunham ★ Arthur Treacher ★ Walter Catlett ★ Sterlin
and Cecil B. DeMille ★ Preston Sturges ★ Ralph Murp

STAR-IFFIC!

BY ★ BOB HOPE ★ FRED MACMURRAY

T TONE ★ RAY MILLAND ★ VICTOR MOORE

HY LAMOUR ★ PAULETTE GODDARD

ORINA ★ MARY MARTIN ★ DICK POWELL

Y HUTTON ★ EDDIE BRACKEN

NICA LAKE ★ ALAN LADD ★ ROCHESTER

rt Dekker ★ Walter Abel ★ Susan Hayward ★ Marjorie Reynolds
nnie Johnston ★ Gil Lamb ★ Cass Daley ★ Ernest Truex ★ Katherine
y ★ Golden Gate Quartette ★ Walter Dare Wahl and Company
inal Screen Play by Harry Tugend ★ A PARAMOUNT PICTURE

NO EXHIBITOR SHOULD
MISS SEEING THIS PICTURE

Paramount TRADE SCREENINGS

BRANCH	CITY	PLACE OF SCREENING	LADY BODYGUARD	HENRY ALDRICH GETS GLAMOUR	HAPPY GO LUCKY	NIGHT PLANE FROM CHUNGKING	STAR SPANGLED RHYTHM	CHINA
ALBANY	ALBANY, N. Y.	FOX Proj. Room, 1052 Broadway	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:30 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2 P.M.	(1943) FRI. MAR. 19 2 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX., 154 Walton St., N. W.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:30 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX., 58 Berkeley St.	MON. DEC. 28 10:30 A.M.	MON. DEC. 28 11:45 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX., 464 Franklin St.,	MON. DEC. 28 9:30 A.M.	MON. DEC. 28 11 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX., 305 S. Church St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:30 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX., 1306 S. Michigan Ave.	MON. DEC. 28 10:30 A.M.	MON. DEC. 28 11:45 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX., 1214 Central P'kway	MON. DEC. 28 9:30 A.M.	MON. DEC. 28 11 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX., 1735 E. 23rd St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:30 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 11:30 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX., 412 S. Harwood St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EX., 2100 Stout St.	MON. DEC. 28 9:30 A.M.	MON. DEC. 28 10:45 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX., 1125 High St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX., 479 Ledyard Ave.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:45 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	PARAMOUNT EX., 116 W. Michigan St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX., 1800 Wyandotte St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10:30 A.M.		FRI. MAR. 19 2 P.M.
KANSAS CITY	KANSAS CITY, MO.	VOGUE THEATRE, 3444 Broadway					TUES. DEC. 29 2 P.M.	
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR THEA., Ambassador Hotel	MON. DEC. 28 11 A.M.	MON. DEC. 28 1:30 P.M.	MON. DEC. 28 3 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX., 362 So. Second St.	MON. DEC. 28 9:30 A.M.	MON. DEC. 28 11 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX., 1121 N. 8th St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2 P.M.	(1943) FRI. MAR. 19 2 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	PARAMOUNT EX., 1201 Currie Ave.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX., 82 State St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 3 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 3 P.M.	FRI. MAR. 19 3 P.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX., 215 S. Liberty St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 12 Noon	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
NEW YORK	NEW YORK, N. Y.	FOX Proj. Room, 345 West 44th St.	MON. DEC. 28 10:30 A.M.	MON. DEC. 28 11:45 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 2:30 P.M.		FRI. MAR. 19 2:30 P.M.
NEW YORK	NEW YORK, N. Y.	NORMANDIE THEA., 51 E. 53rd St.					TUES. DEC. 29 10:15 A.M.	
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX., 701 West Grand Ave.	MON. DEC. 28 9:30 A.M.	MON. DEC. 28 11 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
OMAHA	OMAHA, NEBR.	PARAMOUNT EX., 1704 Davenport St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX., 248 N. 12th St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:30 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX., 1727 Blvd. of Allies	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:20 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
PORTLAND	PORTLAND, ORE.	PARAMOUNT EX., 909 N.W. 19th Ave.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX., 2949 Olive St.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10 A.M.	TUES. DEC. 29 1 P.M.	FRI. MAR. 19 2 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX., 270 E. 1st South St.	MON. DEC. 28 9:30 A.M.	MON. DEC. 28 11 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 9:30 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	PARAMOUNT EX., 205 Golden Gate Ave.	MON. DEC. 28 9:30 A.M.	MON. DEC. 28 10:45 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX., 2330 First Ave.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:15 A.M.	MON. DEC. 28 2 P.M.	TUES. DEC. 29 11 A.M.	TUES. DEC. 29 2 P.M.	FRI. MAR. 19 2 P.M.
WASHINGTON	WASHINGTON, D.C.	PARAMOUNT EX., 306 H St., N.W.	MON. DEC. 28 10 A.M.	MON. DEC. 28 11:30 A.M.	MON. DEC. 28 2:30 P.M.	TUES. DEC. 29 10:30 A.M.	TUES. DEC. 29 2:30 P.M.	FRI. MAR. 19 2:30 P.M.

NATIONAL GAS RATIONING CREATES SALES PROBLEM

Salesmen Travel Curtailed Sharply; Majors Study Plans for Solution

The end of an era of brimful gasoline tanks and hundreds of miles of weekly driving for the film salesman was beginning to make itself felt this week.

First effects of nationwide gasoline rationing were apparent as yet only in the field, however. Salesmen were still busy trying to route their theatre calls via bus and train lines, and within the meager gasoline allotments which most had received. It was not yet apparent whether they would still be able to make their routes, and sell pictures as usual.

Home office sales departments reported that it was too early for them to put regional reports together into a nationwide picture of the effect of rationing on motion picture sales.

There were indications, however, that the four-gallon weekly basic gasoline ration would cause relatively greater disruption than did the imposition of rationing in 17 eastern states last summer. Western distances and fewer transit lines are responsible.

Every sales department is studying graphs and tables showing the number of theatres each salesman visited, and the car miles it took. There was concern, too, about how district and branch chiefs were to cover the country.

No Help for Salesmen Seen Yet from OPA

Washington, which last week had held forth promises of special consideration for salesmen in essential industries meanwhile had offered no help to the film men. It was not clear whether the Office of Price Administration would consider the film industry eligible for supplemental coupons.

Salesmen in certain essential foodstuffs, medical and war industries last week were granted 8,600 miles a year, or 65 per cent of their last year's mileage, whichever is less.

Several film men pointed out, however, that the 8,600 miles would not be of much help to many salesmen in the far and middle west. Frequently they must travel 750 miles or more to reach outlying portions of their territory. Many theatres are in towns without regular bus or train service, they said.

Paramount, citing typical mileage figures, reported that last year its salesmen traveled almost two million miles. Most of this was by automobile. Its 130 salesmen together average almost 70,000 miles a week. MGM also indicated that its salesmen drove between 25,000 and 40,000 miles each year.

Pooling of Companies Called Impossible

Even though salesmen generally are making trips back to exchanges by train, and cutting every unnecessary mile from their routes, it is doubtful if they can cover adequately their field on the 8,600 miles a year maximum set by OPA, one executive said. He declared it was impossible to pool with other companies.

Reports on just how far the salesmen are able to get on the 470 miles maximum available during December will provide the best figures on readjustment of film driving, it was said.

Until then, sales heads pointed out, most companies had enough product sold to carry theatres through the holidays and into the first of the new year. Problems will not be acute until their agents start to sell January and February blocks.

A Paramount executive reported that his company already was selling several blocks at one visit. The company's backlog of product will enable it to trade show 10 or more pictures in future blocks, and offer them to exhibitors at one visit, he said.

Other companies also are studying ways to make as many blocks as possible available. A few also are working on systems to handle increased mail order business.

Deny Oil Forbidden to New England Houses

Reports that Harold Ickes, Petroleum Coordinator, had said fuel oil would be forbidden New England theatres, were denied in Washington Monday, where it was emphasized a transcript of his recent press conference spoke merely of a visit with Massachusetts Governor Leverett Saltonstall, at which the "possibility" of such a measure was discussed.

In Philadelphia, an unspecified number of theatres have been ordered to convert heating plants from oil to coal by January 20th. After that date, they will receive no oil. Office of Price Administration officials in that city were reported to have said that the steps were "only the beginning."

The first week of gasoline rationing reduced first run business at Seattle theatres about 10 per cent, according to a survey at the weekend. Executives of the Hamrick-Evergreen circuit, John Danz circuit and Jensen-VonHerberg theatres estimated that receipts were off about $100 to $150 daily in comparison with previous week's grosses. Neighborhood and suburban theatres reported slight changes in their daily grosses, indicating that regular downtown patrons were apparently remaining at home, and neighborhood patrons continued to walk to the district theatres.

See Further Loss in Minneapolis Area

Small towns of the Minneapolis territory, already hit by population losses and manpower shortage, are expected to bear the brunt of gasoline rationing in that region also.

For the first week of rationing, no appreciable lessening of business was noted in the Twin Cities or larger towns, but smaller towns experienced a sharp drop in theatre trade.

Minneapolis and St. Paul, playing attractions which opened Thanksgiving Day, did "land office" business in general, as did Duluth, but smaller towns were complaining, particularly those in the "medium" category.

In most of these, some transportation is required, and yet they are not of sufficient size to support domestic public transportation systems. With gasoline consumption cut, many motorists felt themselves stranded for at least part of the time. Many of these theatres also attracted business from rural areas, which have been virtually cut off from all but business traffic with their urban centers.

Public transportation systems in Duluth and other larger towns, however, are good, and many theatregoers have eschewed the responsibility of driving.

The Interstate Circuit of Texas greeted national gasoline rationing with a detailed plan to avert ill effects at the box office. The plan, in a manual, "Gas Rationing," and distributed to all managers, was formulated and executed by James O. Cheery, city manager, and Charles Meeker, Jr., publicity director for the circuit's Dallas houses.

Educating Public to New Travel Means

Its theme is the education of the public to new means and routines of transportation. Transportation companies cooperated in the expense and execution of the program, and in supplying information. The authors contend the campaign will alleviate, rather than aggravate, bus travel, because it stresses riding in "off" hours.

Also cooperative were restaurant owners who were convinced that if the public could be educated to plan shopping and entertainment so that it would stay in a city's "downtown" for dinner, it would mean better business. The campaign applied specifically to Dallas; but its applications were apparent in all sections.

The slogan of the campaign, in advertisements and lobby displays was "Dinner Time, Show Time, Bus Time." Stressed was the opportunity to shop between 10 A. M. and 4 P. M., meet the family and have dinner "downtown," see a "good movie," and ride a bus home during "off" hours. Screen and lobby carry bus schedules. Also used are bus cards, the radio, restaurant advertising space, and billboards.

Loew's Circuit Shifts Several Managers

J. R. Vogel of Loew's has announced the following management changes: Boyd Fry, Loew's Palace, Memphis, moves to Loew's Grand, Atlanta, succeeding Eddie Pentecost, resigned. Cecil Vogel, Stillman, Cleveland, will move into the Memphis vacancy. Al Beuhrig, Jr., Dayton, goes to the Stillman, Cleveland. He will be succeeded by William Reisinger, who moves from the Victory, Evansville.

Jack Mercer, Majestic, Evansville, succeeds Mr. Reisinger at the Victory. James Carey, assistant, Victory, Evansville, is now manager of the Majestic. Harry Greenam has been named manager of the State, Boston, succeeding Edward McBride, resigned.

Plan Price Increases

Following the move of the first run houses in Philadelphia several months ago in raising admission prices from a 68-cent to a 75-cent top, neighborhood exhibitors are planning corresponding increases in view of increased overhead. The plan is to raise admissions for Saturday, Sunday and holidays. Exhibitors say the boost is reasonable and that they do not anticipate any complaints.

Raise Children's Prices

The Loew-Poli theatre and Loew-Poli College theatre, New Haven, have raised children's admissions from 11 to 17 cents on Saturdays and Sundays. The Roger Sherman theatre may follow suit, and the Paramount already has had higher children's admissions for several months.

Huss Heads Variety Club

The recently-elected canvass men of the Cincinnati Variety Club re-elected F. W. Huss, Jr., as chief barker. Allan S. Moritz was elected first chief barker, and Nat Kaplan second chief barker. Saul M. Greenberg was re-elected property master, and Peter Niland re-elected dough guy.

To Make Army Films On Cost Contracts

New Form Substituted for Non-Profit Procedure on Training Pictures

Substitution of the standard form of cost plus contract, which the Army has used in its dealings with other industries, for the non-profit type of arrangement it has used in acquiring training films from Hollywood producers, was effected without fanfare or explanation last weekend.

Colonel M. E. Gillette, Commanding Officer of the U. S. Signal Corps Photographic Centers in the east and west, invited bids from independent as well as major producers for filming of training subjects for all branches of the service except the Air Force, which operates its own producing setup.

Effective forthwith, the officer told producers, contracts are to be let directly by his organization instead of through the Research Council of the Academy of Motion Picture Arts and Sciences, which handled assignment of subjects to member studios on a non-profit basis for the past two years.

At Signal Corps headquarters in Washington Wednesday it was said that the Research Council was not out of the picture but that because the demand for films had expanded so greatly the department wanted to take advantage of all studio facilities.

Colonel Gillette said that 1,500 or more reels would be required within the next year, attributing the number to the continuing need of replacing reels already in use as changes of design and advancement in development of military equipment and technique render them obsolete.

He invited producers to file with him at once a documentation of their facilities and proof of ability to perform contracts given them. He said the regulation type of cost plus contract would be used, with allowance made for adjustment of excess profit if conditions warrant. For the present, it was understood, production is to proceed on authority covered by a letter of intent to make contract. Scripts, he told producers, are to be furnished by the Signal Corps staff of writers.

Study by Major Amen Still in Progress

Colonel Gillette established the western branch of the Signal Corps Photographic Center with headquarters in Beverly Hills on November 30th. Announcement of its establishment contained no reference to the then reported checkup of Research Council auditing procedure by Major John Amen of the U. S. Army Inspector General's office, but did include the statement that assignment of pictures to studios belonging to the Council would be coordinated by the Photographic Center through the Council.

Last week, Major Amen's checkup was still in progress with no comment forthcoming except that his findings when completed would be forwarded to his Washington superior.

Although neither military nor industry quarters would comment for publication on the purpose or scope of the Amen checkup, it was learned that studios producing training films on Research Council assignment had uniformly omitted the studio overhead charges commonly made against all productions, and unofficial but authoritative estimate indicated that operation on the non-profit basis had resulted in an actual loss of about 20 per cent to the companies making the films.

No estimate of the probable ultimate difference in expense to the Army inherent in the changeover from non-profit to a cost plus basis was immediately obtainable.

Shubert, Stage Theatre, Is Reopened in Philadelphia

The reopening of the long-dark Shubert theatre recently now gives Philadelphia five houses for the presentation of legitimate stage attractions. The Shubert, presenting revivals of stage hits, starting with "Sailor Beware," is operated independently by Samuel D. Berns, long associated with the film industry and until recently with the Affiliated Theatres Circuit in Philadelphia.

Representing major competition to the downtown film houses for the first time in years, the other houses in operation include the Forrest, Locust Street and Walnut Street theatres, operated by the Shubert interests, and the Bucks County Playhouse. The Shubert houses report that for the first time in nine years the houses are making money, Philadelphia this season enjoying a real boom in the legitimate stage.

Columbia Theatres Buys Philadelphia House

The Victory theatre, Philadelphia, has been purchased by the Columbia Theatres Company for $70,000 from the Pastime Realty Company. The theatre company, operating the Victory, a 650-seat house in the South Philadelphia sector, is owned by Abraham M. and Martin Ellis, independent circuit operators, and Mrs. Rose Hexter and her son, Robert Hexter. The Columbia company obtained a mortgage of $58,000 on the Victory from the Central-Penn National Bank.

Third Son Is Officer

Peter Alexander, youngest of three sons of Thomas Alexander who are in the Army, was commissioned a second lieutenant, and will report to Camp Edwards, Mass. The father is manager of the Forty Fort theatre in Forty Fort, Pa. Corp. Frank Alexander is attending officer's school in Miami Beach, and Alexander Alexander is stationed at Baltimore.

Acquires Iowa Theatre

J. C. McMahon has bought the equipment of the Irwin theatre at Irwin, Iowa, from A. Ames, and has reopened the theatre three days a week, Wednesday, Saturday and Sunday nights. The theatre had been closed for two months.

Open Army Service Branch

Because of the large increase in Army posts in the Denver area, the U. S. Army Motion Picture Service has opened a Denver office, with Wendell A. Overturf as manager and booker.

Amateur Picture Award Made

The Hiram Percy Maxim Memorial Award for the best non-theatrical film of 1942 was presented to George W. Serebrykoff, of New York City, for "Russian Easter," a 16mm. film record of the celebration of Easter in the Russian Orthodox Church. This award is presented each year by Mrs. John G. Lee of Farmington, Conn., in honor of her father, the founder and first president of the Amateur Cinema League, 420 Lexington Avenue, New York City. It is the first award in *Movie Makers* magazine ten best competition.

"Russian Easter" is all in Kodachrome and runs 35 minutes. It is a study of the Russian religious rituals, together with scenes of a family's preparation for the feast, pictured against a background depicting the awakening of nature in the spring of the year. The service in celebration of the Resurrection as paralleled with the blossoming of the earth forms a climax for the film.

The titles of the nine other pictures to rank in the *Movie Makers* ten best category and the winners are: "Autumn," Robert P. Kehoe, New York City; "Awakening," Herman Bartel, New Rochelle, N. Y.; "Back to the Soil," George Mesaros, Elmhurst, N. Y.; "Fire from the Skies," Long Beach Cinema Club, Long Beach, Cal.; "In the Beginning," Fred C. Ells, Pacific Palisades, Cal.; "Incident from Life," Kendall T. Greenwood, Sanford, Maine; "The Voorlezer's House," Frank E. Gunnell, West New Brighton, N. Y.; "Listen—It's FM!", General Electric Company, Bridgeport, Conn.; "Railroads Speed the Freights," Willard Pictures, New York City.

Fifteen films were designated for Honorable Mention. The titles and producers of these pictures are as follows: "By the Garden Steps," Ross M. Gridley, Beaver, Pa.; "Campus Frontiers," George Klein, Yellow Springs, Ohio; "Canada's Garden Province," Harley H. Bixler, Schenectady, N. Y.; "Cine Whimsy," Robert Fels, New York City; "Dad and I Took a Walk," W. W. Vincent, Jr., Kenosha, Wis.; "Monterey Peninsula," Kenneth L. Lockwood, San Leandro, Cal.; "Retinal Detachment Operation," Dr. Robert Mallory, III, Philadelphia, Pa.; "Sternwheeler Odyssey," Sidney Moritz, New York City; "The Utah Trail," Al Morton, Salt Lake City, Utah; "White Hearts," William R. Hutchinson, Newburgh, N. Y.; "Fairchild PT-19 Trainer," Willard Pictures, New York City; "Living Mayas of Guatemala," Giles G. Healey, Cornwall, N. Y.; "New York Calling," New York Central System, New York City; "Oxy-Acetylene Welding," Harmon Foundation, New York City; "Teeth and Good Health," Morton H. Read, Springfield, Mass.

Using Girls as Ushers

The Orpheum theatre, Minneapolis, became the first major house in that city to employ girls in usher and ticket taker posts. They are working out well, according to W. C. Sears, manager. Girls also are employed at Granada theatre, a Minneapolis suburban house.

Heads War Chest Drive

Orville Rennie, manager of Tri-States Theatres Paramount theatre in Cedar Rapids, Ia., is chairman of the city's 1943 Community War Chest campaign.

Bixler Forms Company

Bixler Enterprises has been established at Scottdale, Pa., by John Bixler to operate the Strand and Arcade theatres. Formerly the houses were operated by the Scottdale Theatre Company, Inc., the assets of which have been purchased by Mr. Bixler for $75,000.

'FACTS, NOT PROPAGANDA,' OBJECT IN SOUTH AMERICA

Alstock of Inter-American Unit Sees No Necessity for Propaganda

Propaganda is not the object of the United States Government's inter-American motion picture programs, according to Francis Alstock, director of the film division of the Coordinator of Inter-American Affairs, who this week outlined Hollywood production plans of the agency and discussed the system under which the agency had exchanged cultural and information films with the American republics.

Reports from Hollywood and elsewhere that the agency is shifting its emphasis to propaganda are absolutely false, Mr. Alstock said.

The exchange of information and educational screen material about the peoples and customs of the two Americas is still the long range object of the film division, he said. With 90 per cent of Latin America in solid support of the United Nations there is no need for propaganda, according to Mr. Alstock.

"'The truth about the American way' is still the objective of the Coordinator's film work," he said, quoting his predecessor, John Hay Whitney. Mr. Whitney last year had declared that films sent to South America by the agency headed by Nelson Rockefeller would be "utterly truthful and authentic picturizations of American life and objectives."

Mr. Alstock outlined the current production plans and distribution of the agency's film division in rebuttal to the propaganda reports.

Cites Production Shift To Hollywood

"We tell the truth. Both our non-theatrical and newsreel programs continue to present the facts about the Americas as vividly and dramatically as can be done with the motion picture camera," he said.

Acknowledging a shift in production activities to Hollywood, he said that the move was made to take advantage of the motion picture industry's professional and technical skills. Industry writers, directors and producers are not working on fiction for the Coordinator, but are applying the screen's rules of dramatization and pictorial interest to factual films destined for exchange with South America.

South America is interested in the progress of the war, however, and the basic principles for which we fight, Mr. Alstock added. It is only natural that these topics should have an important place in the Coordinator's film plan, he said.

By the same token, Mr. Alstock reported, camera reports now are being sent to the U. S. on the efforts which Latin American nations are making to insure United Nations victory. He cited pictures from Brazil, Mexico, Cuba and elsewhere showing the mobilization of the vast resources of these countries.

The production organization which the Rockefeller agency has set up in California in cooperation with the industry and the Motion Picture Society for the Americas is now functioning smoothly, and scripts and pictures prepared by it will soon be on the screens in both North and South America, the director said. Mr. Alstock returned from California last week.

DISNEY AND STAFF GUESTS OF MEXICO

Walt Disney and 11 artists, writers and members of his production staff arrived in Mexico City this week to gather background music, color and folklore for a second production to be sponsored by the Coordinator of Inter-American Affairs. They are the guests of the Mexican government.

The visit is in sequel to the three-months tour of South America last year which resulted in the production of "Saludos Amigos". Mr. Disney and his artists will spend at least three weeks in Mexico City and outlying areas of the nation. This second Latin American feature-length cartoon is tentatively titled "Surprise Package".

Jack Chertok, formerly head of MGM's short subject production, and now a Warner producer, guides the Coordinator's west coast production program, in cooperation with Mervyn Le Roy. A large group of topflight writers, directors and producers are contributing time and talent to the "good neighbor" film program.

Benjamin Thau, assistant to Louis B. Mayer, has also joined the Motion Picture Society for the Americas staff as adviser on casting and production talent.

Among the writers now working full or part time in Hollywood on Latin American projects are Allen Rivkin, John Higgins, Tom Fitzgerald and others. Working with Mr. Chertok they are preparing screen treatments on story ideas prepared in the eastern story department under the supervision of Philip Dunne, Mr. Alstock said.

Forty Story Themes Now In Work

About 40 different story themes, suggested in many instances by Latin American leaders, as well as by U. S. agencies are now in work, Mr. Alstock revealed. At least a dozen of these are in final stages and the scripts soon will be offered to the various major studios for production.

These stories, all short subjects to date, will be prepared in a final shooting script by the Government agency. Then they will be offered to the studios for production as part of their regular programs. A few will be produced by the industry, with the government under-writing or paying costs because of their specialized nature.

The director emphasized, however, that the Society was endeavoring to function as a service bureau for the industry, as well as a source of informational pictures for South America. All suitable material will be distributed first through regular film channels, then through the Coordinator's supplementary 16mm. non-theatrical outlets.

Close cooperation exists also with the Office of War Information and its overseas and domestic motion picture staffs, Mr. Alstock added. They have followed the Coordinator's pattern in many of their arrangements with Hollywood and will use South American film material and make their own productions available, he said.

Films with Latin American Backgrounds Urged

Hollywood studios also will be further encouraged and assisted in making both features and shorts about Latin America, or with Latin American background.

Mr. Alstock cited "Saludos Amigos," by Walt Disney; "You Were Never Lovelier," "It's All True," by Orson Welles; "Hitler's Children" and a number of other forthcoming productions as samples of the Coordinator's aid and advice to the industry.

Mr. Alstock described the stories now in preparation by Mr. Chertok's unit. Titles are tentative, and the stories are subject to modification when production starts.

The first, "We Mean What We Say," will be a brief for the good neighbor policy. It will admit mistakes in the past but emphasize, in documentary style, how inter-American understanding is being reached today.

The story of Garibaldi and Italian independence also is in preparation. Tentatively called "Italy Is Sorry," it depicts the mistakes of Mussolini and Fascism and holds promise to Italian minorities of a new, free Italy.

Children of the world, and their respective opportunities in the democracies of South and North America and the totalitarian states are the subject of another script.

Subject Tells of Conflict Of Nazis and Religion

A parallel story tells of the conflict between Nazism and religion. It will use the speeches of Cardinal Innitzer, and Alfred Rosenberg, Nazi race theorizer, as contrasting texts. It presents the united effort of all churches, particularly in North America, against the common totalitarian evil.

An important story will show how improved radio, airplane and ship communications between the Americas are effecting closer understanding and economic and cultural exchange. The heroes of the American nations will be contrasted with the leaders and rulers of the Axis.

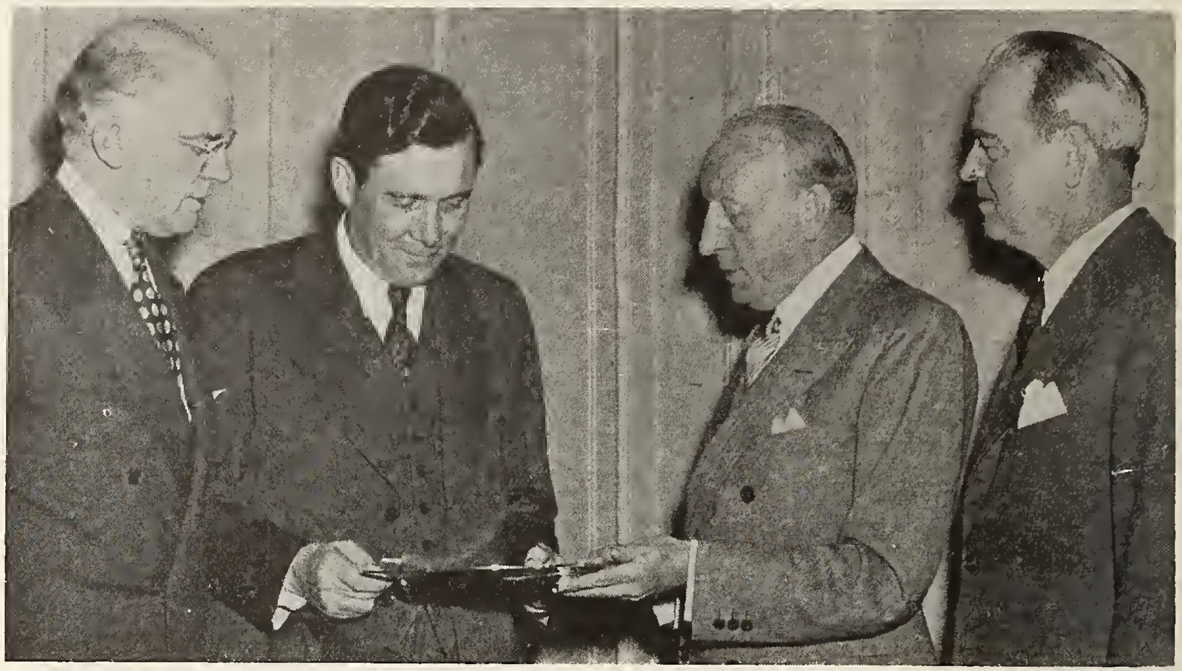
Walt Disney and Jack Chertok are working on a humorous cartoon and action film based on a script by Earnest Hooton, Harvard anthropologist. It shows the absurdity of Nazi race theories.

Patterns of economic collaboration between the Americas and the way North and South America are exchanging products and technical knowledge to their mutual benefit will be the subject of another reel. Stories have also been suggested and are in preparation about most of the important Latin American countries. Other scripts will refute with fact, dramatically presented, the lies and boasts issued by German propagandists.

These pictures will follow, in 16 and 35mm. versions, the more than 75 pictures which have been sent to Latin America to date. At the same time, Mr. Alstock disclosed, at least 26 pictures from South America are now in 16 mm. circulation in the United States. Another 50 are in final stages of preparation and will be released here as soon as printing and editing facilities permit.

The pictures about South America include many reels provided by Latin American governments, as well as pictures taken by the coordinator in cooperation with them.

Conference Bestows Honors on Willkie



J. Robert Rubin presents silver token of esteem to Wendell Willkie, with, left to right, Dr. Frank Kingdon, Mr. Willkie, Mr. Rubin and Martin Quigley.

By Staff Photographer

Film Industry Leaders Hear Speakers on World Amity and Good Will

Wendell Willkie was the guest of honor at a luncheon meeting of the National Conference of Christians and Jews, sponsored by J. Robert Rubin, Martin Quigley and Vinton Freedley, at the Hotel Astor in New York Wednesday.

Mr. Rubin, presiding, made presentation of a silver platter to Mr. Willkie, inscribed with the citation:

> *To Wendell Willkie, for distinguished service to American unity and earnest efforts in the promotion of universal Brotherhood and Good Will.*

In his presentation Mr. Rubin characterized him as a lover of and fighter for the cause of human liberty, and as a man who, without the benefit of public office, is the clearest champion of human rights.

Mr. Willkie in his acceptance observed that he knew of no group from which such a presentation could be more fitting or pleasing. He urged upon his audience the essential nature of the cultural arts. He observed that those "realists" who advocate only the material and "practical" are today in order, were missing the true concept of the side of the world conflict for which we are now fighting.

Others who addressed the session were Dr. Everett R. Clinchy, president of the Conference; Andrew W. Gottschall, and Dr. Frank Kingdon. All the speeches related to the purpose and work of the Conference here and in the field.

Mr. Gottschall spoke of the work which the Conference was doing among the armed services, in sending out together priests, rabbis and ministers, to demonstrate by action as well as word brotherhood and good will and tolerance among Americans. The Conference is doing this work in about 250 of the army, naval and air camps and stations of the country.

Calls for "Global Liberty" After War

Dr. Frank Kingdon urged upon the assemblage that this was a global war and that unless global liberty were had after the war, it would have been fought in vain.

He emphasized the view that it is the action and attitude of people now, during the war, which will influence what will happen when the war ends.

On the dais with Mr. Rubin and Mr. Willkie were Barney Balaban, Martin Quigley, Nicholas M. Schenck, Spyros Skouras, Joseph M. Schenck, N. Peter Rathvon, Jules Brulatour, Dr. Everett R. Clinchy, Jack Cohn, Dr. Frank Kingdom, Andrew W. Gottschall, and Louis B. Mayer.

Among the many who attended were: T. J. Connors, W. C. Michel, Herman Robbins, Otto Goegel, Maurice Kann, Si Seadler, Gus Eyssell, E. J. Churchill, Sam Shain, Barret McCormick, Howard Dietz, Toby Gruen, Joseph Seidelman, John J. O'Connor, Arthur Israels, Austin Keough, Maurice Benjamin, Richard Rowland, Hal Horne, Walter Vincent, Pat Casey, Harry Brandt, Gilbert Miller.

Also, David Bernstein, Leopold Friedman, Joseph McConville, Abe Schneider, Abe Montague, Nate Spingold, Richard C. Patterson, Gordon Youngman, Ned Depinet, Robert Mochrie, Phil Reisman, Charles Francis Coe, Sam Rinzler, Walter Gould, Malcolm Kingsberg, Leon Goldberg, Maurice Bergman, Hank Linet, Herberg Berg, William Gehring, Laudy Laurence and Al Bondy.

Motion Picture Bookers Name 1943 Officers

Bernard Brooks was reelected president of the Motion Picture Bookers Club of New York during elections held recently, while also reelected for the ensuing year were Harold Klein, vice president; Harry Margolis, treasurer; Louis Solkoff, financial secretary; Beverly Marmour, secretary. Elected to the board of trustees were Joseph Ingber and Archibald Berish, who join two reelected members, Alex Arnswalder and Max Fried. Louis Fischler, Etta Segall and Edward Seider also became board members, while the new sergeant-at-arms is Phillip Horowitz.

Buys Iowa Theatre

Joseph Smith, Universal salesman at Des Moines, has resigned and bought the Elite theatre at Laurens, Iowa, from Mrs. Nona Fair, who has operated it since the death of her husband a few yeares ago. Mr. Smith formerly had operated theatres in northwest Iowa for a number of years.

Heads Charity Federation

Morris Wolf, a director of Warner Brothers, and legal representative in Philadelphia for both the film company and its theatre circuit, was reelected president of the Federation of Jewish Charities in Philadelphia at its 41st annual meeting last week.

Film Center Lists Health Pictures

A booklet called "Health Films," containing descriptions of 219 motion pictures on the subject, listed under 38 classifications, has been published by American Film Center, New York, the educational film organization which is supported by a grant from the Rockefeller Foundation.

The pamphlet is intended to help health educators, teachers and others to find the 16mm. films they need, "at a time when the teaching of health has become more than ever an important national concern." According to Dr. Adolf Nichtenhauser, director of health and medical films for the Center, the booklet should be of assistance in bringing into wider use the existing resources in this field, and "at the same time, it should have an additional value to health educators and film producers as a guide to future productions."

The booklet is available at 25 cents a copy at the Film Center. Subject matter includes a diversity of topical films from child health, bacteriology, dental health and dysentery, to the history of medicine, nursing, nutrition, public health, maternal care, and tuberculosis. Four films are listed under the classification "War and Health:" "Health in the War," "White Battle Front," "Fighters in White" and "Local Health Problems in War Industry Areas."

Navy Sets Up New Combat Photographic Section

The Navy's picture service will be expanded through creation of a combat photographic section, it has been announced in Washington. Training courses have already been started for officers who will later supervise a group of three enlisted men.

It is expected that the new division will provide an adequate supplement for present Navy and civilian coverage of combat operations. A further use for the photographs will be for study purposes. Two motion picture cameramen and one still photographer will be dispatched to each key center of the world.

K WORLD-TELEGRAM, FRIDAY, DECEMBER 11, 1942.

MOVIES

By *Alton Cook*

Palm Beach Story, at Rivoli, Will Roll You in the Aisles

Madcap, hilarious delirium has settled over the Rivoli Theater
d there won't be an altogether sane breath drawn there until
alm Beach Story gets old and is moved away. For purposes of
his picture, Preston Sturges, its author and director, has made up
a world of his own where everything is run along lines wild an
crazy for fun.
There is a fabulously wealthy divorcee (Mary Astor), for
stance, who drags around a suitor whose language she cann
understand. She doesn't even know what language it is. "Baluchis-
tan, I think," she says.
The picture includes a binge that will serve as a dream mo
for every disreputable reveler for all time to come. The Ale
Quail Club is on its way in a private Pullman and one of
diversions is shooting at crackers tossed up by a waiter. Wi
one side of the car virtually shot away, the conductor finally gives
up, shunts the car to a siding and abandons it there. That comes
after the members had organized a posse and went trooping through
the train, hounds baying, guns shooting, in search of Claudette
Colbert.

•

Lavish Gifts from Richest

Claudette portrays a flight ... leaves her poor but honest
husband (Joel McCrea) beca ... rich man will
provide. Sure enough, she r ... world
and he finds giving her lavis
something he wishes he had been doing all
Claudette got the idea in the first plac
little man who introduced himself simply
walked in and handed her $700 because she w
recited some poetry that turned the whole e
absurdity.
And, wonder of all wonders, Rudy Vallee a
in the task imposed on him. His stiff, nasal c
dull moments to pictures for years, but this t
has conceived some sly devices to make those
completely amusing. Rudy is the rich man, J
whose grandfather made a fortune in oil e
did irritate his eyes ... his actors f
Sturges man ... before a car
laughter as of
anything or
seems to be aiming
Joel McCrea is the only mem
good sense and he also is the c
a dull touch here and there.
Wear your old clothes to
Palm Beach Story is a cinch to roll you

* * *

Capitol Has Musical Version of Comedy, Seven Days Leave

They sure do throw everything possible into Seven Days Leave
desperate effort to make this new picture at the Capitol divert-
There are radio programs, two orchestras, floor shows and

Like the nice man says...

THEY'RE ROLLING IN THE AISLES AT THE NEW YORK RIVOLI!

P.S. **AND THEY'RE ROLLING IN DOUGH, TOO**

because...

DAILY MIRROR FRIDAY DECEMBER 11

'Palm Beach Story' Is Sparkling Comedy

By LEE MORTIMER

An intriguing bit of zany comedy is this latest in the Preston Sturges crazy cycle. With a fast-moving and completely goofy story, and some of the most sparkling and snappy dialogue of the year, "The Palm Beach Story" shapes up as a likely contender for big-money honors that attended Sturges' earlier efforts of last year and the year befor

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NEW YORK SUN, FRIDAY, DECEMBER 11

The New Movies

Another Preston Sturges Comedy, 'The Palm Beach Story'

By EILEEN CREELMAN

There is a new Preston Sturges comedy at the Rivoli, and it is a honey. "The Palm Beach Story" is as gay as it is mad. There is no doubt about its madness. Mr. Sturges has made a crazy, cockeyed comedy that is really funny. "The Palm Beach Story" will remind no one of anything real, from North Afric to coffee rationing.

For Xmas The Whole Country Wants...

"The PALM BEACH STORY"

starring

Claudette Colbert and Joel McCrea

with **Mary Astor · Rudy Vallee**

Written and Directed by **PRESTON STURGES**

It's Rich! It's Racy! It's Rare! It's Paramount's!

Paramount Pictures

STROMBERG TOP PRODUCER IN ANNUAL FAME POLL

Van Dyke Best Director, DeLeon Wins Writer Award in Tabulation

Hunt Stromberg, former producer for Metro-Goldwyn-Mayer, who this year signed with United Artists as an independent producer, has earned the title of "Champion Producer" on the basis of his 11-year record as an all-time maker of successful motion pictures, according to the grand rating tabulation in the 1942 Motion Picture Herald-"Fame" poll. Mr. Stromberg has been responsible for 27 films which were Monthly Box Office Champions and 10 Annual Champions. All of his pictures were produced for MGM.

Winner of the accolade, "Champion Director," in the grand rating of the poll, on the 11-year basis, is W. S. Van Dyke II, and Walter DeLeon ranks first in the "Champion Writer" classification.

In 1941, Mr. Stromberg and David O. Selznick, independent, tied for first place honors. Both producers, according to last year's rating, over a 10-year period, produced 26 films which were Monthly Box Office Champions; Mr. Stromberg made 10 that were Annual Champions and Mr. Selznick nine, including "Gone With the Wind," to which special honor was accorded on account of its all-time high gross.

This year, Mr. Selznick's grand rating was third and Pandro S. Berman, another MGM producer, moved up from fourth place in 1941 to second place in 1942, following the Stromberg rating with 26 Monthly Box Office Champions and 10 Annual Champions.

Macgowan and Blanke Retain Positions

Ranking fourth in the 1942 grand rating of Champion Directors is Raymond Griffith, third in 1941, with 25 Monthly Box Office Champions and five Annuals. Samuel Goldwyn retains his 1941 position as fifth this year, with 22 and 12 in these two categories.

Kenneth Macgowan and Henry Blanke also retain their 1941 positions of sixth and seventh, respectively, in this year's poll, Mr. Macgowan with 19 Monthly Box Office Champions and four Annuals, Mr. Blanke with 18 and 10. William LeBaron, tenth in 1941, moved up to eighth place in 1942, with 17 and six, replacing Sam Bischoff, who ranked ninth this year, with 16 and one. Carl Laemmle, Jr., ninth in 1941, was tenth in 1942 with 15 and two.

Heading the list of producers of Monthly Box Office Champions in 1942 is Jerry Wald of Warner Brothers, with four productions, "Navy Blues," "The Man Who Came to Dinner," "All Through the Night" and "Juke Girl." Last year, Harry Joe Brown ranked first in this classification with three monthly champions. Paul Jones, William LeBaron and Jack Saper follow Mr. Wald, each with three monthly champions in 1942.

In the 1942 group of Champion Directors, W. S. Van Dyke II again heads the list, as tabulated in the grand rating covering 11 years of the poll, with 22 Monthly Box Office Champions and nine Annual Champions. His record up to last year was 21 and nine. Second, third and fourth place honors in 1941 were repeated again in 1942 by Michael Curtiz, with 21 monthly and seven annual awards; Lloyd Bacon, 18 and one; David Butler, 16 and six.

LeRoy Moves Up from Sixth to Fifth Place

Mervyn LeRoy, sixth in 1941, climbed to fifth in 1942, replacing Clarence Brown, who ranked sixth this year. According to the grand rating, Mr. LeRoy had 14 Monthly Box Office Champions and three Annuals this year, Mr. Brown, 13 and six. Jack Conway, 10th in 1941, came up to seventh in 1942, with 13 and five, replacing Norman Taurog, who ran ninth in 1942, with 13 and four. Sidney Lanfield, twelfth last year, moved up to eighth this year with 13 and three. Roy Del Ruth, eighth in 1941, ranked tenth this year with 12 and five.

Three Monthly Box Office Champions in 1942 enabled Walter Lang to reach first place in the 1942 rating of directors of successful films. His pictures were: "Weekend in Havana," "Song of the Islands" and "The Magnificent Dope," all for Twentieth Century-Fox. With these champions, he climbed from tenth place last year to lead this year's top directors. In 1941, Michael Curtiz was first, also with three champions. This year, Mr. Curtiz ranked fifth, with two.

Following Mr. Lang is Lloyd Bacon with two, "Navy Blues" and "Wings for the Eagle," Warner Bros.; Jack Conway, two, and Irving Cummings, two. Other directors with two monthly champions to their credit in 1942 were: Howard Hawks, Sidney Lanfield, Mitchel Leisen, Arthur Lubin, Gregory Ratoff, the late Victor Schertzinger, George Stevens and Sam Wood.

Walter DeLeon Again Leads Writers

Two Monthly Box Office Champions in 1942, "Birth of the Blues" and "The Fleet's In," both for Paramount, enabled Walter DeLeon to retain his ranking as first in the 1942 grand rating of Champion Writers for the 11-year period. According to the tabulation this year, Mr. DeLeon is credited with 16 monthly and five annual champions, compared to 14 and five in 1941. John Lee Mahin, who contributed to "Johnny Eager," "Woman of the Year" and "Tortilla Flat," all MGM films, ranked second with a rating of 14 and four, moving up from eighth place in 1941.

Harry Tugend, who worked on "Birth of the Blues" and "The Lady Has Plans," came up from seventh last year to third place this year, with 14 and five. Nunnally Johnson, with 13 and three, ran fourth in 1942 compared to fifth last year. Jane Murfin, in second place in 1941, dropped back to fifth in 1942 with 13 and three. Claude Binyon climbed from tenth place last year to sixth this year, with 12 and three. William Conselman, fourth in 1941, dropped to seventh in 1942, with 12 and four. Ben Hecht, third in 1941, dropped to eighth this year, with 12 and three. Sonya Levien, sixth last year, ranked ninth in 1942, with 12 and nine. Lamar Trotti, ninth in 1941, dropped to tenth in 1942 with 12 and seven.

Arthur T. Horman, who worked on "Navy Blues" and "Captains of the Clouds" both Warner Bros. productions, and "The Invaders," Columbia, heads the list of writers this year in the Monthly Box Office Champion rating of the poll, with three champions. He replaced George Seaton, top ranking writer of 1941, who had four monthly champions.

Other writers and their records in this classification are as follows: John Lee Mahin, three; Karl Tunberg, three; Darrell Ware, three; Claude Binyon, True Boardman, Charles Brackett, Irving Brecher, Walter DeLeon, Robert Ellis, John Grant, Don Hartman, Howard Koch, Harry Kurnitz, Helen Logan, Richard Macaulay, Nat Perrin, Norman Reilly Raine, Marguerite Roberts, Joseph Schrank, R. C. Sheriff, Harry Tugend and Billy Wilder, each with two monthly champions.

Columbus Variety Club Elects New Officers

Bobby Jones, master of ceremonies of the Club Gloria, has been elected chief barker of the Columbus Variety Club. He succeeds William Pancake, owner of the Knickerbocker theatre. Robert Nelson was elected first assistant chief barker, and Ben Almond was named second assistant.

Jacob F. Luft was reelected treasurer and Fred Oestreicher was chosen to succeed P. J. Wood as secretary. The officers were all named to the board of directors. Additional board members include: Max Stearn, William S. Cunningham, Harold C. Eckert, Jack Needham, Harry Young and Lou Holleb.

Officers of the Buffalo Variety Club for the coming year are: Chief barker, Stanley C. Kozanowski; first assistant chief barker, Elmer F. Lux; second assistant chief barker, Ralph W. Maw: property master, Murray Whiteman; dough guy, Dewey W. Michaels. Irving Fried, Max M. Yellen, Marvin Atlas, George J. Gammel and Jack W. Goldstein are canvasmen, and Robert T. Murphy is national canvasman.

"Earth" to War Plants

John C. Cook, supervisor of the Mark L. Moody film "Ravaged Earth," which played at the Gaiety theatre, New York, announced that the film will be released free to any war plants that have the necessary equipment to show the film.

Salesman Now Exhibitor

Ernest Lieberman, salesman for Universal in Philadelphia, covering the Harrisburg, Pa., territory, has left the distribution field to become an exhibitor. He has taken over the Smith theatre in Barnsboro, Pa.

On Portland Board of Review

Kenneth W. Cockerline, owner of the Moreland Theatre, Portland, Ore., has been appointed a member of the Portland Board of Review by Mayor Earl Riley. He will serve out the 1942 term which ends December 31st.

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on page 65.

Commandos Strike at Dawn

(Columbia-Cowan)

The Way of War in Norway

The coming of the war to Norway, the way of the Nazis with the lives of a conquered people and the coming of the British Commandos to work swift rectification of affairs in the fishing village of the story, combine here to make up a picture exceeding in power and conviction any in kind yet to make its appearance on the screen. The film subordinates the tragedies in the lives of its characters to the tragedy of their nation and drives home with a realism which has about it no hint of distortion a depiction of the plight of an invaded nation.

Produced in British Columbia by Lester Cowan, with collaboration of the Canadian Government and with Canadian Commandos portraying authentically the Commando raid which furnishes the climax of the film, the picture was directed by John Farrow in a manner superior to his successful "Wake Island". The screenplay by Irwin Shaw, from a story by C. S. Forester, is a work of orderliness and precision which makes no concessions to those who insist upon happy endings nor to other routine considerations.

Paul Muni's return to the screen provides a performance matched by none he has given in recent years, if ever. He portrays in compelling simplicity a Norwegian villager who offers no resistance to the Nazi contingent of occupation until experiences of his fellow townsmen prove beyond question that peaceful compliance is impossible. He then engages in civil sabotage, finally murders the Nazi commandant, is hunted while hostages are executed for his deed, then escapes to England in a boat to carry information about a Nazi airfield which his knowledge of terrain will enable Commandos to destroy. The Commando raid is successful, but he and the captain whose sister he has hoped to marry forfeit their lives.

Anna Lee, Lillian Gish, Sir Cedric Hardwicke and Robert Coote lead a supporting cast which is uniformly excellent.

The story opens in a tone of peaceful gaiety, sobers when the Nazis come, progresses steadily through passages of increasing intensity as injustice, violence and terrorism mount. It reaches a crescendo of melodrama in the Commando raid and ends on a note of high tragedy. It carries a kick like an army mule.

Previewed at the Pantages Theatre, Hollywood, to a general audience which displayed, in terms of tears and cheers, satisfaction of a kind that hasn't echoed in that tried and trustworthy laboratory of audience reaction in many months. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 8927. General audience classification.

Eric Toresen ....Paul Muni
Mrs. Bergesen ....Lillian Gish
Anna Lee, Sir Cedric Hardwicke, Robert Coote, Ray Colins, Rosemary DeCamp, Alexander Knox, Elisabeth Fraser, Everett Alderson, Barbara Everett, Richard Derr, Rod Cameron, Louis Jean Heydt, George MacCready.

Farmers Meet At Theatre

W. B. Franke opened his Humota theatre at Humboldt, Iowa, for a county-wide meeting to interest farmers of the vicinity in raising hemp. The meeting was sponsored by the city Chamber of Commerce, and others interested in promoting interest in the subject.

The Powers Girl

(United Artists)

Comedy, Music and Glamour

With all the varying elements, and incidentally exploitation possibilities, assembled for this Charles R. Rogers production, comedy carries off the honors. The script by E. Edwin Moran and Harry Segall is bright with amusing lines and clever situations, and the acting of George Murphy, who is to be counted on for an able performance, paces the show.

In addition to humor, the picture carries the name of John Powers, whose glamour school graduates grace magazines and billboards throughout the country, and presents a group of his much publicized models. There is music played by Benny Goodman and his orchestra, with several clarinet solos, and singing by Dennis Day of the Jack Benny radio show. And added for good measure is the story of two girls and a man, complete with misunderstandings and reconciliations.

Anne Shirley is dismissed from her small town school post because of the use of her picture, taken without her knowledge, on the cover of a magazine. She goes to New York to demand an explanation, but her sister (Carole Landis), feels that the situation can be used to her advantage. It does, after a hilarious episode in the ante-room, gains her an interview with John Robert Powers (Alan Mowbray) and the promise of a career in modeling. It also promotes a romance between the girl from the country and the guilty photographer.

Norman Z. McLeod, who directed the film, keeps the lighter side to the fore, but gives adequate attention to each of the attractions combined to lure the cash customers. The results should satisfy.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, January 15, 1943. Running time, 93 min. PCA No. 8951. General audience classification.

Jerry Hendricks ....George Murphy
Ellen Evans ....Anne Shirley
Kay Evans ....Carole Landis
Dennis Day, Benny Goodman, Alan Mowbray, Jean Ames, Mary Treen, Raphael Storm, Helen MacKellar, Harry Shannon, Roseanna Murray.

Theatre Grosses Affected By St. Louis Blackout

The first blackout in St. Louis, Tuesday, caused approximately a 75 per cent reduction in theatre grosses, but civilian defense officials were pleased with the effective results.

Although many persons remained at home as a safety measure, others patronized the theatres and behaved in such orderly fashion that defense officials praised theatres for their excellent handling of the crowds. Loew's theatre held its average in theatre admissions but the Fanchon & Marco circuit, according to the assistant general manager, Edward B. Arthur, did 75 per cent less than usual. The Fox and St. Louis theatres suffered from the 20-minute blackout, also.

Circus Saints Party Set

The annual Christmas party of Dexter Fellows Tent, Circus Saints and Sinners, has been set for December 23rd at the Waldorf-Astoria Hotel in New York. The announcement was made by Rutgers Neilson, member of the board of governors.

ASCAP Quarter Disbursement $1,500,000

A fourth quarter distribution of royalties amounting to $1,500,000 was authorized by the board of directors of the American Society of Composers, Authors and Publishers in New York last Thursday. This brought the total distribution for 1942 to ASCAP members to $4,400,000, equal to the society's radio revenue prior to the controversy last year with the networks.

ASCAP revenue from the broadcasters during the first year of operation under the new percentage formula which followed settlement of the music war in 1941, is reported to have amounted to slightly more than $3,000,000. When the plan was adopted, estimates of its probable yield made at the time by ASCAP officials, ranged from $1,800,000 to a maximum of $2,500,000. The $4,400,000 distribution amounts to $1,900,000 more than the original estimate for 1942.

Following the board of directors meeting, John G. Paine, general manager of the Society, announced the appointment by the board of Herman Finkelstein, partner in the law firm of Schwartz and Frohlich, as resident attorney for ASCAP, beginning January 1st. The law firm will continue as general counsel for the organization, it was said.

Mr. Finkelstein was associated for eight years with the late Nathan Burkan, whose firm Schwartz and Frohlich succeeded. During a 14-year period, he handled a large part of the ASCAP legal work for the firm and participated in numerous ASCAP cases before the United States Supreme Court and other Federal and state courts. Mr. Finkelstein also handled many cases for Columbia Pictures, Charles Chaplin and other industry companies and individuals for whom Schwartz and Frohlich are counsel. Charles Schwartz and Louis D. Frohlich are senior partners of the firm.

Richard Frohlich, son of Louis, and radio contact for ASCAP for the past three years, last week was named assistant to Robert L. Murray, public relations director of the Society, prior to the latter's departure on a tour of the middle west. Mr. Murray plans to return to New York February 1st. In his absence, Mr. Frohlich will be in charge of the department.

Stoll Asks Greater WE Effort

An outline of work done, and a statement that the company expects "vastly greater" effort, is contained in a booklet, "The Western Front," recording Western Electric Company performance the past year. The statement is by C. G. Stoll, president. The booklet is for employees' information.

Club Ends Philanthropy

Philanthropy will be discontinued and war activity substituted, the St. Louis Variety Club decided last week. Les Kaufman, Harry Crawford and Joseph Smith will arrange a war program.

Manager Transferred

Keith Linforth, former manager of the Mission theatre, Seattle, has been transferred to the Grand theatre. He has been succeeded by Vernon Baker at the Mission.

Reopen Hartford House

The Astor theatre in East Hartford, Connecticut, has been reopened, and will be managed by Salvatore Adorno, Jr., of Middletown.

BRITISH FILM RENTAL ISSUE FIGHT FLARES UP AGAIN

20th-Fox, CEA Agreement Ineffectual; Exhibitor Complaints Increase

by AUBREY FLANAGAN

in London

Like a pot of cold stew left on a stove where someone had forgotten to turn off the gas, the difficult situation between the Cinematograph Exhibitors Association and Twentieth Century-Fox—allegedly adjusted and placated—has begun to simmer again. The certainty is that within a very short while it will boil up to another first rate stew.

As forecast by the less myopic among trade critics, and as indicated in these pages, the "peace" settlement is seen now as a delusion. From all sides come increasingly complaints by exhibitors that their situation is worse than before, allegations that 20th-Fox is not implementing the agreement. So many and so categoric have been these complaints and protests that CEA action now is certain. Already the officers of the Association have held a critical council meeting.

Although the smaller independent exhibitor is in the main the most vociferous in his protestation that he is the worst victim, the circuits themselves have not been silent in protests against 20th-Fox's new trading policy. It is indeed easy betting that it is this latter group which has provoked the CEA officers to action against the distributors.

The facts of the situation are plain. Despite the agreement made between the CEA and 20th-Fox, complaints have come in insistently and without interruption that the company is not keeping to the spirit or the letter of the agreement.

It is claimed that they are grading their films, that exhibitors who have been trading on flat rates for years now are told they can only have the vast majority of films on a percentage basis, and that it is the general experience that 20th-Fox is not booking and will not book films on a one-day basis for Sundays. The groups are particularly incensed against the 20th-Fox Sunday policy.

Original Agreement Most Elastic

The agreement between the exhibitors and the company, which concluded the state of war, during which many picture houses refused to renew Movietone News contracts and made no deals on "March of Time," as already shown in these columns, was a most elastic one, leaving considerable leeway for 20th-Fox. It did, however, state explicitly that the company would book films on a one-day basis—for Sundays—"In so far as it is practicable to do so. . . ." Percentages would be charged for certain films, but exhibitors who had been trading on flat rates would be supplied still on flat rates. . . ."except in those situations where it is inequitable for 20th-Fox to do so."

In these two main instances the crux of the whole dispute, and the key to the whole state of tension between the CEA and the distributors in general, 20th-Fox was allowed this elasticity, with power reserved to it how they interpreted it.

20TH-FOX GETS GRACE PERIOD IN DISPUTE

It is understood from London that Twentieth Century - Fox has been granted a 30-day "grace" period in the controversy with the Cinematograph Exhibitors Association, involving rentals. The company has been granted the interim period, it is said, to implement the agreement reached recently with the British exhibitor group on sales policy. The "grace" period will expire some time in January, at about the time of the next CEA general council meeting.

That many exhibitors who have been wont to book films on a flat term basis and to book films for a Sunday only now find that it is inequitable or impracticable for 20th-Fox to do so is categorically a fact, unpleasant though it be. That the company has an arguable case against the suggestion that they literally have broken the agreement is not necessarily proven.

Charge Distributors Not Keeping Word

None the less the general exhibitor reaction, and it is a forceful and irate reaction, is that the renters are not keeping their word. If they are allowed thus to get away with it, they fear, other distributors may follow suit. Twentieth Century-Fox in fact may, suggests one group, be holding the baby for somebody else —or may be the cover under which a full-sized, all-in onslaught on the exhibitor territory is being prepared by the distributors in general.

Metro, it is pointed out, following its declared policy, already is telling its customers it is booking no more films for a one-day or Sunday showing.

Independents, the most delicately placed in the present product shortage, are fearful about the consequences. They are openly afraid that if the extension of percentage bookings by 20th-Fox, or anyone else, goes on, it will be impossible for them to continue and their houses may be absorbed by the circuits. Those among them fearing this grim prospect, and interpreting it as part of some sinister plot of the part of the groups, are offered a salient commentary in the report that the circuits themselves are getting no better deals than the independents, and in fact are unable to book films for a Sunday only.

There is, of course, a clause in the agreement which superficially would suggest a key to the problem—the acceptance of the principle of arbitration, to be applied in any instances of dispute. It remains now to be seen whether this policy will be materialized, whether the CEA will suggest it, and whether the distributors will accept it.

Indications are that the circuits, whose trading power, of course, is corporate and thus greater than that of the vaster bulk of the independents, would not be above a heart-to-heart talk presented in the guise of arbitration. How far the circuits again will be able to direct the CEA tactics—and already it is very clear they have done so just about as far as it is possible—is a matter for interesting study.

Just what form arbitration would take, what machinery would operate, who would be the arbitrators, whether the vast number of protests and complaints would not be too unwieldy for arbitration machinery, whether it would be politic for the company to submit to the comparative odium attached to such a process, are questions as yet unanswered.

Exhibitors Seen Alert For Next Moves

One thing is clear. The dispute and the unsatisfactory settlement have stirred a new and even more bellicose mood among exhibitors. Any other distributor who tried to exploit the situation to his individual advantage would have a nasty shock coming to him. There would be immediate and pugnacious battle—and this time there would be a less tolerant and more cautious spirit behind it and watching any pacific settlement.

There undoubtedly is a definite alertness among the rank and file, an emphatic conviction that the distributors are cooking something up for them, that the eye of envy is still being cast on the improved trading which undoubtedly has marked the last year or so of business.

There is, too, some suspicion of the circuits themselves and the power they wield in CEA policy. Those who interpret the whole situation as something more than a mere economic dispute between the exhibitor and the distributor, but who see below the surface a struggle for power between the U. S. distributor interests here and the theatre-distributor-producer groups may be wrong. But, on the other hand, they may be right.

Theatres Dissatisfied with Quota Situation

Exhibitor dissatisfaction with the quota situation is general. There is a completely inadequate supply of British films available and most of these, it is stated, are going to the circuits. The Board of Trade has maintained a complete indifference to the legal plight of exhibitors upon whom it is still incumbent to show the statutory percentage of British footage, have declared it is impracticable to alter the law and hinted they have other things on their minds in wartime, and, almost concurrently, have altered the law to the great satisfaction and advantage of the American distributors here.

Quota, in fact, has become, side by side, with the rental situation, Number One concern of the exhibitor. Not a CEA branch but has seen forthright talking about the anomalous position of the picture house because of the Quota Act and the impossibility of fulfilling its requirements. Specific instances have been quoted of renters telling independent exhibitors they cannot have the British product on their programs because they already have been booked to the circuit houses.

More than one distributing house is quite openly offering exhibitors all their American product and apologetically adding that they are not in a position to offer any British films. With the inauguration of the amended Monetary Quota regulations it would seem likely that next year there will be none but defaulters among the independents.

The Greatest Picture to Come Out of This War!

"I think it's the greatest picture ever put on celluloid. I came away dazed!"
—Quentin Reynolds

"The very greatest picture yet to be made about this war!" *—Elsa Maxwell*

"If I have seen five great movies in my time, IN WHICH WE SERVE is one of them!" *—Alexander Woollcott*

NOEL COWARD'S "IN W
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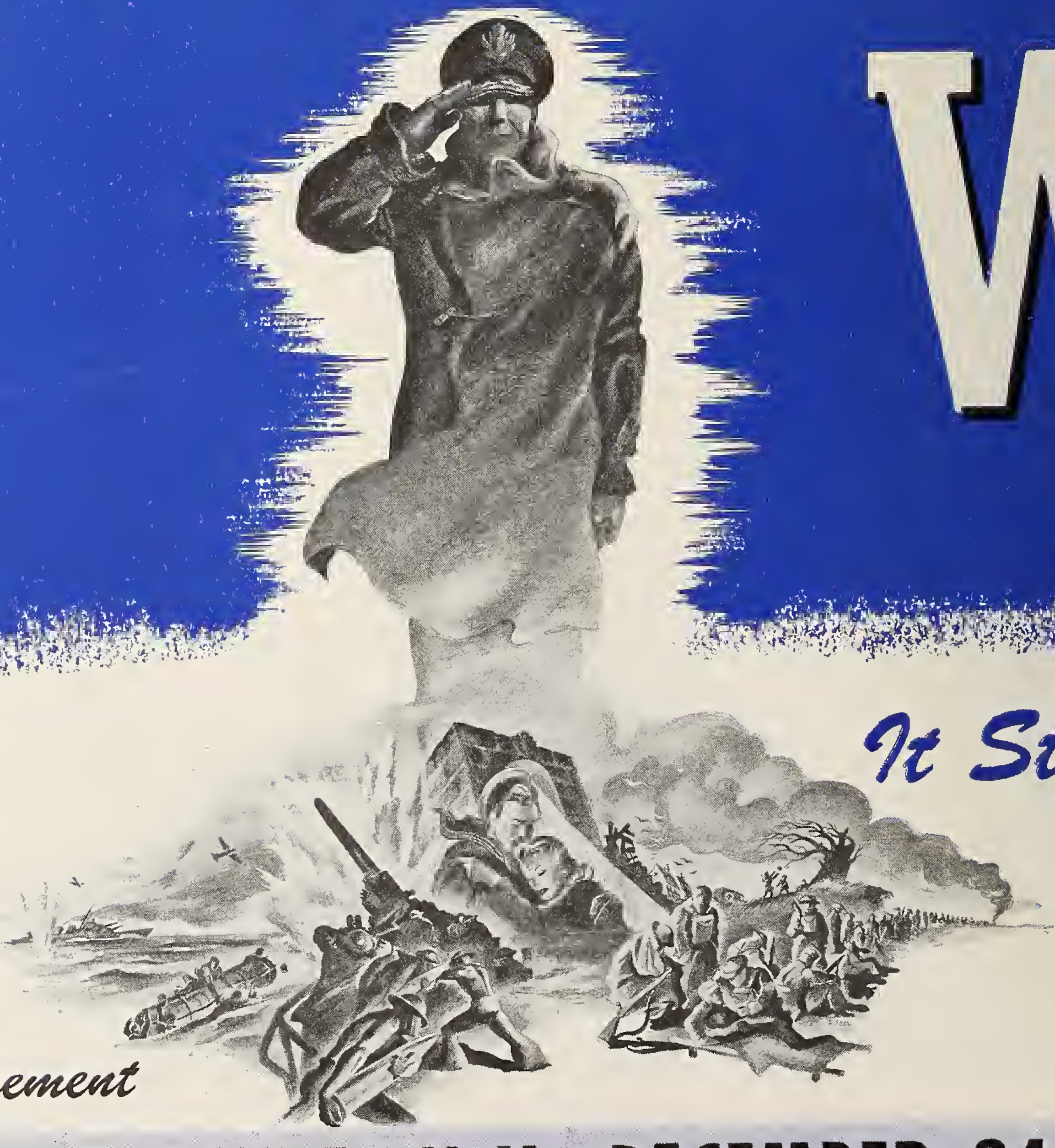


It Stan

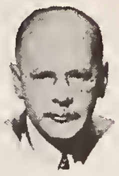
Pre-Release Engagement

CAPITOL THEATRE, N.Y., DECEMBER 24th

"It will make Noel Coward one of the cinema's big shots!" —*Walter Winchell*

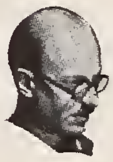
"Impressive and moving to the last degree. My family and myself are still discussing it!" —*Mary Roberts Rinehart*

"Surely the greatest of them all—an epic of the Second World War!"—*Lowell Thomas*



"It made a greater appeal to me personally than any moving picture that has so far come out of the war. It is tops!" —*H. V. Kaltenborn*

"Noel Coward proves again he is the Number One Man of the spellbinders!" —*Ed Sullivan*



"The most gripping picture of the war!" —*Louis Sobol*

HICH
E SERVE"

RELEASED THRU UNITED ARTISTS

Alone AS THE MOST WIDELY PRE-SOLD PICTURE OF THE YEAR!

2-COLOR FULL-PAGE ADS in Life · Look · Collier's · Cosmopolitan · Redbook · Good Housekeeping · Scholastic and Parents' Magazine.

UNPRECEDENTED NATIONAL PUBLICITY including feature story by Quentin Reynolds in Collier's · special article by Alexander Woollcott in Good Housekeeping · 5 pages in Life · and big editorial breaks in Cosmopolitan, Look, Redbook, McCall's, Ladies' Home Journal, Liberty, Vogue, Harper's Bazaar, Town & Country, Parents' Magazine, Country Gentleman and The Family Circle!

GIVE
BOND
FOR
Christma

Appeal Awards Await Chairman; File New Cases

Judge Henry W. Goddard, who approved the New York consent decree, is expected to appoint a successor to the late Judge Van Vechten Veeder as chairman of the motion picture arbitration Appeal Board on December 28th.

A motion will be made before Judge Goddard in Federal court at New York on that day asking him to fill the vacancy. He then is expected to notify the Appeal Board and producers of his appointment.

George W. Alger and Albert W. Putnam, the other members of the Appeal Board, met with Judge Goddard this week. The meeting gave rise to reports that one of them would be named chairman, with the court appointing a third board member. It was indicated, however, that the new member would be named by the court and, as in the case of the original appointments, no nominations would be received.

The nine cases pending before the Appeal Board meanwhile were reported under study by the two members. But they said no decisions would be issued until the chairman is designated.

Des Moines

The Tracy theatre, Storm Lake, Ia., won a some run award against Warners last week in the fourth and only pending Des Moines case. Arbitrator Clyde H. Doolittle directed Warners to offer a run under the terms of Section VI and charged costs against the distributor. Mr. Tracy asserted that the company sold away first run to the Lake theatre after he had held it for eight years.

Boston

Alleged opposition of a distributor to a New England buying combine was disclosed last week in the 15th Boston case, a some run action filed by Arthur K. Howard for the Welden theatre, St. Albans, Vt. Mr. Howard, a member of Affiliated Theatres Corporation, the buying combine, charged that Paramount had sold the Welden for many years prior to its joining Affiliated last year.

The complaint charges that Paramount refuses to sell on any run to the Welden unless Affiliated buys for all other theatres in the combine. The Empire and Bellevue theatres, also in St. Albans, were named as interested parties.

Dallas

The ninth Dallas case was filed on Friday by the Plaza theatre, of Weatherford, Texas. It named RKO, Paramount, 20th Century-Fox and MGM in a combination some run and clearance action. The demand claims that the older Plaza is entitled to prior runs and clearance over the Texan theatre, also in Weatherford. Asserting it must now wait several months for product the Plaza asks 60 days' clearance behind the first run Palace, and priority over the Texan.

Arbitration Director, New Clerk Named

Dr. Herman B. Baruch, a member of the firm of H. Hentz and Company, stock brokers, has been elected a director of the American Arbitration Association. Lucius R. Eastman, board chairman, announced his appointment.

The Association also announced the appointment of Harrison H. Wheaton, attorney, as clerk of the motion picture arbitration tribunal at Washington, D. C. Mr. Wheaton succeeds H. B. Barton, who recently resigned.

Magazines Present Amazing "Readers" for "Random Harvest"

An audacious exploit in advertising, carrying the device of what technicians call "reader copy" to its ultimate utmost of disguised approach and lure, is being conducted for "Random Harvest" by Metro-Goldwyn-Mayer. It emanates from the New York atelier of Howard Deitz, advertising and publicity manager, and has been executed by Donahue & Coe, advertising agents.

The campaign runs through a list of the nation's top thirteen popular magazines. The advertising, magazine by magazine, is in absolute facsimile of editorial matter, with copy by a star contributor and illustration by a star artist, each identified with the journal concerned. Microscopically, in obscure location, there are faint six-point avowals of the commercial nature of the pages, marking them "Adv."

Extending across a list of thirteen national magazines, the like of this campaign has not been seen before. It has become somewhat more of a sensation among publishers and in the business of publishing than elsewhere. Remarkable among its aspects is the follow-up which consists of daily newspaper advertisements directing attention to the magazine expressions, and those, too, leaving with the reader of the newspaper the impression that the magazine advertisements are the same sort of expressions of the artists and writers concerned, that they previously have made in editorial and entertainment copy.

The undertaking represents an exploration of what the periodical press will do to itself and its readers for a dollar. As advertising it is spectacular, special and compelling. As publishing it is something else.

Typical of the campaign is the *Saturday Evening Post* treatment, with a piece by Clarence Buddington Kelland, ace writer of serials for these many years, illustrated by Symeon Shimin, and *Cosmopolitan* with a piece of copy by Ursula Parrott and illustration by Dean Cornwell, among the foremost of magazine artists. The publications included are: *Ladies' Home Journal, Saturday Evening Post, Collier's, Woman's Home Companion, McCall's, Cosmopolitan, American, Redbook, Good Housekeeping, Liberty, True Story, Life, Look.*

Plan Test Collection For War Prisoners

To determine whether a national exhibitor attempt to collect musical instruments and athletic equipment for war prisoners will succeed, a test will be made in Rochester January 25th through 31st.

Theatres, radio stations, schools, musicians, music dealers, churches and athletic organizations of the city will be included. Chairman of the drive's sponsoring committee is Herbert Eisenhart, president of the Bausch and Lomb Optical Company.

According to the War Activities Committee's special events division, two other cities may hold test campaigns before the final decision is made. These cities will be New Haven and Pittsburgh, where Harry Shaw and M. A. Silver, respectively, will be the drive chairmen.

Plan Soldier-Aid Program

The American Legion Post of the Philadelphia Variety Club has made an appeal to the industry there for funds to carry out its patriotic program. Ted Schlanger, Warner theatres zone chief, is commander of the post. Schedule of activities contemplated includes escorting and entertaining drafted men before they entrain for camp, bringing motion pictures and other entertainment to men in the armed forces confined in Army hospitals and institutions in the vicinity, and helping to entertain enlisted men stationed in camps in this area.

Former Usher Wounded

Private Ralph S. Poniewaz of the Marines, former usher at the Riviera theatre, Milwaukee, has been wounded at Tulagi, and is in a hospital in San Diego, according to word received by his parents in Milwaukee.

Actors Equity to Ask Increase

A committee of the Actors Equity council will seek an increase in the basic minimum salary for Equity members, it was made known at the association's quarterly membership meeting last Friday at the Hotel Astor, New York.

The last agreement, which was signed in September, 1941, is held inadequate by at least 10 per cent, and Equity adopted a resolution which called upon the council to obtain an increase of approximately that amount when dealing with the League of New York Theatres. The basic agreement now in effect provides for increases in accordance with the rise in cost of living up to 15 per cent, for actors paid the $50 weekly minimum.

The association reported nothing definite on Equity's proposal that "play juries" be established to avoid censorship from civic organizations or police action such as occurred recently, but meetings have been held with Mayor LaGuardia, it was reported, which have shown progress in the "right direction." The American Arbitration Association has been mentioned as presiding over a panel of "play juries" should such procedure be taken.

On Warner Sales Staff

Lester Retchin, former Chicago exhibitor, has joined the Warner Bros. Los Angeles sales staff, under branch manager Fred Greenberg, Joseph Rosenberg, checking supervisor with headquarters in Los Angeles, has been promoted to Southern California salesman, succeeding Henry Slater, who joined the Navy. William P. Bernfield has moved into Mr. Rosenberg's post.

A SMASH OPENING...AND THE FIFTH DAY BIGGER THAN THE FIRST!

World Premiere Engagement Breaks Every Record at the Princess Theatre, Montreal!

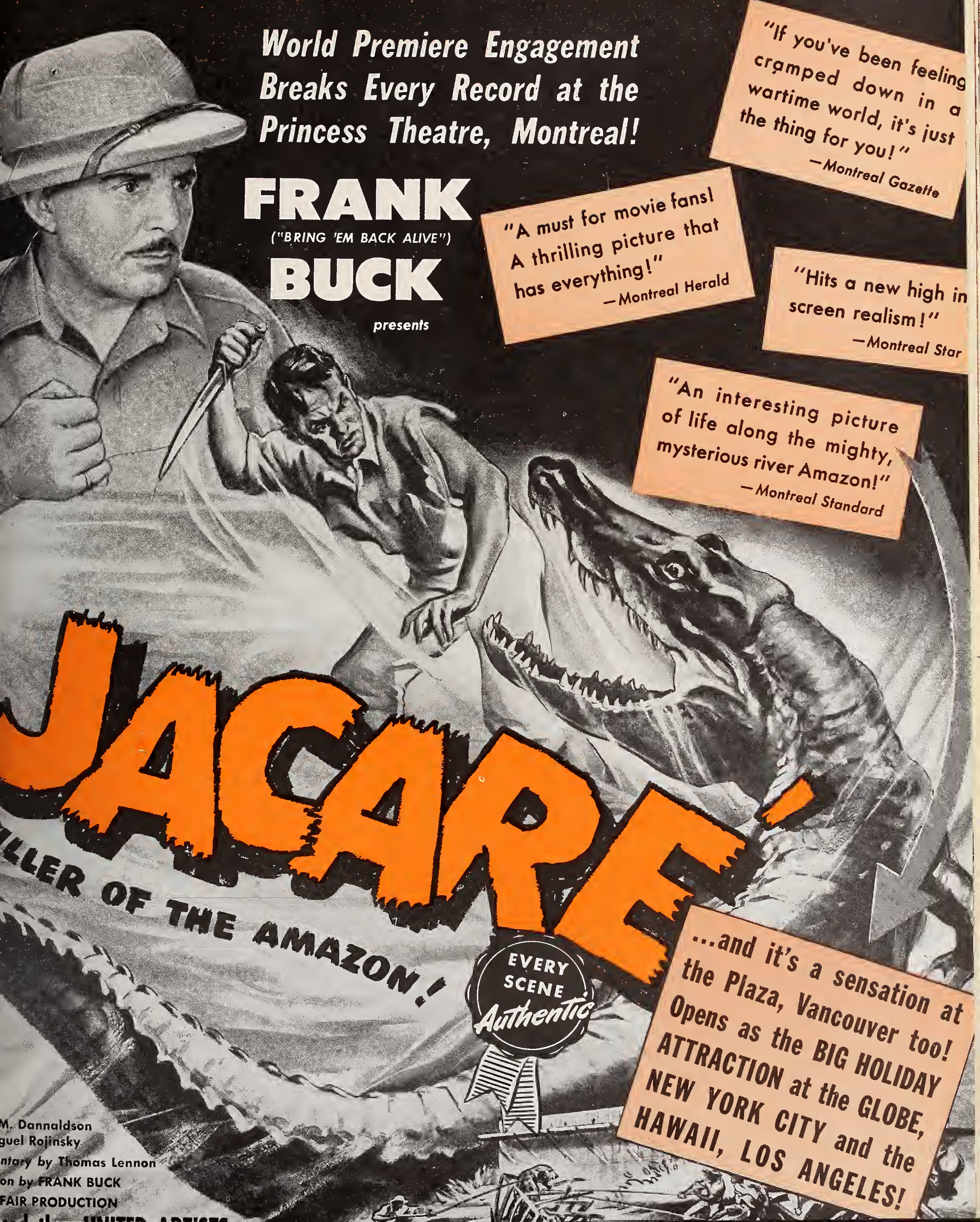
FRANK
("BRING 'EM BACK ALIVE")
BUCK
presents

"If you've been feeling cramped down in a wartime world, it's just the thing for you!"
—*Montreal Gazette*

"A must for movie fans! A thrilling picture that has everything!"
—*Montreal Herald*

"Hits a new high in screen realism!"
—*Montreal Star*

"An interesting picture of life along the mighty, mysterious river Amazon!"
—*Montreal Standard*



...and it's a sensation at the Plaza, Vancouver too! Opens as the BIG HOLIDAY ATTRACTION at the GLOBE, NEW YORK CITY and the HAWAII, LOS ANGELES!

M. Dannaldson
guel Rojinsky
ntary by Thomas Lennon
on by FRANK BUCK
FAIR PRODUCTION

THE *HOLLYWOOD SCENE*

From HOLLYWOOD BUREAU

Broadening of topical range has been decided upon as a policy for Producers Releasing Corporation's future product, according to Leon Fromkess, vice-president in charge of production, who left Hollywood on Tuesday for conferences with home office officials.

Mr. Fromkess said, "After surveying the current market, both domestic and foreign, through the medium of our branch managers, foreign distributors and exhibitors playing the product of PRC, we have decided we can better serve audience tastes by broadening the scope of our story material.

"It is our intention," he said, "to incorporate in many of our scripts material of special appeal to foreign patrons. We will pay particular attention to the Latin-American market under this plan."

Test runs of Universal's Charles K. Feldman production, "Pittsburgh," in six industrial centers in the East, where it topped by an average of 25 cent the business done in those cities by the same company's "The Spoilers," have touched off an increase of promotional pressure to be applied by Universal in behalf of the picture as it goes into general release.

Parenthetically, Universal and Feldman Group executives are reported in receipt of a letter from Nelson Poynter, Hollywood administrator of the Office of War Information, Motion Picture Division, congratulating them on the handling of the labor-management cooperation sequences shown in the picture, which is otherwise a melodrama with the "Spoilers" trio—Marlene Dietrich, Randolph Scott and John Wayne—in and out of love and trouble under traditional circumstances.

Production Steady at 45

Hollywood's production index held steady at 45 pictures shooting at the close of a week which brought four pictures to completion and set four others in motion.

Paramount dominated the week in point of undertakings, starting two pictures of major calibre. They are "So Proudly We Hail" with a cast headed by Claudette Colbert, Paulette Goddard and Veronica Lake and "Lady in the Dark" with Ginger Rogers, Ray Milland, Warner Baxter, Mischa Auer and Phyllis Brooks.

The over-all picture of the production activity as of the weekend:

COMPLETED

Columbia
Reveille with Beverly
Riding West

PRC
Billy the Kid, No. 3

Universal
Isle of Romance

STARTED

Paramount
So Proudly We Hail
Lady in the Dark

PRC
My Son the Hero

Universal
Captive Wild Woman

SHOOTING

Columbia
Destroyer
Merry-Go-Round

MGM
Dr. Gillespie's Prison Story
I Dood It
Private Miss Jones
Above Suspicion
Gentle Annie
Salute to the Marines
Bataan Patrol
Air Raid Wardens

Monogram
You Can't Beat the Law

Paramount
Dixie
Salute for Three
China
Miracle of Morgan's Creek
Henry Aldrich Swings It

PRC
Corregidor

RKO Radio
From Here to Victory
Bombardier
This Land Is Mine

Republic
Chatterbox
Hit Parade of 1943

20th Century-Fox
Moon Is Down
Hello, Frisco, Hello
School for Sabotage

United Artists
Meet John Bonniwell (Sherman)
Unconquered (Pressburger)
G-String Murders (Stromberg)
Stage Door Canteen (Lesser)

Universal
Oh, Doctor
He's My Guy
We've Never Been Licked
White Savage
Solid Senders
Corvettes In Action

Warners
Mission to Moscow
Old Acquaintance
Devotion
Thank Your Lucky Stars
Action in the North Atlantic

Ultrascope Ready for Exhibition Test

Claims made for the Ultrascope, announced by Hugh Harman Productions as "opening the door to unlimited photography of action and background from and through every angle of a 360-degree spherical range," are to be given the test of general entertainment exhibition for the first time in "We Can Lose," a war subject now in production for United Artists. It is to have its first test over longer distance in Hugh Harman's feature cartoon, "King Arthur's Knights."

Meanwhile the Ultrascope, said to have been developed over a five-year period by Mr. Harman and three of his associates, Mel Shaw, Charles McGirl and Max Ising, is being utilized in the production of training films for the armed services and for industrial workers.

Mr. Harman said, "There is no scene too complicated for the Ultrascope to record. Heretofore animated films could have only a few foreground planes of sight—then the rest was distorted. Now we can show, for instance, a ship being bombed, the camera approaching the scene through a row of trees, finally showing a fringe of foreground grass, then traveling out over the water, down through a cloud layer, to come out atop the ship or to slip around a mountain that might be in the background. In such a case we can photograph miniature trees and grass, have small splashes of water that will appear as waves—this all being live action—while animators create the ship, the diving planes and the final mountain background."

Michael Audley, who directed Cry Havoc," the stage play which opened here to acclaim and was purchased by MGM for Broadway staging and subsequent production, has been given a directorial contract by that studio. . . . Paramount has borrowed Anne Baxter from Twentieth Century-Fox for the feminine lead in "Five Graves to Cairo," which Billy Wilder will direct, Charles Brackett producing. . . . John Garfield has been assigned the male lead opposite Maureen O'Hara and Anna Lee in RKO Radio's "The Fallen Sparrow." . . . Jennifer Jones has been given the leading role in "The Song of Bernadette" at 20th Century-Fox, to be produced by William Perlberg.

Allen Jones, having completed a three-picture deal with Universal, has been engaged to star in a fourth, "Cross Your Fingers," a musical, with Kitty Carlisle opposite. . . . James Craig is to be seen opposite Ann Sothern in MGM's "Swing Shift Maisie," which George Haight, who has taken over the schedule of the late J. Walter Ruben, will produce. . . . Roy Rogers is to have two leading ladies in his next Republic special, "Idaho." They will be Virginia Grey and Ona Munson.

Samuel Goldwyn has appointed Pat Duggan as story editor, succeeding Collier Young, off to the Navy. Mr. Duggan formerly was associated with the Matson and Duggan literary agency. . . . Irving Asher is in town from England to report to MGM executives on progress of "Sabotage Agent," now in production in London. Mr. Asher will report to the Signal Corps for active duty as a captain. . . . Twentieth Century-Fox has acquired "Guadalcanal Diary," by war correspondent Richard Tregaskis, for early production.

William Pine and William Thomas, independent producers releasing through Paramount, have extended their contract with that company for two years. No specification regarding the number of pictures to be delivered has been divulged. . . . Herbert Marshall, Mary Astor and Susan Peters have been allocated the top roles in MGM's "Faculty Row," which Jules Dassin will direct. . . . Jo Graham, recently a Warner director, will direct Paramount's "The Good Fellow," from the George S. Kaufman-Herman Mankiewicz play. Ralph Murphy, originally assigned the film, will direct "Merton of the Movies" instead.

Veteran writer Howard Estabrook has been given an MGM term contract as producer and assigned "The Mojave Kid," by Borden Shaw, as his first production. . . . The same studio has assigned, also as a first production, "Mr. Wookey," the Broadway play, to the recently signed Robert and Raymond Hakim. James Hilton is to do the adaptation. . . . To Sam Marx the studio has assigned production of "P-38," a story of the American pursuit squadron in North Africa, by Martin Rackin and David Long.

Jennifer Holt, daughter of Jack, has been given a new contract by Universal. . . . Columbia has named Rita Hayworth and Humphrey Bogart for leads in "Our Friend Curly," from the radio program by Norman Corwin, which Lou Edelman will produce. . . . John Sutton has been added to the cast of "Jane Eyre," Twentieth Century-Fox, which will co-star Joan Fontaine and Orson Welles. . . . Lucille Ball has replaced Lana Turner in the lead of "Best Foot Forward."

A *Short* CUT to HUGE PROFITS!

Bing sings! Hope clowns! In a divot-digging howl that will keep happy crowds merry from the tee-off to the 19th hole!

Bing CROSBY • *Bob* HOPE

with a big-name cast of famous professional golfers including
BEN HOGAN • SAM SNEAD • BYRON NELSON • JIMMY DEMARET • RALPH GULDAHL • JIMMY HINES

in DON'T HOOK NOW!

2 Roaring Reels of Golf Fun!

GIVE
BONDS
FOR
Christmas

Naturally it's RELEASED THRU UNITED ARTISTS

Newsreels Now Face Cut in Raw Stock

Executives Meet to Study Retrenchment Methods on Footage Used

Newsreels, hitherto relatively exempt from raw stock retrenchments, appeared next in line this week for substantial slashes in their allotments.

Editors and newsreel distribution executives met at the Hotel Astor on Tuesday to consider the most effective ways of carrying out retrenchments in the number of feet consumed by the twice weekly issues.

The session was called by Tom J. Connors, vice-president in charge of sales for Twentieth Century-Fox in behalf of the conservation committee of the producers association.

Newsreel producers are understood to have been warned that a flat limitation of 750 feet per issue impends. Most of the five reels now run between 800 and a 1,000 feet per issue.

The footage consumed by the newsreel subsidiaries of the major distributors is also going to be included in the overall quota alloted them recently by the War Production Board, newsreel men have learned.

Originally the newsreel companies were exempted from the WPB ceilings on film consumption. They were assured that they would receive virtually all the negative and print stock which they needed.

However, the increasing shortage of available 35mm stocks, and constantly increasing military and United Nations' demands is forcing rigid control over every user of film, no matter how small the needs. Even essential communications services must effect reductions, it was said.

Asked to Prepare List of Economies

Although no WPB member was present at the Hotel Astor meeting on Tuesday it was reported that the newsreel men were asked to prepare a schedule of economies for presentation in the near future to Harold Hopper, head of the WPB film conservation division. This subsequent meeting will probably be held in Washington.

The newsreel companies at New York were reported to be operating with film reserves just a few days ahead of current needs. Several, who have been engaged in government work, and have loaned footage to war agencies were reported to be in a very tight film situation. Even the official agencies, with high government priorities are having difficulty filling orders.

The five newsreel companies were understood not to be in agreement on any of the proposals tentatively advanced for saving footage, but have referred the question to technical staffs and committees to work out solutions.

Editors pointed out that currently upward of 25 per cent of the weekly releases are composed of special war messages or information included at the request of the Office of War Information or other government agencies. Film for some of these, notably OWI pictures urging the nation not to travel during the holiday season have been supplied by the government. Most of the similar shots have been filmed by the news reels, and they have had to print the pictures out of their regular allocation.

A film supply source estimated that newsreels now use about 240,000,000 feet a year of print stock, plus 2,000,000 feet of negative.

Priority for the air shipment of newsreels has been obtained through the Air Transport Command at Washington, it was reported this week. The orders, issued through the Office of War Information and the State Department, provide for weekly shipments to London of the pooled releases of the American reels.

WPB CUTS DECEMBER RAW STOCK OUTPUT

Manufacturers of 35mm. motion picture film were ordered Tuesday to reduce their output during December to seven per cent of the total 1941 production. The War Production Board issued the order, effective immediately, to implement officially its directive calling for a reduction by 24 per cent in film consumption by the motion picture industry.

Amateur users of still and motion picture film also had their supply cut 50 per cent. Press photographers and other commercial film consumers were also limited to 24 per cent of their 1941 consumption.

The WPB explained that the order was necessary because of heavy military demands for both finished film and raw materials, principally nitric acid and cellulose. The order, L-233, will not seriously disrupt film supplies for motion pictures. It was reported that the order might be the forerunner of a revision which would cut industry allocations to 75 per cent or less of 1941 consumption.

Orpheum of Seattle Pays Dividend

Another dividend of $2 a share, payable December 18th to stockholders of record December 12th was declared by directors of the Orpheum Company of Seattle, headed by Mansel P. Griffiths of Blyth & Company, president.

This will be the third and largest dividend paid by the Orpheum Company since its reorganization in February, 1940, and the second to be paid during this calendar year.

Herschmann Joins Slide Firm

Max Herschmann, formerly manager of National Screen Service's special service department at New York, has been named sales manager of Cinema Craft, Inc., slide manufacturers.

WB Newsreel In Abeyance

Abandonment for the present of plans for a new Warner Brothers newsreel was disclosed at the annual meeting of company stockholders in Wilmington, Del., on Monday. Five directors were reelected at the brief session. The board of directors met on Wednesday and reelected all officers.

Harold S. Bareford, assistant secretary, told the stockholders that the company had found it impractical to start a newsreel business at this time, in view of wartime conditions. The idea had been under consideration for some time, he said, but had been dropped, at least for the time being.

Executives of the company in New York on Tuesday indicated that plans for the newsreel were to be shelved for the immediate present but that the project would not be abandoned.

Recently, at New York, RKO Pathe and Universal newsreels were reported to have rejected substantial purchase offers from Warners.

The five directors reelected to the Warner board for two-year terms were Samuel Carlisle, Stanleigh P. Friedman, C. S. Guggenheimer, Joseph H. Hazen and Morris Wolf. None of the Warner brothers was at the meeting.

Stockholders approved action by the board of directors to indemnify directors, officers and employees against costs and expenses incurred in law suits to which they are parties as company agents.

Alexander L. Nichols, Wilmington attorney, presided at the meeting. Abel Klaw and Miss E. M. Pollard were inspectors.

Wheeler Chief Barker Of Washington Club

Sam Wheeler, 20th Century-Fox branch manager, was elected chief barker for the Washington Variety Club, at the annual election meeting held at the Willard Hotel last week. The meeting was presided over by the retiring chief barker, Vincent Dougherty, who acknowledged the excellent cooperation given him by Rudy Berger, Sam Galanty, Mr. Wheeler, Fred Kogod, Frank Boucher, Carter Barron, John J. Payette and other committee heads.

In addition to Mr. Wheeler, the Variety Club elected John Allen, first assistant barker; Fred Kogod, second assistant barker; Sam Galanty, treasurer; Jake Flax, secretary. Elected to the board of governors were Carter Barron, Rudy Berger, John J. Payette, Ed Fontaine, Nate Golden, George Crouch. The following past-presidents also will serve on the board: Vincent Dougherty, Hardie Meakin, Sidney Lust, Abe Lichtman and Julian Brylawski.

Rosener Buys Hollywood Theatre

Herbert Rosener, operator of the Clay International and Larkin theatres in San Francisco, both foreign film houses, has announced purchase of the Colony theatre in Hollywood, where he also operates the Grand and Esquire. Claude Spaeth, Mr. Rosener's assistant, has been installed as temporary manager. The Colony was purchased from Mark Hanson.

Wisconsin Town Has Curfew

The latest Wisconsin town to enact a curfew ordinance is Black River Falls, where all persons under the age of 18 must be off the streets at 10 P.M. Violators are subject to a $5 fine or five days in jail. At least six Wisconsin municipalities are now enforcing curfew measures.

Bernard Levy in Army

Bernard W. Levy, division manager in Hartford, Conn., for Fred E. Lieberman Theatres of Boston, was inducted into the Army last week.

M-G-M TRADE SHOWINGS

* These dates and hours supercede previously announced trade show information for this picture

CITY	PLACE	ADDRESS	DAY, DATE AND HOURS OF SCREENING *(A) THREE HEARTS FOR JULIA (B) PRESENTING LILY MARS	
ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 1/5	11 A.M.
ATLANTA	RKO Screen Room	191 Walton St., N.W.	TUES. 1/5	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 1/5	10:30 A.M. *Also:* 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 1/5	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 1/5	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 1/5	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 1/5	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 1/5	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 1/5	(A) 10:30 A.M. (B) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 1/5	1:15 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 1/5	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 1/5	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 1/5	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 1/5	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 1/5	(A) 10:30 A.M. (B) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	TUES. 1/5	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 1/5	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 1/5	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 1/5	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 1/5	1:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	TUES. 1/5	9:30 A.M. *Also:* 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 1/5	10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 1/5	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 1/5	(A) 11 A.M. (B) 2 P.M.
PITTSBURGH	M-G-M Screen Room	1631 Blvd. of Allies	TUES. 1/5	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 1/5	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 1/5	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 1/5	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 1/5	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 1/5	1 P.M.
WASHINGTON	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 1/5	1 P.M.

"Three Hearts For Julia"—*Ann Sothern, Melvyn Douglas*

"Presenting Lily Mars"—*Judy Garland, Van Heflin, Bob Crosby and his Orchestra*

Expect Congress to Fight Salary Limit

End of Ceiling Would Solve Studio Problem; Bonus Rules Are Clarified

President Roosevelt's salary control order limiting earned income to a maximum of $25,000 yearly, after taxation, will be the target of attack in the powerful House Ways and Means Committee next year.

Members of that committee, including Representative Disney of Oklahoma, last Friday disclosed plans to so handle the situation as to make it difficult for President Roosevelt to resist, by outlawing the order in a rider attached to important legislation which he will be reluctant to veto. Embodied in a separate measure, they said, there is no doubt that the President would turn it down.

This opinion, expressed in an interview by Representative Disney, coincided with reports that the House Appropriations Committee was contemplating the advisability of tacking on such a rider to the Treasury-Post Office appropriations measure, which will reach the House early next year.

Although a successful Congressional move to eliminate the $25,000 salary ceiling order would cure a major Hollywood problem, it by no means would dispel all of the complications confronting the production center as a result of the salary freezing and wage stabilization law, it was observed early this week by industry leaders.

Lifting of the $25,000 ceiling, it was pointed out, would remove the cause for worry that top ranking stars might decide to make more than the minimum number of pictures which their remuneration under the law would permit, thus threatening a shortage of high grade product. However, industry spokesmen said it would not eliminate the restrictions against the exercise of options at increased rates of pay and, therefore, the danger of talent raiding and contract jumping would remain.

Further, it was believed, the problem of wage increases for all classes of employees and annual increases under union contracts also would remain, as well as the problems involved in pay schedules for overtime and night work, due to the fact that the wage stabilization law is unlikely to be disturbed even though the salary ceiling is removed.

Explain Rules for Payment Of Year-End Bonuses

Meanwhile the Bureau of Internal Revenue, through Commissioner Guy T. Helvering, disclosed the rules for the payment of Christmas or year-end bonuses to persons whose salaries are within the jurisdiction of the Treasury Department.

Approval of bonuses, it was said, will not be required where:

1. The amount to be paid in 1942 is not greater than the amount paid the same employee or an employee occupying the same position in 1941.

2. Before October 3, 1942, the employer had entered into an enforcement contract with the employee to pay him, in 1942, (a) a bonus of a specified amount or (b) a bonus calculated in a specified manner, the amount of which was determinable on or before October 3, 1942.

3. It has been the settled policy of the employer over a period of at least two years to pay bonuses calculated on a fixed percentage of the salary of each of the employees of any group, provided the fixed percentage is not increased in 1942. An increase in the amount of any employee's bonus due to an increase in his salary during 1942, without any change in the percentage, will not be in violation of this rule.

4. The bonus or other additional compensation is based on a fixed percentage of an employee's individual sales, provided the rate of such payment was fixed before October 3, 1942.

Government Must Approve Other Types of Bonus

The Treasury rules apply to all salaried employees receiving more than $5,000 a year and to executive employees receiving more than $30 a week and administrative or professional employees receiving more than $200 a month and not represented by a recognized labor organization.

It was explained that all other types of bonus payments require the approval of the Commissioner of Internal Revenue, on applications for which forms may be secured from the salary stabilization regional offices in Detroit, Los Angeles, New York, Philadelphia, San Francisco, Chicago, Boston, Cleveland, Atlanta, Seattle, Kansas City, Dallas or Washington.

Originally sponsored by Representative Boehne of Indiana, whose amendment to outlaw the salary control was rejected by the Ways and Means Committee in dealing with President Roosevelt's request for unlimited authority to deal with immigration and tariff questions, the fight to eliminate the ceiling order has spread to other members of the committee.

Mr. Boehne's effort was unsuccessful because the committee did not believe it was made at an opportune time, and the wisdom of the decision was made evident last week when the legislation was shelved.

Early next year, the committee will take up the question of taxes and may put the rider in that measure, or the House Appropriations Committee may take the lead by putting it in one of the appropriation bills, which will come up before the tax measure.

Operators Get Salary Increase from WLB

Wage increases of 10 per cent to projectionists in all home offices and newsreel projection rooms were approved Monday by the National War Labor Board through the regional director, Arthur J. White, in New York. The increases and provisions for retroactive pay of about $250 for eight months to each man were granted on the grounds they were agreed to by the union and the companies prior to October 27th.

Recorder Charge Denied By OWI

Answering the charge of the Association of Radio Recorders that its expenditures were excessive in the business of making recordings, the Office of War Information asserted this week that it has invested only $35,000 in making propaganda programs for short-wave broadcasts, instead of the $500,000 figure claimed by the Association.

OWI officials maintained that no change is contemplated in the present setup, since a saving of 50 per cent is being effected in comparison with the Treasury Department's plan, which contracts for work through private recording companies.

After learning that the OWI was to have 32 studios in New York, recording experts renewed their attack, insisting that the average equipment for one studio with acoustic fittings would cost between $15,000 and $20,000. A spokesman for the Association of Recording Studios charged further that a score of engineers already were on the job, and estimated that salaries would run as high as $45,000 to $50,000 a year.

The OWI has denied that it has any intentions of doing other agencies' work in the recording field, explaining that the existing situation may even require the help of independent recording companies because of the expansion program.

Atlantic City Theatres Set Service Man Price

A uniform admission price of 22 cents for all men in uniform has been set at all theatres in Atlantic City, the same price prevailing regardless of civilian admissions. Business has been uniformly good at all the resort houses because of the heavy concentration of soldiers stationed here with the Army Air Corps Replacement Center, along with sailors and Coast Guardsmen.

Because of a 10 P.M. curfew for most of the men in training here, early shows are biggest. For the convenience of the uniformed men, many theatres are preparing special timetables of the various features. In addition, six resort houses have donated their facilities to provide Sunday masses for Catholic air trainees.

Open Two New Theatres Near San Francisco

Several theatres are in construction and have been reopened in the San Francisco area, because of the influx of war workers. The Fox West Coast circuit plans a theatre in Richmond, Cal., in a building it is remodeling. E. C. Boles has opened the Pit, near the power project of the Pit River. The Golden Gate Realty Company has opened the Rio at San Leandro.

Join Warner Exchange

James Abrose has been appointed sales manager for the Warner Chicago exchange. Ben Elrod also is among the new members of the Chicago sales staff. He was shifted from the Milwaukee branch. Florence Cohen has joined the booking department as booker.

Salkow Joins Marines

Sidney Salkow, director at Columbia Pictures, recently was sworn in as a second lieutenant in the Marine Corps, and will report for duty at Quantico, January 1st.

McLendon Circuit Signs Altec

The Fred T. McLendon circuit has appointed Altec Service to handle sound, repair-replacement and projection room parts service in the circuit's Alabama and Florida houses.

Court Upholds Ban on Bingo

Judicial approval of the banning of theatre games in New York by Mayor Fiorella H. LaGuardia was accorded last week by New York Supreme Court Justice John Carewe, who denied from the bench an application by 27 independent theatre owners for an injunction to restrain the Mayor and Police Commissioner Lewis J. Valentine from enforcing the Mayor's edict. The court, in doing so, ruled bingo, screeno and other games to be in violation of state laws which prohibit the operation of lotteries.

Justice Carewe held that the element of consideration was present because the games "induced a lot of people to stand in the lobbies." No sympathy was extended by the court to the lament of the plaintiffs that banning of the games would close the doors of many smaller houses. "Theatre games must be stopped some day and this is as good a time as any," Justice Carewe remarked.

During the hearing the court praised the Mayor's stand against both the running of the games and indecent shows. In response to a plea by Jack London, counsel for the plaintiffs, for the restraining order, the court interjected: "Why, you may as well ask the District Attorney to be restrained from prosecuting an indictment for murder." Mr. London at the end of the hearing announced that he would appeal the decision.

Longmire Commentator for Newsreel Distributors

Carey Longmire, news analyst for the National Broadcasting Company, has been signed by the Embassy Newsreel Theatres and Newsreel Distributors, Inc., in New York to make a series of special war news commentaries. He will substitute for Tex McCrary, editorial writer of the New York *Mirror,* who has resigned his newsreel and newspaper work to enter the Army.

Mr. Longmire is a San Francisco newspaper man who has worked in Spain, France and England. He covered the London blitz briefly for the New York *Herald Tribune.* The Longmire reels will be alternated with the regular releases of H. V. Kaltenborn, Newsreel Distributors said.

40 New York Bookings Set on War Short

"Colleges at War," first of three Government shorts which will be distributed by MGM, will have 40 day-and-date first run showings in the New York metropolitan area, according to William F. Rodgers, vice-president and general sales manager, who is also coordinator of distribution of Victory Films for the War Activities Committee.

The Capitol and Roxy theatres on Broadway will open with the picture on December 23rd. Other theatres in Brooklyn, Newark and Jersey City will show the film the following day.

Avey Leaves MGM to Join Lucas & Jenkins

Roy Avey has resigned as Atlanta branch manager for Metro-Goldwyn-Mayer, effective January 1st, and will take up new duties as operator of the Lucas and Jenkins Community Theatres circuit.

Mr. Avey, who has been with MGM for the past 12 years, 10 in his present capacity, conferred with E. K. O'Shea, southern division manager, and other home office officials in New York over the weekend. His successor has not been announced yet.

Complete Plans for President's Birthday

The annual President's Birthday Ball again will find Hollywood personalities playing an important role in the celebration planned by District of Columbia Commissioner John Russell Young and the committee in charge. As usual, the proceeds of this gala event, which always has attracted many of Hollywood's stars, will go to raise funds to fight infantile paralysis.

Under plans considered by Commissioner Young are a "command" performance at the National theatre; a banquet, and possibly an unofficial horse show at Fort Myer, a central public dance and a number of hotel dinner dances with the film stars making appearances there and at the Mile-of-Dimes counter where donations will be collected.

Andrew R. Kelley, dramatic and motion picture editor of the Washington *Star,* is in charge of arrangements for the "command performance," which will be held at the National on January 24th. The banquet is scheduled for January 29th while the public dance and other events will take place on the evening of January 30th.

Midnight Shows Set In New Haven Houses

All first run theatres in New Haven will have New Year's Eve midnight shows, it has been announced. For the first time in 14 years, the Paramount will not have vaudeville. The Roger Sherman is first to have its program set, with the regular run of "Yankee Doodle Dandy" opening the New Year.

The Loew-Poli division office reports midnight vaudeville scheduled for the Lyric and Globe, Bridgeport, and possibly the Strand, Waterbury. Other houses which will see the New Year in include the Loew-Poli houses in Bridgeport, Hartford, Meriden, Springfield and Worcester, the College, New Haven; Elm Street, Worcester, and Broadway, Norwich. The Palace, Hartford, and Bijou, New Haven, will be held in readiness to catch the overflow from the Poli in Hartford and New Haven, respectively.

Agfa Ansco Journal Name Changed

Beginning with the January-February issue, the trade journal published bi-monthly by Agfa Ansco will change its name from *The Agfa Diamond* to *The Ansconian.* Accompanying the new name will be an altered design and layout for the covers. Unchanged will be the principles established during the *Diamond's* six year existence of providing photographers all over the country with product information and articles on pertinent photographic subjects.

The name *Ansconian* is the result of a contest among Agfa Ansco employees who were invited to submit selections for the trade journal name. The winners were awarded a cash prize donated personally by A. E. Marshall, executive director of Agfa Ansco and vice-president of General Aniline & Film Corporation.

Joins Warner Circuit

John McGuirk, for many years general manager of the Stanley Company of America, theatre circuit in the Philadelphia and eastern Pennsylvania territory, until it was taken over by the Warner circuit, has joined Warners in an executive capacity under Ted Schlanger, Philadelphia zone chief.

Hoffberg Gets Film Rights

Rights for New York State, New Jersey and New England have been acquired by Hoffberg Productions, Inc., on "Devil's Daughter." The deal was made with Sack Amusement Enterprises of Dallas, who control the rights for the country.

Industry Gifts To Federation Increased

Members of the motion picture industry are increasing their gifts to the Federation of Jewish Charities, New York, in spite of unsettled conditions, the Federation's officials announced at a luncheon of the amusement division, Friday, December 11th, at the Hotel Astor.

More than one-third of the $150,000 raised last year already has been contributed, according to David Bernstein of Loew's, co-chairman of the division. He said "At this rate, we will surpass last year's record."

Mr. Bernstein said the Federation must raise "at least $1,000,000" more this year than last, because of increased costs of food and other services. The amusement industry, by contributing thus far 15 to 50 per cent more than last year, will be able to meet its full obligations to the Federation, Mr. Bernstein said.

Barney Balaban and Major Albert Warner were appointed a committee to arrange the annual luncheon to an outstanding artist, which highlights every year the amusement division's effort for the Federation.

In addition to Mr. Bernstein, Mr. Balaban and Major Warner, the following were present: Max B. Blachman, Jack Bloom, Harry Brandt, Leo Brecher, Jack Cohn, Oscar Doob, Louis Frisch, Leon Goldberg, Milton Green, Toby Gruen, Arthur Israel, Jr., Jesse Kaye, Malcolm Kingsberg, William Klein, Bert Lebhar, Jr., Samuel Naknovitch, Benjamin S. Moss, Eugene Picker, Ralph I. Poucher, Hyman Rachmil, Sam Rinzler, Isroy Norr, Jack Robbins, Harold Rodner, Edward N. Rugoff, Marvin Schenck, Abe Schneider, Samuel Schneider, Walter L. Titus, Jr., David Weinstock and Max Wolf.

179 Comerford Circuit Employees in Service

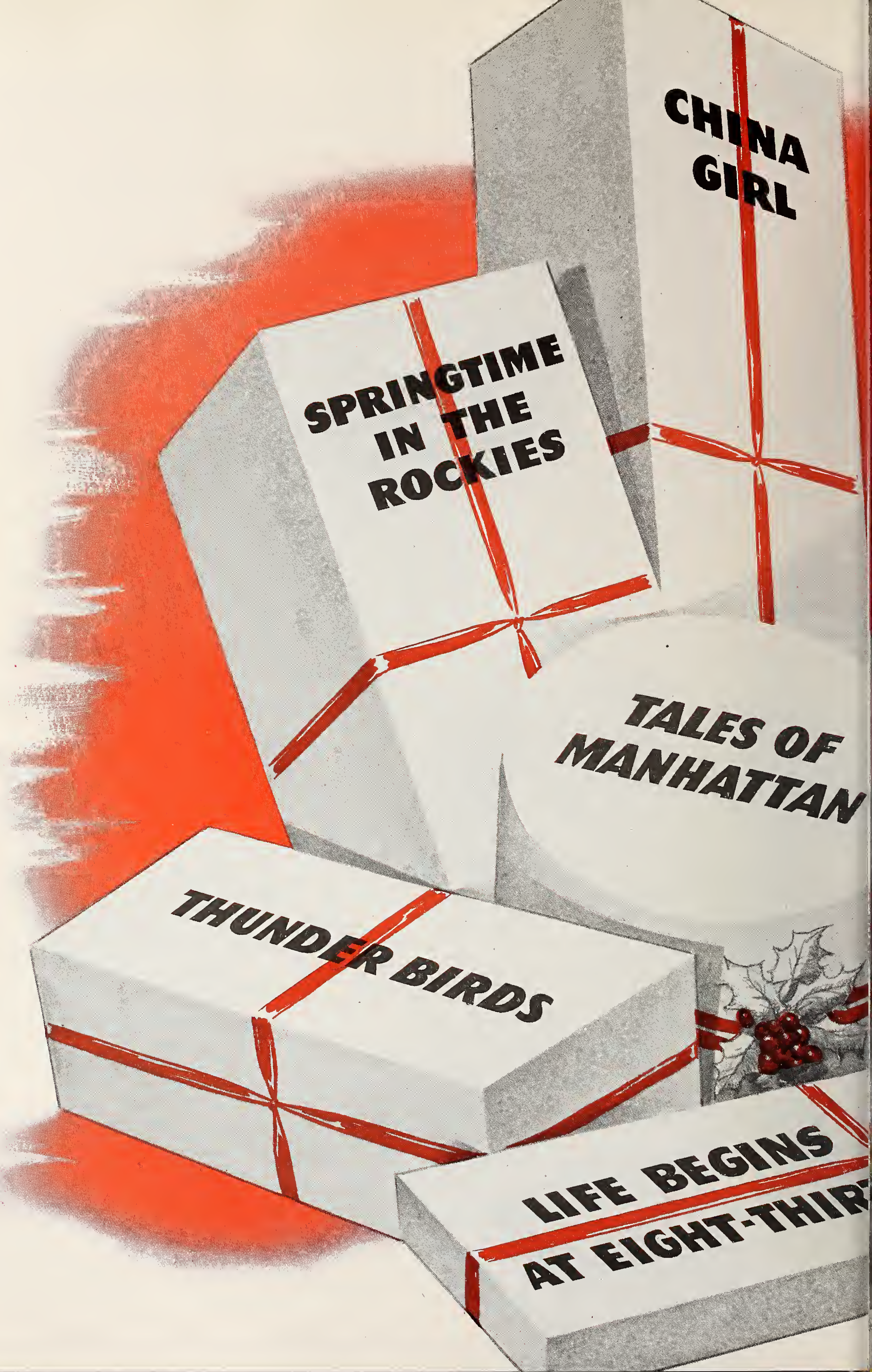
The Comerford Circuit, in Pennsylvania, announced last week from its headquarters in Wilkes-Barre, that to date a total of 179 employees were in the armed services.

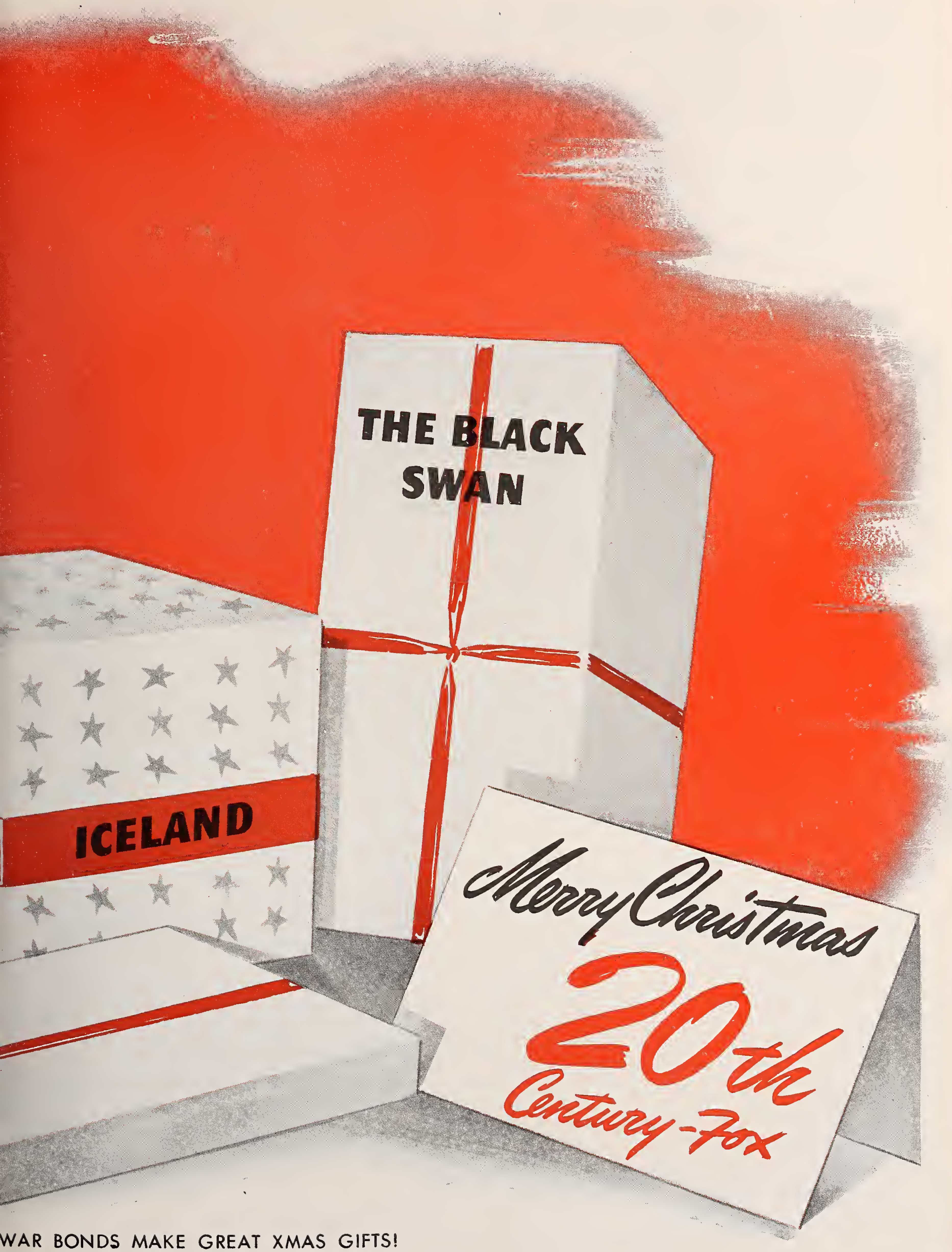
The most recent additions to the list are as follows: Sgt. Joe Kalinowski, Shenandoah, Pa.; Corp. C. Kingsley, Binghamton, N. Y.; Pvt. Joe Litz, Danville, Pa.; Seaman Second Class John Shughart, Carlisle, Pa.; Sgt. Edward Krapf; Corp. Arthur Bolig, Selinsgrove, Pa.; Sgt. Henry Lieger, Scranton, Pa.; Pvt. James Dalton, Shenandoah, Pa.; Sgt. Ed Tomcavage, Shenandoah, Pa.; Pvt. James Hammon, Shenandoah, Pa.; Pvt. Frank Beck, Sunbury, Pa.

Also Corp. Philip Gittins, Kingston, Pa.; Pvt. Victor Sones, Selinsgrove, Pa.; Jack Keane, Binghamton, N. Y.; Pvt. Henry Hengler, Scranton; Pvt. Paul Ilgenfritz, Carlisle, Pa.; Robert McDonough, Scranton, Pa.; Bernard Kirkendall, Danville, Pa.; Corp. Joe Foley, Scranton, Pa.; Sgt. Frank Marks, Wilkes-Barre; Pvt. James Heffernan, Wilkes-Barre.

Plan Philadelphia Chest Drive

Morris Wax, independent circuit head in Philadelphia, has been appointed chairman of the theatres division in Philadelphia for the United War Chest, which opens on January 24th and closes on February 10th. David Milgram, president of Affiliated Theatres Circuit, has been appointed vice-chairman. Samuel Gross, 20th Century-Fox branch manager, heads the film distributors and accessories division, with Mrs. Edna R. Carroll, chairman of the Pennsylvania State Censor Board, and Earle W. Sweigert, Paramount district manager, as vice-chairmen.


CHINA GIRL
SPRINGTIME IN THE ROCKIES
TALES OF MANHATTAN
THUNDER BIRDS
LIFE BEGINS AT EIGHT-THIR


THE BLACK SWAN
ICELAND
Merry Christmas
20th Century-Fox

WAR BONDS MAKE GREAT XMAS GIFTS!

Week's Bond Drive Sales Set Record

Purchases in New York Area in First Three Days Totaled $1,500,000

The motion picture industry's one week "On to Victory" War Bond selling drive, conducted last week, produced a record number of sales, the War Activities Committee estimated on Tuesday, as first returns came in.

On that day, it was known that the RKO circuit alone sold $541,000 worth of Bonds and Stamps; and that the Skouras circuit in the New York territory disposed of $530,000 worth. The figures represent the actual value of the issues.

In the drive, full name of which was "Avenge December 7th—On to Victory," 16,000 theatres participated. Of these, 4,000 have been certified by the Treasury Department as Bond issuing agencies. They are thus enabled not only to take pledges, but to sell directly.

The sales in the New York area in the first three days were estimated at $1,500,000.

From over the country, as in the September Billion Dollar drive, reports to the WAC emphasized active exhibitor participation.

More than $15,000 worth of Bonds and Stamps were sold by Bridgeport, Conn., theatres on the opening night of the week's drive. Loew Poli and the Majestic gave a one-year pass to purchasers of $5,000 Bonds.

Buffalo Unions Aid Bond Campaign

Starting 10 days before opening date, the Buffalo press, and newspapers in the surrounding area gave columns of space to the campaign. Mayor Joseph J. Kelly issued a special proclamation and addressed opening night crowds in several theatres.

The 35 billboards in the territory carried 24-sheets heralding the campaign, which were donated to the theatres, and posted gratis by the billposters' union. In addition, the billposters hung several hundred one-sheets, three-sheets and special cards.

The clergy cooperated by announcing the drive from their pulpits and the radio stations interjected Bond copy throughout the week. Speakers for the various events were provided by the Junior Chamber of Commerce, Erie County Bar Association, and the women's division of the War Savings Committee.

Indiana-Kentucky Theatres Cooperate in Drive

The consolidated motion picture interests of Indiana and western Kentucky, represented in the War Activities Committee of that section, have pushed war efforts by the industry, and by exhibitors especially, being supported by an assessment of one cent per seat on theatres.

Film salesmen obtained signed pledges from all theatres except four in the Indianapolis territory. The committee set up record books showing the playing of Victory Films; the distributors notify the Committee monthly of all additional bookings. An availability notice made from the cut-off record, is sent to exhibitors once a month. As new films are released by the WAC, exhibitors are notified, and give titles, release dates, running times, and distributors.

FIGHT ARENA HOLDS BOND SALE RALLY

The first and only arena in the country to hold a Bond rally is the Jamaica Arena, New York, where Robert Ungerfeld, manager of the Skouras circuit's Merrick theatre, Jamaica, put on a show last week between boxing matches, which resulted in Bond and Stamp sales of $62,250. It was part of his contribution, as theatre manager, to the industry's "On to Victory" week.

The salesmen see the Victory Films at screenings, and report on them to exhibitors. The Indiana-Kentucky committee has set up records on Bond and Stamp sales by months, and including information about correspondence, participation in drives, assessments, and complete information on each theatre. These records are checked periodically. Delinquent or non-cooperative exhibitors are notified.

The Committee advises exhibitors about new campaigns, and makes certain that each operator has the material for them. It also provides letterheads and frank envelopes for letters, through cooperation of the Indiana War Savings Staff.

As part of the Bond campaign marking the anniversary of Pearl Harbor, the Oriental theatre, Denver, staged a Bond premiere with "Flying Tigers" as the feature, which brought in $100,000. The theatre was scaled at a $100 Bond per seat and every one of the Oriental's 1,000 seats was occupied.

At the Girard theatre, Philadelphia, Al Sunberg, manager, arranged for Belle Baker to make a personal appearance at the Bond rally December 7th and the sale of War Bonds boomed to $100,000. A neighborhood rally at the Lennox theatre, started by Morris Speir, owner of the house, purchasing a $5,000 Bond, resulted in the sale of $20,000 worth of bonds.

Reading Theatres Gave Free Admission

All the theatres in Reading, Pa., offered free admissions all week to any show to purchasers of a War Bond. The war anniversary was marked by a scrap metal matinee at Ben Amterdam's Fox theatre, Burlington, N. J., offering free admission with every 10 pounds of scrap. Proceeds were donated to local war activity needs.

A total of $7,850 in War Bonds and Stamps was sold by the Loew-Poli Palace theatre, Meriden, Conn., on the initial day of the seven-day campaign. Manager J. G. Samartano headed his program of events with a recording of President Roosevelt's broadcast which denounced the Jap infamy.

William S. Canning, Interstate Empire circuit manager in Fall River, Mass., last week deplored the fact that it seemed necessary at times to bring to cities and towns some celebrated star to influence people to purchase War Bonds.

Speaking at the recent opening of a campaign to make the community the first in Massachusetts to fly the Treasury Department's Minuteman Flag from the masthead of City Hall, Mr. Canning pleaded for people not only to buy Bonds but to keep them and suggested this slogan be added to the campaign, "Keep Your War Bonds."

"While everyone appreciates the wonderful spirit of film stars in offering their time and effort in order to stimulate the sale of War Bonds," Mr. Canning said, "it does seem a shame that we have to put on a spectacular show in order to focus public attention on the necessity of providing the funds to carry on the war."

At the suggestion of the WAC theatres division, showmen this week concentrated on urging patrons to give War Bonds as Christmas gifts. Two posters from the Treasury Department were being furnished them. One shows Santa Claus distributing Bonds; the other, a soldier, through a porthole, hand outstretched and the legend reading, "Till We Meet Again—Buy War Bonds."

Schaefer in Hollywood On WAC Activities

Arriving in Hollywood Monday for conferences regarding future plans of the War Activities Committee, George J. Schaefer, chairman, said he would discuss with Y. Frank Freeman, chairman of the Hollywood division, installation of a vice-chairman in the production center to assist in handling the committee's expanding program of enterprise.

Accompanied west by Fred W. Beetson, executive secretary of the Motion Picture Producers Association, Mr. Schaefer announced that Mr. Beetson's report on Hollywood activities, delivered last week at the WAC meeting in New York on behalf of Mr. Freeman, would be printed and distributed to exhibitors throughout the nation.

Treasury Broadcasts Cite Theatre Bond Sale

That motion picture theatres are purveyors of Bonds and Stamps is being announced to the nation regularly through Treasury Department broadcasts.

Especially during the recent "On to Victory" week, the broadcasts were emphasized, with special mention of theatres' status as issuing agents for War Bonds.

Plan Bond Sale at Premiere

The Washington, D. C., Variety Club will take over the opening night of "Ice Capades" on January 19th, for a Bond drive, it is announced by Vincent Dougherty, chief barker. Through National Chief Barker John H. Harris, who sponsors the "Ice-Capades," the show's first performance has been turned over to the local club. Admission that evening will be through the purchase of Bonds from various selling agencies to be announced.

"Dandy" Wins Annual Award

The *Sign*, the National Catholic Review, has selected as the outstanding motion picture of the year in the publication's first annual award, Warner Brothers' "Yankee Doodle Dandy." The basis of the selection was technical excellence, entertainment quality and the theme, which paid tribute to George M. Cohan.

Transferred to Charlotte

Manny Goodman, formerly of the Warner Bros. home office sales department and more recently connected with the Atlanta branch, has been promoted to supervisor of bookings in the Charlotte exchange.

Macdonald Carey Joins Marines

Macdonald Carey, who has just completed the leading role in Alfred Hitchcock's "Shadow of a Doubt," entered the Marine Corps this week.

CIO Union Signs Employees at Republic Office

The Screen Office and Professional Employees Guild, Local 109, of the CIO, has recruited the clerical workers of Republic Pictures' New York home office. A National Labor Board election there on Monday resulted in a vote of 47 to three. Negotiations for a contract will begin next week.

Meanwhile, the union last week signed a contract with National Screen Service, covering 200 employees. It gives them $3 weekly increases, a minimum weekly salary of $20, a maintenance-of-membership shop, retroactive pay increases to September 1st, severance pay up to 12 weeks; arbitration, and grievance machinery. The union also is negotiating a contract with Paramount, where it has won elections.

The Screen Publicists Guild, also a CIO film union in New York, has established a research and contract committee, which, it is expected, will work on reopening of contract negotiations.

Nominated last week for reelection, without opposition, were Jonas Rosenfield, Jr., president, and Charles Wright, treasurer. Other nominees are, for first vice-president, Lawrence Lipskin (incumbent), Christy Wilbert, Harry Hochfeld; second vice-president, Sam Geison, Mr. Lipskin, Mr. Hochfeld; secretary, Gertrude Gelbin, Fred Hodgson. Elections will be held next month.

In Chicago Federal Court last week, the Department of Justice, whose anti-trust suit against James Caesar Petrillo, president, and the American Federation of Musicians was dismissed in that court, won permission to take it to the United States supreme court.

Judge John P. Barnes, who had dismissed the suit because in his opinion the AFM ban on recordings of which the Department complained was chiefly a labor affair, granted leave to appeal his decision.

Asserting Judge Barnes' ruling was wrong, Thurman Arnold, Assistant Attorney General in charge of the Department's anti-trust division, said:

"This case raises issues of great public importance since it involves a program of action by the union which, if permitted to continue, ultimately will deprive the public of the means of recreation hitherto available at small cost and will deprive the nation in wartime of important radio communications."

Mr. Petrillo, meanwhile, was reelected president of Chicago AFM Local 10. His new term will be his 21st there.

Sara Young, chief booker for 20th Century-Fox, was reelected president of the Washington, D. C., Film Exchange Employees Union, Local F-13. The other officers elected were: vice-president, Earl Taylor; recording secretary, Ida Barezofsky; financial secretary, Esther Katznell; treasurer, Agnes Turner; business agent, Elmer McKinley; guardian, Martin Kutner.

Raymond Conrad has been reelected president of Local 325, IATSE, of Wilkes-Barre, Pa. Also renamed was Joseph D. Malloy, who will start his 10th term as financial secretary-treasurer, and William Piatt, business agent. Mark Thomas was elected vice-president, Theodore Hayden recording secretary, and Peter Klem sergeant-at-arms.

Store Hours Aid Theatres

Theatres in the downtown section of Columbus, Ohio, are expected to benefit from a change in store hours, inaugurated by the Columbus Retail Merchants Association which, effective December 14th, and continuing until December 22nd, will be from 12:30 P.M. to 9:30 P.M., except Saturday, when the 9:30 A.M. to 5:30 P.M. schedule will prevail.

MAY ALTER TROOP ENTERTAINMENT POLICY

A change in the conditions under which American troops in Great Britain see pictures is under consideration, it was reported from London this week. The British War Office is reported to have suggested that the conditions under which free admission is granted to British forces for mobile unit entertainment be made applicable to American troops as well. However, it is understood American companies in England are unwilling to agree to the arrangement without a decision by company heads.

United Nations Chairmen Named

Leon J. Bamberger, campaign director, has named 32 exchange area chairmen who will function on United Nations Week, January 14th to 20th. Listed alphabetically according to the key city they are as follows:

Albany, Lou Golding; Atlanta, William K. Jenkins and Oscar Lam; Boston, Sam Pinanski; Buffalo, Charles Hayman; Charlotte, H. F. Kincey; Chicago, John Balaban; Cincinnati, Ike Libson; Cleveland, William Skirball; Denver, Rick Ricketson; Des Moines, Emil Franke; Detroit, E. C. Beatty and Carl Buermele; Indianapolis, Marc Wolf; Kansas City, Elmer Rhoden; Los Angeles, Charles Skouras and Robert H. Poole; Memphis, M. A. Lightman; Milwaukee, Harold Fitzgerald.

Minneapolis, E. R. Ruben; New Haven, I. J. Hoffman; New Jersey, Harry Lowenstein and Don Jacocks; New Orleans, E. V. Richards; New York, Fred Schwartz and Sam Rinzler; Omaha, Joseph Kinsky; Philadelphia, David Barrist; Pittsburgh, M. A. Silver; Portland, Ore., O. J. Miller and Albert J. Finke; St. Louis, Harry Arthur; Salt Lake City, Tracy Barham and John Rugar; San Francisco, D. J. McNerney; Seattle, Frank Newman; Washington, D. C., A. Julian Brylawski.

Loew's, Warners Pay Holiday Bonus

The holiday bonus given to employees of Loew's last year will be repeated again for 1942. Those who receive less than $40 per week and have been employed for at least one year, will receive two weeks' salary not exceeding $50. Those employed between January 1st and July 1st, will receive a bonus of one week's salary not exceeding $25.

Employees of Warner Brothers received their second bonus of the year on Tuesday, when the company issued checks amounting to as much as one week's salary for those receiving $50 or less a week. Employees drawing higher salaries were given $50. Warners' first bonus was given in July. Also receiving cash gifts, in addition to various other presents, were former Warner Brothers employees now serving in the armed forces.

Jack Brown Transferred

Jack Brown, formerly of the Paramount sales staff in Boston, is now with the New Haven office. Mr. Brown started in the film business as advertising sales manager in New Haven.

Many Theatres In Philadelphia Drop Matinees

In face of a decided drop in matinee attendance during the past few weeks, and in a move to conserve fuel oil, equipment and manpower, many theatres in Philadelphia are dropping their matinee performances. Claiming an attendance drop at matinees as high as 60 per cent under the afternoon business last year, David E. Milgram, head of the Affiliated Theatres Circuit, has dropped the matinee performances at the Walton and Rialto theatres. There are more than 30 houses in the Affiliated circuit, an independent circuit covering the eastern Pennsylvania area, and Mr. Milgram said that the afternoon shows eventually would be dropped at all the houses in the circuit. However, matinee performances are continued on Saturdays and Sundays.

Other exhibitors also have indicated that the matinees are a losing proposition in view of the fact that the neighborhood patronage is occupied during the day almost entirely in war plants or in war activity work. Grosses at matinees have dropped to as low as $7 in some houses. Faced by an acute shortage of help and with the fuel situation becoming critical there, the dropping of weekday matinees is seen as a partial solution to many operational problems.

Already, several other independent exhibitors have dropped the afternoon performances. Henry Friedman, owner of the Lawndale theatre, and Henry and Leo Posel, operating the Crest theatre in the same neighborhood, have agreed to keep the two houses dark on afternoons, save for Saturday and Sundays. Harry Fried has dropped weekday matinees at the Seville theatre in suburban Bryn Mawr, as has the Glenside and Keswick theatres.

Indications are that none of the central city houses contemplate afternoon closings, matinee business in that zone being bigger than ever because of the big crowds in the area each day.

Eastern Pennsylvania Allied and the Committee of 38, representing other non-affiliated independent exhibitors, this week adopted a resolution urging all exhibitors in the United States to close theatres on Mondays as a method of conserving fuel, manpower, essential services and materials.

The resolution was proposed by David Barrist, local exhibitor. About 80 exhibitors representing 250 theatres in the area discussed the theatre closing at a meeting there.

Sherman Embassy Consultant

Alexander Sherman, Columbia Pictures' publicity representative in Washington, has been appointed publicity consultant to the Royal Norwegian Information Service, it was announced by Hans Olav, counselor for the Royal Norwegian Embassy. Mr. Sherman will act in an advisory capacity to the photographic division of the Royal Norwegian Information Service, under the direction of Mr. Olav.

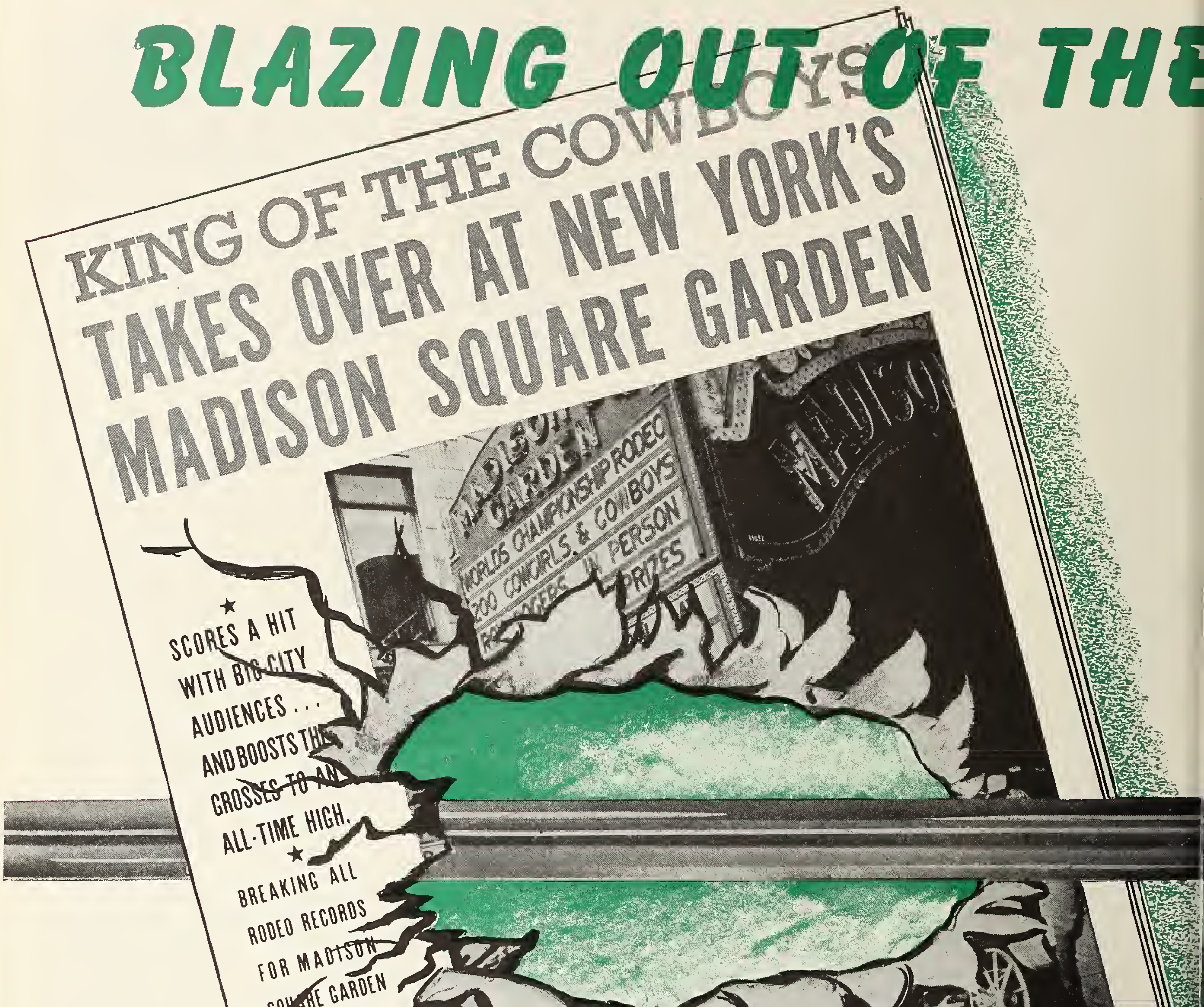
Leaves Tri-States Post

Robert K. Fulton, for 10 years with the Tri-States circuit, Des Moines, most recently as manager of the Des Moines theatre, has resigned to go to California. He has been succeeded at the Des Moines by Edward Forrester, from the home office advertising department of the circuit.

Ohio Censor Makes Few Cuts

The Ohio censor reviewed a total of 189 films, representing 542 reels in November, and ordered elimination in 23 films. This compares with 651 reels reviewed and 23 eliminations ordered in October.

BLAZING OUT OF THE



KING OF THE COWBOYS TAKES OVER AT NEW YORK'S MADISON SQUARE GARDEN

★ SCORES A HIT WITH BIG CITY AUDIENCES . . . AND BOOSTS THE GROSSES TO AN ALL-TIME HIGH.

★ BREAKING ALL RODEO RECORDS FOR MADISON SQUARE GARDEN AND EVERY OTHER ARENA IN THE UNITED STATES

★ ★ ★ ★ ★

MADISON SQUARE GARDEN
WORLDS CHAMPIONSHIP RODEO
200 COWGIRLS & COWBOYS
IN PERSON
PRIZES
MADISON

A *Republic* PICTURE

BOB NOLAN *and* THE SONS OF THE PIONEER

RUTH TERRY • WALTER CATLETT • PAUL HARVEY • EDMUN

McDONALD • LEIGH WHIPPER • WILLIAM HAADE *a*

THE HALL JOHNSON CHOIR • *Choral Arrangements by Hall Johns*

Original Screen Play by **EARL FELTON** Associate Producer—Director **JOSEPH KANE**

★ ★ BUY U. S. WAR SAVINGS BONDS ★

HEADLINES!

The sensational publicity which backed the personal appearance of Roy Rogers at the World's Championship Rodeo at Madison Square Garden — and boosted the returns to an all-time high — will be reflected in the boxoffice returns on the biggest musical western ever made!

ROY ROGERS

KING OF THE COWBOYS"

SMILEY BURNETTE
GEORGE "*Gabby*" HAYES

HEART OF THE GOLDEN WEST

Two Films Open On Broadway

Broadway saw the opening of two new releases this week. "Journey for Margaret," the Metro-Goldwyn-Mayer film featuring Robert Young and Laraine Day, had its premiere Thursday night at the Capitol theatre. RKO Radio's "The Great Gildersleeve," starring Harold Peary, the Gildersleeve of the radio, opened at the RKO Palace the same night.

"Journey for Margaret," based on the book by William L. White, was directed for the screen by Major W. S. Van Dyke II, and produced by B. P. Fineman. Margaret O'Brien, the five-year-old child actress, Fay Bainter, Nigel Bruce and William Severn are in the cast.

Following its New York opening, "The Great Gildersleeve" will open day and date at the RKO Albee, Brooklyn, and all the RKO theatres in New York on December 24th as a Christmas attraction. It will open in RKO Brooklyn theatres on January 7th.

MGM has selected New Year's Eve as the release date for its latest Navy film, "Stand By for Action." Simultaneous premieres are set for December 31st in Boston, Providence, Washington, Chicago, San Diego, Norfolk and San Francisco, where large Naval bases are located. Special advance showings are to be held in some of the cities on the evening of December 30th, it was indicated. The cooperation of the Navy was enlisted in making the picture, which stars Robert Taylor, Brian Donlevy and Charles Laughton.

News Programs Make Gains

Interest in news programs for July, August and September of 1942 jumped far above the 1941 level, it was reported this week in the third quarter report by the Cooperative Analysis of Broadcasting.

An increase in night time radio audiences also was noted, increasing seven per cent over the same period last year. However, daytime listening suffered a loss of seven per cent, and the upswing in one instance and the decline in the other, CAB recorded, was probably due to the gasoline restrictions and increased employment.

The third quarter address by President Roosevelt on the "Cost of Living," delivered on September 7th, attained a 55.8 rating, while Secretary of State Cordell Hull was credited with a rating of 34 during his speech on July 23rd on the "Seriousness of the War."

The report emphasized an apparent shift in radio audiences' listening habits, but did not define the causes.

F. & M. Short Series Ended

Short subjects, titled "Topics from the News," produced by the Fanchon and Marco-St. Louis Amusement Company advertising and publicity staffs, have been discontinued. After the fifth subject, film priorities caused the WPB to order cancellation of the series.

Philco Dividend Declared

The Philco Corporation declared a year-end dividend of 20 cents a share on the common stock, payable December 28th to holders of record December 18th. Total dividends declared this year are now 75 cents a share as compared with $1 a share in the previous year.

Warner Promotes Stacey

Warners has promoted Chester Stacey to advertising salesman in the Cincinnati branch; and G. Seibert to that position in the Buffalo office. The two succeed Richard Roach and Eugene Murphy, respectively.

Latin-American Consuls See "Saludos Amigos"

RKO and the Coordinator of Inter-American Affairs were hosts to Latin American consuls at an invitation screening of the new Walt Disney release, "Saludos Amigos," at the Museum of Modern Art in New York on December 9th. Two new Disney shorts with special wartime messages, "Der Fuehrer's Face" and "Education for Death," also were shown.

Several hundred consular, trade press and government officials saw the new pictures. Acting as hosts were N. Peter Rathvon and Phil Reisman of RKO, Francis Alstock, director of the films division of the Coordinator's office, and John Abbott, director of the museum.

Among the South American officials invited to the screening were: Consul Generals Conrado Traverso, Argentina; Anibal Jara, Chile; Rafael Compres Prez, Dominican Republic; Teddy Hartman, Bolivia; Oscar Correia, Brazil; Alfredo Lozano, Colombia; Javier Cortes, Costa Rica; S. E. Duran-Ballan, Ecuador; Francisco Alvarado Gallegos, El Salvador; Ives Zerma, Consul of Haiti; Juan Funes, Honduras; Pardo de Zela, Peru; Santiago Rivas Costa, Uruguay; Nicolas Velos, Venezuela; Rafael de la Colina, Mexico; Roberto de La Guardia, Panama.

Twentieth Century-Fox Will Hold Christmas Party

Twentieth Century-Fox will hold a Christmas party for executives and employees at the Hotel Astor on December 24th.

The party will take place in the afternoon, and employees of Fox Movietone News and the New York exchange have been invited. Spyros Skouras, president of Twentieth Century-Fox, Tom J. Connors and W. C. Michel, vice-presidents, Hermann G. Place, chairman of the executive committee, and other officers will attend.

William J. Kupper, assistant to Mr. Connors, William C. Gehring, western sales manager, and Jack Sichelman, sales executive, form the committee on arrangements, while entertainment will be supplied by Jack Partington, Roxy theatre manager. Xavier Cugat's orchestra will provide music for dancing.

Skouras Gives Space For Service Canteen

Another canteen for service men is scheduled to open December 24th, for which Skouras Theatres Corporation donated the space. The recreation room, which will be under the supervision of the American Women's Voluntary Services, is located at 2180 Broadway, above the 77th Street theatre, New York.

The 11th division of the AWVS will operate the canteen individually, making the first time a single unit has been named to handle such a unit. A barber shop in the building has signified that coupons issued by the recreation room will be honored at reduced prices.

Checking Supervisors Named

R. P. Hagen, manager of the Warner checking service, has appointed Ben W. Price as field supervisor for the Buffalo and Albany territories, and William P. Bernfield for the Los Angeles and San Francisco territories. Their predecessors, David Kaufman and Joseph Rosenberg have joined the New York and Los Angeles sales forces, respectively.

Charles Skouras in New York

Charles Skouras, head of National Theatres, arrived from the coast last Friday with Charles Buckley and Thomas Page, other company executives, for home office conferences at Twentieth Century-Fox.

Republic Signs Elliott

Republic Pictures has added another western film player to its roster, "Wild Bill" Elliott, who has signed a five-year contract. Eight pictures a year are planned for Elliott.

'Morocco' Sets Run Record on Broadway

Paramount's "Road to Morocco," starring Bing Crosby, Bob Hope and Dorothy Lamour, tied a record hit by only one other picture in the history of the New York Paramount theatre when it entered its sixth week on Wednesday. "Holiday Inn" was the previous film to play six weeks at that house. Bing Crosby starred in both productions.

Other holdovers reported by some of the major companies for the week include: "Who Done It," which began its third week at Loew's Criterion, New York, on Wednesday, and is Universal's latest Abbott and Costello comedy; "Casablanca," Warner Bros., in its third week at the Hollywood theatre, New York; Warners' "Now, Voyager," in its sixth week in Philadelphia, fifth week at the State-Lake, Chicago, third week in Brooklyn, Pittsburgh, and second week in Vancouver, Cleveland, Detroit, New Bedford and St. Louis.

MGM's "For Me and My Gal" and "White Cargo," according to a company report, have had 45 and 14 extended engagements, respectively. The first named on Wednesday entered its ninth week at the Astor, New York. New extended runs for "White Cargo" are in Columbus, Memphis, Worcester, Washington, Hartford, New Haven, Bridgeport, Akron and Tulsa.

PCA Deletions Appealed

Dialogue which appeared in "We Are the Marines," March of Time feature, and was removed from the sound track prior to its premiere at the Globe theatre, was to be discussed Thursday at the quarterly meeting of the MPPDA. Permission to appeal the Production Code Administration order was granted last week. The words "hell," "damn" and "bastard" were eliminated after a Code seal was refused the picture. March of Time's director, Louis de Rochemont, argued that the language was permissible on the grounds of realism.

A similar case arose recently with the British production, "In Which We Serve." Removal of the same words by United Artists, distributors of the film, caused wide repercussions in press here and in England where the question came up in the House of Commons.

At midweek it was reported that PCA Number 03537 had been tentatively assigned to the Coward picture. The board meeting Thursday was expected to accept formally the changes made by United Artists.

"Jacare" Contest for Students

The Coordinator of Inter-American Affairs, Brazilian Section, has prepared a contest for students of schools in the United States in connection with the Frank Buck picture, "Jacare," a United Artists release, which is to have its United States premiere at the Globe theatre, New York, December 26th. The contest, details of which have not yet been announced, features an award which would permit the winner to broadcast a message of goodwill to South American pupils.

Segal Returns from Caracas

Jack Segal, assistant foreign manager of Columbia Pictures, has returned from Caracas, Venezuela, where he supervised the opening of a new office. Mr. Segal also visited Panama during the trip.

IRENE DUNNE

Theatre Wing Is Year Old

The American Theatre Wing War Service observed its first anniversary last Saturday at its New York headquarters. In one year, through its Stage Door Canteens in New York, Washington and Philadelphia and through 10 other war activities, including a speaker's bureau, the Lunch Hour Follies, war production training committee, campaign personnel division, first aid classes, merchant seamen's club and other services, the organization has expanded from a local to a national enterprise.

Since March 2nd, the date of its opening, the Stage Door Canteen in New York has been visited by 717,815 service men. The success of the canteen and its unusual service prompted Irving Berlin to write "Stage Door Canteen," and inspired a motion picture production of the same name which is now under way, produced by Sol Lesser for United Artists. Profits from the film will accrue to the Wing.

According to spokesmen for the organization, canteens will be opened within the next two months in Cleveland, San Francisco and other cities.

An important phase of the Wing's war work is its war production training committee, which made a survey of more than 27,000 men and women of the entertainment world to ascertain the manpower available for conversion to war industries. To date, this committee, headed by Edward Raquello, has placed several hundred men and women in war plants for training.

Through the Wing, various producers and theatrical unions have purchased during the past year more than $170,000 worth of War Bonds.

The record of accomplishment for the year by other services of the Wing includes: 29 engagements, playing to audiences totaling 75,000, by the Lunch Hour Follies which provides entertainment for workers in war plants; speakers assigned by the speaker's bureau to address more than 12,090 rallies and other events staged by the Treasury Department, the Civilian Defense Volunteer Office, Red Cross and other organizations; more than 60,000 free tickets to legitimate theatres, film houses, radio shows, prize fights and other amusement centers were distributed to merchant men of the United Nations.

NOTICE OF
TRADE SHOWING
20th Century-Fox's
"THE
OX-BOW
INCIDENT"
at the
20th Century-Fox Exchange
1720 Wyandotte Street
Kansas City, Mo.
WEDNESDAY, DEC. 23rd
at 2:30 P.M.

SHORT PRODUCT PLAYING BROADWAY

Week of December 14th

ASTOR

Picturesque Massachusetts	MGM
Night Shift	Paramount
Feature: For Me and My Gal	MGM

CAPITOL

Night Shift	Paramount
Information Please	RKO
Keep 'Em Sailing	MGM
Feature: Seven Days' Leave	RKO Radio

CRITERION

Night Shift	Paramount
The Lone Stranger	Universal
Person-Oddities	Universal
Feature: Who Done It?	Universal

MUSIC HALL

Women at Arms	RKO
Feature: You Were Never Lovelier	Columbia

PARAMOUNT

Night Shift	Paramount
Sports I. Q.	Paramount
Jasper and the Haunted House	Paramount
Feature: Road to Morocco	Paramount

RIALTO

Night Shift	Paramount
Superman and the Arctic Giants	Paramount
Feature: The Cat People	RKO Radio

RIVOLI

Night Shift	Paramount
Speaking of Animals	Paramount
Donald Gets Drafted	RKO-Disney
Feature: The Palm Beach Story	Paramount

ROXY

Ickle Meets Pickle	20th Cent.-Fox
Steelhead Fighters	20th Cent.-Fox
Night Shift	Paramount
Old and Modern New Orleans	Columbia
Feature: Life Begins at 8:30	20th Cent.-Fox

STRAND

Night Shift	Paramount
A Ship Is Born	Vitaphone
Daffy Duckaroo	Vitaphone
Feature: Gentleman Jim	Warner Bros.

Paramount Sets Showings On Fourth Group

Trade screenings on Paramount's fourth group of five pictures and one special, "Star Spangled Rhythm," which will be sold separately, will be held in key cities on December 28th and 29th, and March 19th, Neil Agnew, sales head, announced last week.

New York trade showings will be held December 28th and 29th at the Twentieth Century-Fox exchange projection room on four of the films, "Lady Bodyguard," "Henry Aldrich Gets Glamour," "Happy Go Lucky" and "Night Plane from Chungking." "Star Spangled Rhythm" will be screened at the Normandie theatre on December 29th. "China" is scheduled to be shown March 19th, also at the Twentieth Century-Fox projection room. Paramount indicated that prints would not be available until that date.

Perles Fills CBS Job

Arthur Perles has taken up his duties as assistant director of CBS publicity, George Crandall, director, announced last week.

Decency Legion Pledge Renewed

The pledge of the National Legion of Decency was renewed in Catholic churches throughout the United States on Sunday.

The Legion, comprising Catholics and others concerned with the morality of the screen, condemns "indecent and immoral motion pictures, and those which glorify crime or criminals"; attempts to strengthen public opinion against production of such films, and to "unite with those who protest against them"; and acknowledges an individual's "obligation to form a right conscience about pictures that are dangerous" to moral life.

Legion members pledged to remain away from objectionable films, and to "stay away altogether from places of amusement which show them as a matter of policy." The pledge was taken at the direction of regional bishops and of the Episcopal Committee on Motion Pictures.

On Saturday, in New York's Saint Patrick's Cathedral, members of the Motion Picture Department of the International Federation of Catholic Alumnae, which reviews and classifies pictures for the Legion, attended a special mass.

Legion of Decency Reviews 13 Films

Of 13 pictures reviewed by the National Decency Legion this week, 11 were approved for general patronage and two were classed as unobjectionable for adults. The classification follows:

Class A-1, Unobjectionable for General Patronage: "Avenging Rider," "Mountain Rhythm," "Mug Town," "Night to Remember," "Ridin' Down the Canyon," "Secrets of the Underground," "Sherlock Holmes in Washington," "Sundown Kid," "Tennessee Johnson," "We Are the Marines," "When Johnny Comes Marching Home." Class A-2, Unobjectionable for Adults: "In Which We Serve," "The Payoff."

Metro Gives "Reunion" Earlier Release Date

The release date of Metro's recently completed "Reunion in France," starring Joan Crawford, John Wayne and Philip Dorn, has been set ahead in view of the recent developments in France.

A number of key city theatres will feature the picture as a Christmas attraction, it was announced, with engagements already set in eastern seaboard cities, and as far west as Indianapolis and St. Louis, starting December 24th. The film deals with the underground movement in Nazi-occupied France.

"Stay on Job New Year's," Donald Nelson Urges

Donald M. Nelson, chairman of the War Production Board, expects war plants to observe normal working schedules on New Year's Day, according to information released by the OWI.

In his statement, he declared, "Since Pearl Harbor, labor and management have been asked to forego their customary holidays in order to maintain unbroken production schedules. The response to these requests has been remarkably good, and the effect on production has been excellent."

F & M Gives $4.200 to USO

The USO in St. Louis last week received a $4,200 check from Edward Arthur, assistant general manager of the Fanchon and Marco circuit. The sum represented sale of 700,000 pounds of scrap collected in the circuit's theatres during August.

1,141 PERFORMERS AIDED WAR EFFORT DURING PAST YEAR

First Report of Hollywood Victory Committee Indicates Wide Service

by WILLIAM R. WEAVER

Hollywood Editor

Out of the nimbus of glamour which has distinguished yet obscured it emerged this week in clear definition and full stature the now year-old Hollywood Victory Committee. A total of 1,141 players of screen, stage and radio participated in appearances for the war effort, the organization indicated.

Statistics revealing the extent and variety of the organization's activity with relation to prosecution of the nation's war effort were revealed in its first annual report distributed by the Industry Service Bureau via brochure to newspapers, magazines, Army, Navy and Marine Corps headquarters, government officials, Congressmen, a wide range of executives and leaders in principal fields of interest.

Before getting down to the statistics which fill out the framework of a story everybody knows in part but few comprehend in whole, the HVC describes its founding and its policy thus:

"The Hollywood Victory Committee was organized December 10, 1941, three days after the attack on Pearl Harbor. It was formed to support and aid the war effort of the United States by:

"1. Coordinating the efforts of film, stage and radio personalities in the entertainment of the armed forces of the United States and related services.

"2. Conserving, budgeting and distributing the use of all talent facilities of the entertainment industry in the interest of maximum efficiency and greatest possible contribution to the war effort and to humanitarian programs of all types.

"3. Cooperating with and affiliating with any organization or association whose objectives will promote the American war effort.

"4. Undertaking and performing such other projects as may be for the general advancement of the war program of the United States."

All Coast Organizations Cooperate in Effort

Organizations functioning together to implement this program are listed as: The Screen Actors Guild, Screen Writers Guild, Screen Directors Guild, Theatre Authority, American Federation of Radio Artists, Actors Equity, Artists Managers Guild, Association of Motion Picture Producers, all radio networks, Screen Publicists Guild, Independent Publicists Society, Industry Service Bureau, Radio Writers Guild and the Southern California Broadcasters Association.

In the year of its activity the HVC has functioned in five principal fields of endeavour. United Service Organization "spot" camp shows; USO-Camp Show tours; radio broadcasts; radio transcriptions and, with many variations, personal appearances.

To the USO-Camp Show tours, which travel continuously over the nation, the HVC has furnished 59 leading players during the year, to headline gratis the companies employed on salary basis for this feature of the entertainment effort. These players appeared in 273 camps.

To overseas and offshore concentration of troops the HVC has sent an advance guard of entertainers, as a test of policy, and next year will amplify this program. Nine players have been sent to entertain in Ireland and England, four to the Panama Canal Zone, five to Alaska and the Aleutians, four to the Caribbean and one to Newfoundland.

In an over-all summary of the HVC's activities the brochure presents these figures:

Activities	Players
USO "Spot" Camp Shows	352
USO Tour Shows (HVC headliners)	273*
To Ireland and England	9
To Offshore Bases	14
Transcriptions	111
Broadcasts	222
Treasury Department	2,773
Personal Appearances	150
Players making one or more appearances in HVC events	1,141
Individual appearances in all activities	6,828

*Camps.

A list of 100 players who have volunteered to supply entertainment to the armed forces on any and all fighting fronts has been compiled and will be drawn upon but not publicized prior to arrival at the designated places of service.

Here are the statistics disclosing the extent of activity in the personal appearance bracket:

	Appearances	Players
For Treasury Dept.	**2,773**	**270**
For Charities	**56**	**230**
For Miscellaneous Agencies	**94**	**108**
Total	**2,923**	**608**

Here are the figures on special radio broadcasts for the armed services and governmental agencies:

	Programs	Players
War Department	26	64
Navy Department	22	23
Treasury Department	13	41
Other Government Agencies	81	187
Charities	14	62
Miscellaneous	66	97
Total	222	474

In the field of radio transcriptions the HVC was active to the following extent:

	Transcriptions	Players
War Department	56	396
Treasury Department	12	19
Other Government Agencies	33	69
Charities	4	8
Miscellaneous	6	16
Total	111	507

More than 600 players participated during the year in 352 USO "spot" Camp Shows staged for service men stationed in the California, Arizona and New Mexico areas. These are shows staged for men in training within driving radius of Hollywood. Casts are made up of players who donate time and service, for overnight jumps or for as many days as they have free from studio duty, and transportation is furnished by Army, Navy or Red Cross conveyance. During the coming year this program is to be expanded to cover the 700 camps throughout the nation, with players spending up to four weeks on each junket.

Most far-reaching of the HVC activities is the command performance series of transcriptions, not heard in the United States. These are half-hour programs recorded in Hollywood in fulfillment of requests from men in service throughout the world, to whom the entertainers speak directly when performing the entertainment requested.

These programs are short-waved 32 times each Sunday over 18 short-wave bands and are received by American and United Nations service men around the globe. They are also picked up and rebroadcast by British Broadcasting Corporation and the Australian equivalent, thus reaching the populations of England, Ireland, Africa, India, Australia, New Zealand, Russia, China, the South Pacific and the European Continent.

Highlights of the HVC's year were the Hollywood Victory Caravan, in which 41 stars visited 13 cities, and the Salute to Our Heroes Month campaign, in which 59 film personalities were sent to 368 cities on Bond selling errands.

Plans announced by Lieut. Col. Marvin Young of the Special Service Division of the War Department, last week in Hollywood for conferences with HVC executives, call for approximate doubling of Committee activity during 1942.

Two Companies Are Chartered in Albany

In Albany, N. Y., Michael F. Walsh, Secretary of State, has issued papers of incorporation to two motion picture companies, while another has filed a surrender of authority and a fourth, an English company, submitted its annual statement and designation.

Walfrank Theatres, Inc., New York, has been incorporated with 240 shares of stock, 140 prefered at $100 par value per share and 100 shares of common, no par value. Maxwell J. Wallack and Ben Wallack, and David F. Pisik, filing attorney, all of New York, are named as directors. Kamar Amusement Corporation, New York, 150 shares of stock, no stated par value, has been incorporated with Moses Kobrinetz, filing attorney, Ludgwin Katurek, and Morris Steinkritz, 529 Empire Boulevard, all of New York, as directors.

Two Cities Films, Ltd., England, filed statement and designation with Mr. Walsh concerning their distribution and exploitation of films. Their New York office is at 1600 Broadway in charge of Ambrogio Cattaneo, secretary. Eagle Pictures Corporation, incorporated in the State of Delaware, has filed a surrender of authority with Mr. Walsh.

PRC Signs Distribution Deal for South Africa

A long term contract has been signed by Producers Releasing Corporation and the Premium Merchandising Corporation of South Africa for distribution by the latter organization in Kenya, Uganda, Belgian Congo, Mauritus and South Africa.

Roberto D. Socas, representing PRC, negotiated the deal with V. Moldt, secretary of the South African company.

Sullivan Enters Army

Edward Sullivan, Paramount home office photographer, who has been with the company for the past 16 years, entered the Army on Tuesday. His place been taken bv Frank Gebman, formerly associated with Acme News Pictures.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

HELLO ANNAPOLIS: Tom Brown, Jean Parker—An excellent double feature picture.—C. L. Niles, Niles Theatre, Anamosa, Ia.

INVADERS, THE: Laurence Olivier, Leslie Howard, Raymond Massey—Was disappointed on the business this one did. Expected really to go to town on this well known attraction. The ladies stayed away and when they don't come out you can't break any records. Good story and grand scenery, but the English production hurts some and the sound is not up to par.—L. V. Bergtold, Westby Theatre, Westby, Wis.

MEET THE STEWARTS: William Holden, Frances Dee—A very nice little picture that pleased midweek audiences.—C. L. Niles, Niles Theatre, Anamosa, Ia.

MY SISTER EILEEN: Rosalind Russell, Janet Blair, Brian Aherne—Played this Thanksgiving Day as college was open this year. We usually have been closed on this holiday other years. It brought out one of the best crowds of recent months and they laughed so hard I thought they would split. The laughter included the whole staff of the place, including me. Only thing I have to regret is that I no longer have it to look forward to. This ought to do a good job in every town. Played Thursday, November 26.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WIFE TAKES A FLYER, THE: Joan Bennett, Franchot Tone, Allyn Joslyn—Any picture that lampoons the antics of the Nazis will be enjoyed, and this is no exception. The plot deals with the adventures of Franchot Tone, an R.A.F. pilot, who has been shot down and is attempting to return to England via the underground. Mixed in with the searchings of the Gestapo for him, the little bit of espionage work shown, and the quartering of a man in an old woman's home, is a love story which involves Franchot Tone and the gorgeous Joan Bennett. In order to save Tone from the Nazis, Joan is forced to accept him as her husband just returned from an asylum, until the final scene when their love for each other is revealed. You cannot go wrong on showing this film, for Tone is good, Bennett is tops, and the story itself, while not of a deep nature, is definitely funny. Is there anything else necessary? Played Saturday, November 21.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

JACKASS MAIL: Wallace Beery—Beery goes over the best here, and this was no exception. I think this was not up to Beery par. Played Sunday, Monday, November 21, 22.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

KID GLOVE KILLER: Van Heflin, Marsha Hunt—Fair picture to poor business. Played Sunday, Monday, November 22, 23.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

MAISIE GETS HER MAN: Red Skelton, Ann Sothern—I thought this would do a nice business with Skelton, but it failed miserably. Not much to it either. This kind of picture will never do Skelton any good at the box office. Played Tuesday, Wednesday, November 3, 4.—Otto Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—I can't say any more than the rest. It is tops, and all my patrons thought the same. Played Thursday-Sunday, November 26-29.—Otto W.. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PACIFIC RENDEZVOUS: Lee Bowman, Jean Rogers, Mona Maris—Good picture to moderate gross. Played Wednesday, November 25.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

PANAMA HATTIE: Red Skelton, Ann Sothern—This outgrossed "Somewhere I'll Find You" on Sunday, but fell off sharply on Monday. The picture belongs to Red Skelton and he is responsible, with the aid of the others for the hilarity and comedy which abound. Our audience loved every moment of it and the laughter was so loud at one point Sunday afternoon that the picture couldn't be heard. Played Sunday, Monday, November 15, 16.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RIO RITA: Bud Abbott, Lou Costello—This was the first Abbott and Costello that I have run and it did a very good business, but I think these boys are better on the radio than in pictures. Played Saturday, Sunday, October 3, 4.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SHIP AHOY: Red Skelton, Eleanor Powell—This was a good musical. Just what we need for these times. That opening band scene was plenty good. Tommy Dorsey's band was very good. Played Friday, Saturday, October 9, 10.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—We didn't find such a big gross in this one, although Clark Gable was responsible for all the gross it did; we have to give him the credit, as the picture is lacking in story values and supporting cast which Mr. Gable's stature as a star requires. We marked it down as a disappointment from the money and entertainment angles. Played Sunday, Monday, November 8, 9.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SUNDAY PUNCH: Dan Dailey, Jr., Jean Rogers—One of the best programmers that MGM has turned out during the past season. Just what the doctor ordered for these times. The kind of a show everyone will enjoy. The rental was fair but a heavy snow kept the roads closed and our seats empty. (That is, a lot of them.)—L. V. Bergtold, Westby Theatre, Westby, Wis.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—I thought this the best of the Tarzan pictures. Kids go for these in a great way, and the grownups don't pass them up. Played Tuesday, Wednesday, November 24, 25.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—Very good entertainment for the family. We had a good holiday gross on this combined with "World at War." Sorry to hear Maureen O'Sullivan is leaving this series when it goes to RKO Radio. She belongs in them. Played Thursday, Friday, November 26, 27.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

TORTILLA FLAT: Spencer Tracy, Hedy Lamarr, John Garfield—This was a good picture, but Tracy doesn't pull them in the way he used to. Played Saturday, Sunday, October 31, November 1.—Otto W. Chapek, New Annex heatre, Anamoose, N. D. Rural and small town patronage.

Paramount

GREAT MAN'S LADY, THE: Joel McCrea, Barbara Stanwyck—This was a good picture, but would not draw them in. I didn't make film rental on this one. Played Saturday, Sunday, November 7, 8.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HENRY AND DIZZY: Jimmy Lydon—These Aldrich pictures have a big drawing power, and that's what counts. Played Saturday, Sunday, October 17, 18.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Believe this would have done better if played during the holidays. I used this ahead of Milwaukee and lost out on a lot of important newspaper advertising. The show is one of the nicest entertainments turned out in 1942 and features that top tune on the Hit Parade, "White Christmas." Business was slightly above average.—L. V. Bergtold, Westby Theatre, Westby, Wis.

LADY HAS PLANS: Ray Milland, Paulette Goddard, Roland Young—This was a good program picture. Played Friday, Saturday, October 20, 21.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

I LIVE ON DANGER: Chester Morris, Jean Parker—Very weak—both on entertainment and business. One of those we'd have been happier not to have played. Played Tuesday, November 24.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

I LIVE ON DANGER: Chester Morris, Jean Parker—This was well received here by a "Cash Night" crowd. Business fair for this time of year. Played Wednesday, Thursday, November 11, 12.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

LOUISIANA PURCHASE: Victor Moore, Bob Hope, Vera Zorina—When laughs are needed, permit Bob Hope and Victor Moore to become senators in a mythical state, present the talented dancer, Vera Zorina, and the old faithful, Irene Bordoni, as added attractions, and use a political satire for the plot. With a setup such as this, what else could "Louisiana Purchase" be but a good comedy? Among the many outstanding and noticeable things in the film is one of the funniest situations to be screened in quite some time. Of course, we are referring to the actions and antics of Bob Hope, when trying to instruct Victor Moore in the art of "surrounding oneself with a girdle." We also could not help but admire the beautiful technicolor scenes of the Mardi Gras, complete with its floats, clowns and joyful spirit. All in all, this is a film that ought not be passed over lightly—it is Hope at his best and that's saying plenty. Played Saturday, November 14.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—This was Hope's best by far. This really had the laughs. Let's have more of this type of comedy from Hope. Played Saturday, Sunday, November 14, 15.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

NIGHT IN NEW ORLEANS: Preston Foster—This was a good little picture. Kept you going all the time. Played Tuesday, Wednesday, November 17, 18.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PIRATES ON HORSEBACK: William Boyd. This was just another Cassidy, but all you have to tell them is that Cassidy is coming to town. Played Monday, Tuesday, October 12, 13.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—Struck gasoline rationing to a 50 per cent decline in receipts but the NYA girls who are learning to be welders thought it was okay. The young man in the lead, whose name escapes me, the orchestra leader, surely has screen possibilities. (Johnnie Johnston.—Ed. note).—E. C. Arehart, Strand Theatre, Milford, Ia.

TAKE A LETTER, DARLING: Fred MacMurray, Rosalind Russell—Very good comedy that did satisfactory midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Small town patronage.

TORPEDO BOAT: Richard Arlen, Jean Parker—Played this single and it failed to draw. It would make a good first feature on a double bill. We rated it too high and the customers said no.—George Khatter, Casino Theatre, Whitney Pier, Nova Scotia. Small town patronage.

TOMBSTONE: Richard Dix—A dandy action picture that our country lads really enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

TRUE TO THE ARMY: Judy Canova, Allan Jones—Very good. Played Sunday, Monday, November 8, 9.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

TRUE TO THE ARMY: Judy Canova, Jerry Co-

(*Continued on opposite page*)

(*Continued from opposite page*)

lonna—This brought out a lot of laughs and seemed to be liked by all. Played Tuesday, Wednesday, December 1, 2.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—A swell action picture which did above average business and pleased all. Play it quick and cash in. Played Wednesday, Thursday, December 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WIDE OPEN TOWN: William Boyd—This was better than the usual run of Cassidy films. Played Wednesday, Thursday, October 27, 28.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Republic

DOWN MEXICO WAY: Gene Autry—This Autry did the best business of any to date. 'Nuff said. Played Saturday, Sunday, October 3, 4.—Clifton Green, Gem Theatre, Lodge Grass, Mont. Small town patronage.

FLYING TIGERS: John Wayne, John Carroll—Best picture Republic ever made, and played to very good business. Played Sunday, Monday, November 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY FOR A NIGHT: Joan Blondell John Wayne—A splendid melodrama even if a bit old now. If you haven't used it, do so; your patrons will thank you. Business was about average. Played Saturday, November 28.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MOONLIGHT MASQUERADE: Dennis O'Keefe, Jane Frazee—A dandy light musical comedy drama. It sparkles with freshness even though the plot's timeworn. Photography clear and production tops. The unnamed orchestra is excellent and musical score catchy. Played Saturday, November 28.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

REMEMBER PEARL HARBOR: Don Barry—This picture was well liked here and did good business. Played Sunday, Monday, November 1, 2.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

SHEPHERD OF THE OZARKS: Weaver Bros. and Elviry—Another excellent double feature picture.—C. L. Niles, Niles Theatre, Anamosa, Ia.

STARDUST ON THE SAGE: Gene Autry—Terrible—but business was good and they seemed satisfied. Played Friday, Saturday, November 13, 14.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

STARDUST ON THE SAGE: Gene Autry—No better or worse than any of the other Autrys. They should be better. Played Tuesday, December 1.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

HIGHWAYS BY NIGHT: Richard Carlson, Jane Randolph—A well done program picture which pleased on Friday, Saturday. Played December 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Fibber McGee—The picture was a joke, but, boy, did it pull them in. Played Sunday, Monday, October 24, 25.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Twentieth Century-Fox

BERLIN CORRESPONDENT: Dana Andrews, Virginia Gilmore—A well made program picture which pleased average business. Played Tuesday, December 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BLUE, WHITE AND PERFECT: Lloyd Nolan, Mary Beth Hughes—This picture proved to be very satisfactory with a gratifying box office. Think it should do business anywhere.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

REMEMBER THE DAY: Claudette Colbert, John Payne—Didn't think this would go over in my small situation but was pleasantly surprised.—Clifton Green, Gem Theatre, Lodge Grass, Mont. Small town patronage.

SECRET AGENT OF JAPAN: Preston Foster, Lynn Bari—Very good program picture that is quite timely and offers many advertising angles.—Harland Rankin, Centre Theatre, Chatham, Ontario.

SUNDOWN JIM: Jim Kimbrough—There are certainly better Westerns than this. There is no star value and only mediocre entertainment.—Harland Rankin, Centre Theatre, Chatham, Ontario.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—This has definite entertainment value and did do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

United Artists

GENTLEMAN AFTER DARK: Brian Donlevy, Miriam Hopkins—This picture did the poorest business I have had for some time. It may have been due to a bad storm.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Universal

EAGLE SQUADRON: Robert Stack, Diana Barrymore—Crackerjack screen thriller. Will please any audience, I'm sure. Business satisfactory—although it's off generally with us. Played Sunday, Monday, November 29, 30.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

GET HEP TO LOVE: Gloria Jean, Donald O'Connor—Our age class that is left to attend shows surely ate this one up and no mistake. Some mentioned that they would like to see these two kids starred again. However, the entire cast was good.—E. C. Arehart, Strand Theatre, Milford, Ia.

INVISIBLE AGENT: Jon Hall, Ilona Massey, Peter Lorre—Ran this with "World at War" to worst business in months. Lost money even though half of program was free of charge. The picture is good enough and has clever comedy, good photographic tricks and lots of action, but pictures that smack of the war just won't do business in my stand. I played this show on a good date so I cannot blame that. The few that came said they liked it a lot. Played Friday, Saturday, November 27, 28.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Victory Films

WORLD AT WAR, THE: Those who like education on the screen enjoyed it—the others walked out. Good for what it is, however. Played Thursday, Friday, November 26, 27.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

WORLD AT WAR, THE: In spite of the fact that this is free of charge, I lost money running it with "Invisible Agent." This is a well done feature showing the development of the war from way back and those who saw it praised it highly but I cannot get them in for this type of show. However, I still am proud to have run it. I ran the 66-minute version. Played Friday, Saturday, November 27, 28.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Warner Brothers

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—This was a complete disappointment at the box office; the cast never has meant anything to us here so we stressed the story and action in our appeal for patronage, and the campaign fizzled, we suppose due to the nature of the story and the title. The latter is misleading as no one goes across the Pacific in the story. Played Friday, Saturday, November 13, 14.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BIG SHOT, THE: Humphrey Bogart—Bogart is always good in my spot. Personally I like Bogart's acting very much. He can play those toughie roles to perfection. Played Tuesday, Wednesday, November 10, 11.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

KINGS ROW: Ann Sheridan, Robert Cummings, Ronald Reagan, Betty Field—One of the finest pictures of the year.—C. L. Niles, Niles Theatre, Anamosa, Ia.

SERGEANT YORK: Gary Cooper—This is the first picture I ever brought back, but was well satisfied with the results. Played Wednesday, Thursday, November 11, 12.—Clifton Green, Gem Theatre, Lodge Grass, Mont. Small town patronage.

TARGET FOR TONIGHT: Britain's Bomber Command—Double featured with "Riders of the Purple Sage," this drew a good crowd, but my patronage does not like documentary films.—Clifton Green, Gem Theatre, Lodge Grass, Mont. Small town patronage.

WINGS FOR THE EAGLE: Dennis Morgan, Ann Sheridan—A very good picture but for some unknown reason didn't do the business we had hoped.—Harland Rankin, Centre Theatre, Chatham, Ontario.

Short Features

Columbia

COLLEGE CHAMPIONS: World of Sports—This short subject gave a panoramic view of all the better known athletes, from the pole-vaulter, to the running stars, and even to the football greats. Good for showing to a sports loving audience.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

SPARE TIME IN THE ARMY: Panoramics—Pri-

(*Continued on following page*)

ANOTHER REPUBLIC FAN MAGAZINE AD
It's a BIG SPECTACLE
It's GAY
It's NEW
THE WINTER'S WONDER SHOW!
GLISTENING WITH STARS!
THRILLS! SONGS

VERA HRUBA
You've never seen anyone to compare with this sensational blonde figure-skating champion!

Romance! Spectacle! Laughter! A dazzling background of eye-filling ice entertainment! . . . A giant cast in a mammoth show!

RICHARD DENNING • ELLEN DREW
in
ICE-CAPADES Revue

with Jerry Colonna • Barbara Jo Allen (Vera Vague) • Harold Huber • Marilyn Hare • Bill Shirley

Featuring the Ice-Capades Company
with Internationally Famous Skating Stars
including
Vera Hruba • Megan Taylor
Lois Dworshak • Donna Atwood

Directed by BERNARD VORHAUS. Screen play by Bradford Ropes, Gertrude Purcell. Based on an original story by Robert T. Shannon, Mauri Grashin.

It's a
REPUBLIC PICTURE

(Continued from preceding page)

vate Bob Churchill had a message to bring to the audience and he certainly did much to amuse all who saw him. He, Private Churchill, very nonchalantly told how an Army man's spare time is spent with all the privacy he wants (?), the peace and quiet he gets (?), and the pleasure he has when writing to his loved ones without any difficulty (?). This excellent comedy must be seen to be enjoyed—words cannot fit the actions of Bob.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, New Jersey.

Metro-Goldwyn-Mayer

ATCA: Miniatures—A swell reel explaining the Air Training Corps of America as being introduced into our schools.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MR. BLABBERMOUTH: Passing Parade—This is good of its kind, but two reels is too long for such material; the whole thing could have been condensed into 10 minutes and proved more effective. It ought to be run in every town, though.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

EARLY BIRD DOOD IT, THE: Technicolor Cartoons.—Excellent.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

EARLY BIRD DOOD IT, THE: Technicolor Cartoons—Fine—funny and worth a top spot on any program.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

GLIMPSES OF FLORIDA: Fitzpatrick Traveltalks—A mighty good travel picture.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

PERSONALITIES—Here is MGM's latest Romance of Celluloid free of charge showing their attractions in the making. It is interesting and worth playing if you have time in between Victory shorts. Advertising not as obvious as in preceding ones.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

PETE SMITH'S SCRAPBOOK: Just so-so.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SOARING STARS: Miniatures.—Fair.—Ray. Peacock, Onalaska Theatre, Onalaska, Wash.

WEST POINT ON THE HUDSON: FitzPatrick Traveltalks—Excellent.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

Paramount

BETTER BOWLING: Sportlights—Good. Will please your local bowlers.—Arthur K. Dane, Palace Theatre, Penacook, N. H.

ELEVENTH HOUR: Superman Color Cartoons—Average Superman cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LETTER FROM BATAAN, A: Victory Film, Richard Arlen—This is great stuff, and we were glad we could get it just prior to the anniversary of Pearl Harbor. The presentation is off the beaten path and its message to the American people very potent. Our people applauded it at every showing.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LITTLE BROADCAST: Madcap Models—Here is what novelty in a cartoon should be. Well received here and well liked. This has a freshness about it which makes it a pleasant change from the rut into which most of the cartoon material has fallen. Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PARACHUTE ATHLETES: Sportlights—We've seen many college athletes, but still Uncle Sam trains the best in the business. Filmed at one of the country's training centers, it shows how the most daring men of the Army are taught their art. Take a man from scratch and teach him much in as short a time as possible—that is the task given the parachute battalion. For some good spine-tingling action shots, show this short.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

UNUSUAL OCCUPATIONS, NO. 3—This is another of the series concerning the many odd jobs that some people have. Always interesting and a good filler.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

UNUSUAL OCCUPATIONS, NO. 5: Good—Training of Army dogs is especially worthy of attention.—Arthur K. Dane, Palace Theatre, Penacook, N. H.

RKO

DONALD'S DOG LAUNDRY: Walt Disney Cartoon—Good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOW TO SWIM: Walt Disney Cartoon—Disney comes through with a very funny color cartoon in which Goofy demonstorates swimming in pool and ocean as well as diving.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

QUIET HOME, A: Edgar Kennedy—An Edgar Kennedy comedy that is good enough, but did not seem too funny when run with "My Sister Eileen."—Arthur K. Dame, Palace Theatre, Penacook, N. H.

RIVETER, THE: Walt Disney Cartoons—Good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ALL OUT FOR "V": Terrytoons—It's okay.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

ALONG THE TEXAS RANGE: Adventures of News cameraman—Just a filler. We dropped it on the late show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLYING FEVER: Terrytoons—Black and white cartoons are ancient history. This one very weak.—C. L. Niles, Niles Theatre, Anamosa, La.

GUARDIANS OF THE SEA: Adventures of a News Cameraman—Good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

NANCY IS DOING THEIR BIT: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLAYTIME IN HAWAII: Sports Reviews—Sports in Hawaii were photographed before the war obviously, but that does not prevent it from being a nice reel.—W. Varick Nevins III, Alfred Co-Op, Alfred, N. Y.

WEDDING IN BIKANER: Magic Carpet—Rather dull and boring.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WILFUL WILLIE: Terrytoons—Very good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

Universal

ANNAPOLIS SALUTES THE NAVY: Variety News—Rather highbrow—no action.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SMOKE PAINTER: Stranger Than Fiction—Of its kind it is interesting.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SWING FROLIC: Musical—I think this the best of this series.—Ray Peacock, Onalaska Theatre, Onalaska, Wash.

Vitaphone

ARMY AIR FORCE BAND: Melody Masters Bands—Very nice photographic work greatly enhances this dandy musical reel, which, of course, is mostly dedicated to marches. It was applauded each time and that is unusual enough for anybody.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

CRAZY CRUISE: Merrie Melodie—This is poor material to give us in cartoon form. Someone in the studio might think it funny, but on the screen of a small town theatre it doesn't jell. This one can't be booked as a cartoon, as it's more of a travelogue, and you know how boring some of those can be.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DAFFY DUCKAROO: Merrie Melodie—This black and white cartoon has a few good gags, but I cannot become too enthusiastic about it when compared with the rest of Schlesinger's cartoons.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

DUCKTATOR, THE: Looney Tunes Cartoons—It's a scream—very, very timely and clever.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

HAIR BRAINED HYPNOTIST: Merrie Melodies Cartoons—Another of the hard-to-beat series. They began to scream the moment they saw the rabbit and the carrot—Frank O. Orban, Jr., Savoy Theatre, Hooversville, Pa.

HATTERAS HONKERS: Sports Parade—Very good 16 mm. enlargement shows Hatteras and some of the sports there. Color is very good.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

HUNTER'S PARADISE: The Sports Parade—Interesting and in color, which helps.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

MAYBE DARWIN WAS RIGHT: About as poor a short as we have ever played.—C. L. Niles, Niles Theatre, Anamosa, Ia.

RIGHT TIMING, THE: The Sports Parade—Good sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THEN AND NOW: Hollywood Novelties—Mildly entertaining. Trouble is there's nothing new about these shorts now.—Arthur K. Dame, Palace Theatre, Penacoock, N. H.

WABBITT WHO CAME TO SUPPER, THE: Merrie Melodies—They'll like this comical episode with "Wacky Wabbitt."—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Altec Service celebrates five years
of usefulness to the motion picture
theatres of the country
Altec Service is now regarded as
essential in 5000 U. S. theatres

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor
GERTRUDE MERRIAM, Associate Editor

Education of a Showman

Few industries, if any, can offer educational possibilities like ours does. For example, Bill Duggan, manager of the San Marco theatre, Jacksonville, Fla., points out that a few years ago when he wanted to go to college, he was transferred by B. B. Garner, general manager of Florida State Theatres, to Gainesville, home of the University of Florida. He was employed in that house as long as he attended college. His education completed, he was promoted to a better job.

The Griffith Circuit in Oklahoma offers the same opportunity to its younger men. Countless theatres in college towns have given employment to worthy students so that they might finish their education and then have taken these men into permanent posts.

Woes of a Showman's Day

You are invited to compare notes with Ralph L. Armstrong, manager of the Empress theatre in Chicago, who, having been duly sworn, deposes and says:

Came to theatre at 11:00 A.M. to attend ushers' meeting
Found that three ushers quit
Chief usher quit
Wrong show arrived
No trailers arrived
No advertising arrived
Cashier did not show up
Candy girl lost her smock
Burned out generator in booth
Ran out of change in box office

"You're right; it was my 13th day at this house."

Custodians or Managers?

Several of our members have recently complained that they are regarded simply as custodians at their theatres, although they have the title of manager. The answer to that one is simple. If a man is given no more to do than to be custodian, then he has that much more time to be a showman.

The average manager must handle advertising, supervise the help, schedule the show, pay bills, write publicity, make tieups, supervise the lost and found department, act as air raid warden, order accessories, keep supplies on hand, answer complaints, sell War Bonds, attend meetings and represent the circuit in the city. He has little time left in which to think up new ideas on showmanship.

But the fellow who actually has nothing to do but act as custodian ought to have a wealth of showmanship ideas.

A War Bond Champion

Among several who have been nominated War Bond champions in Ohio, by the Treasury Department, it appears that the first to achieve that honor is Roger J. Vega, manager of Chakeres' Grand theatre, Circleville, Ohio. Roger has received a certificate attesting to his championship. "Although I am Cuban born and not an American citizen yet (eight more months to go) I consider that Certificate of Award the highest tribute that my humble person has ever had." Here's hoping, Roger, that you continue to be a War Bond champion and that you will always prize your Certificate as you do today.

A Fine Record

Twenty years with one circuit is a long time. There are probably others whose records are as long but Ted Turrell's achievement is the latest to come to our attention. Ted is now, and has for some time been, manager of the Beverly theatre in Chicago.

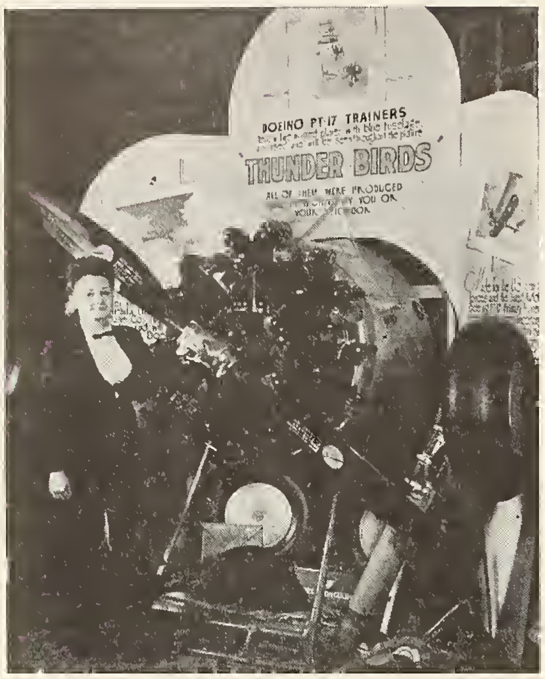
Twenty years ago he went to work for the circuit which then controlled what are now the Warner theatres in Chicago. Then he was usher. The circuit changed hands a few times but ever since then, Ted has been with the outfit, rising through the ranks from usher to doorman, to assistant manager and finally to manager.

A Merry Christmas

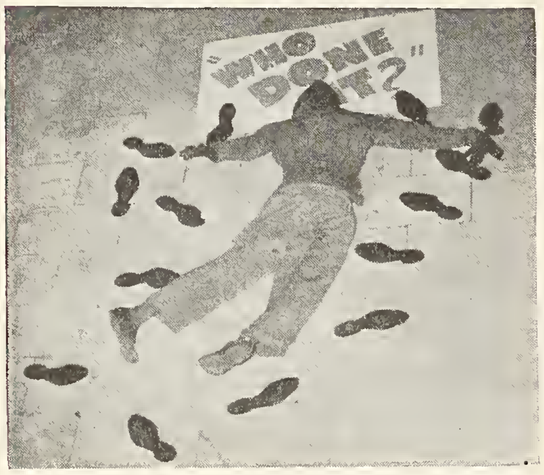
To each and every member of the Managers' Round Table in any part of the world, the very merriest of Christmases; may all your wishes come true; may the season bring you naught but good cheer.

—BOB WILE
—GERTRUDE MERRIAM

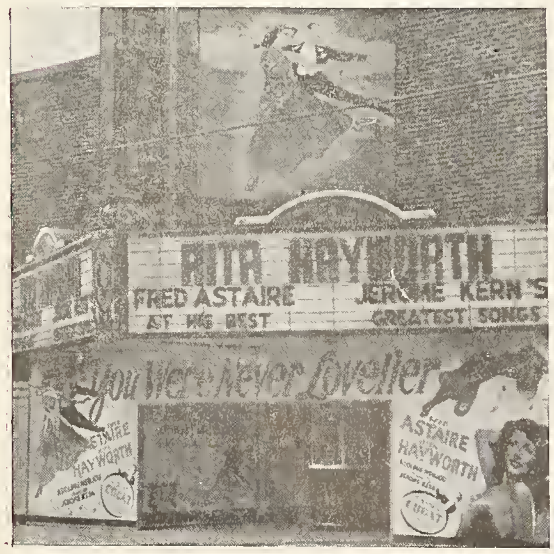
NOVEL LOBBIES AND FRONTS


BOEING PT-17 TRAINERS
THUNDER BIRDS
ALL OF THEM WERE PRODUCED

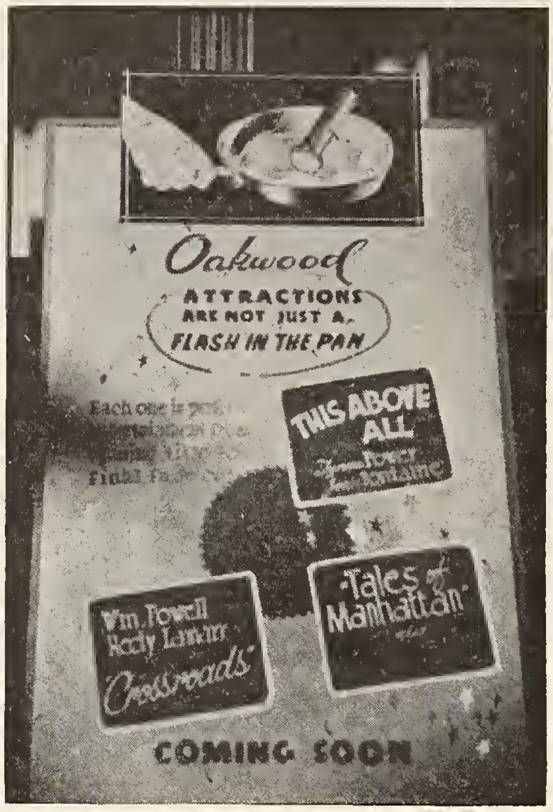
The training planes used in "Thunderbirds" are made at the Boeing factory in Wichita, Kan. A lobby display in the Miller theatre brought out this fact.



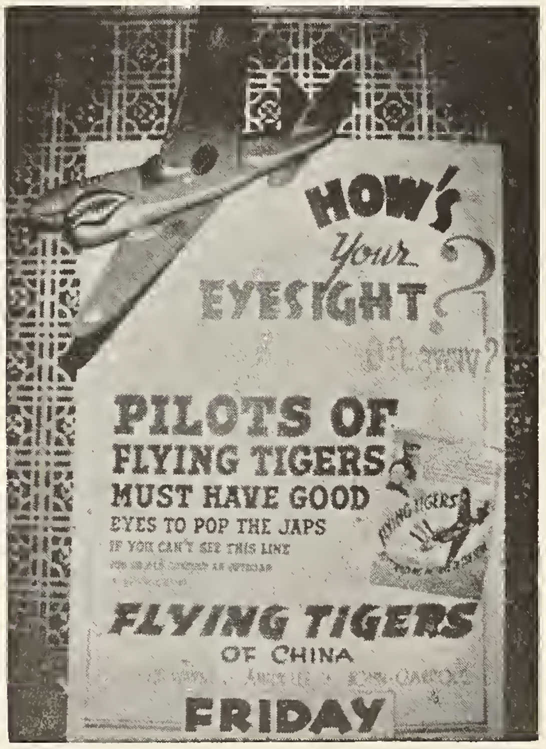
A borrowed department store dummy with a dagger protruding from its back and lying in a pool of blood made an arresting display for Red King, publicist of the RKO Keith Memorial theatre, Boston, when playing "Who Done It?"


RITA HAYWORTH
FRED ASTAIRE AT HIS BEST
JEROME KERN'S GREATEST SONGS
You Were Never Lovelier
ASTAIRE HAYWORTH

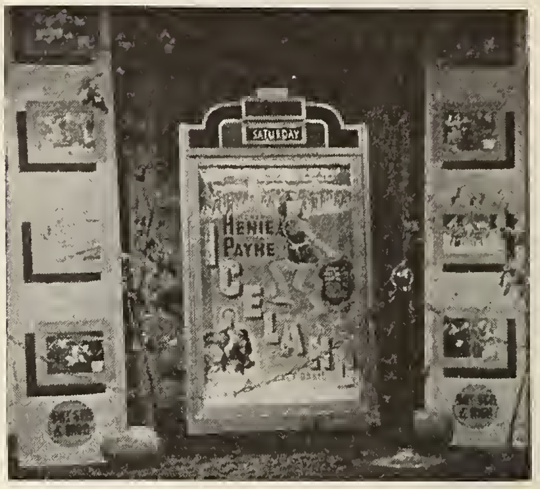
A flash front was erected by Stewart Gillespie at the Elgin theatre, Ottawa, Ont., with two dancing figures atop the marquee as highlights.


Oakwood
ATTRACTIONS ARE NOT JUST A FLASH IN THE PAN
THIS ABOVE ALL
Wm. Powell Hedy Lamarr Crossroads
Tales of Manhattan
COMING SOON

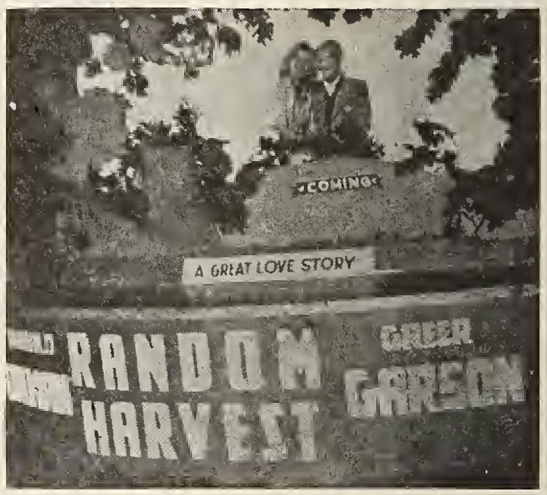
From a recent trade ad, Allan Easson, manager of the Oakwood, Toronto, got the idea for this lobby board.


HOW'S Your EYESIGHT?
PILOTS OF FLYING TIGERS MUST HAVE GOOD EYES TO POP THE JAPS
IF YOU CAN'T SEE THIS LINE
FLYING TIGERS OF CHINA
FRIDAY

The eye-testing scenes in "Flying Tigers" inspired Marlowe Connor to use a teaser idea based on it at the Capitol, Madison, Wis.

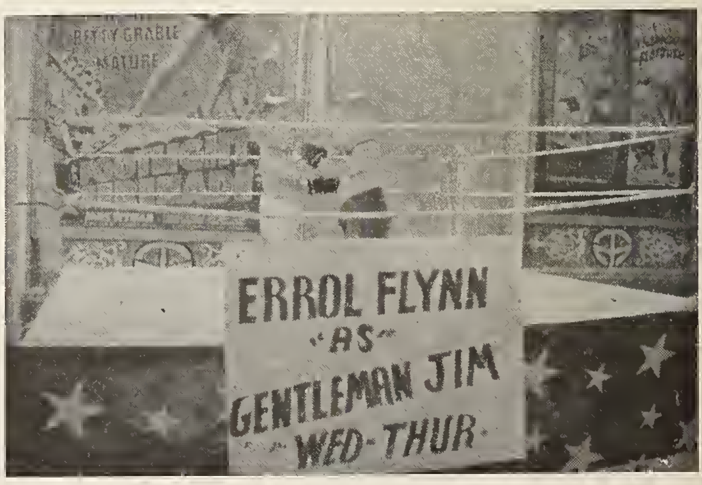

SATURDAY
HENIE PAYNE

Upright panels with 11 by 14 photos flanked a 40 by 60 display with indirect lighting at the Russell, Maysville, Ky., where Ed May is manager.


COMING
A GREAT LOVE STORY
RANDOM HARVEST
GREER GARSON

"Random Harvest" is receiving a lot of publicity, so Lou Cohen lets his patrons know it is coming to the Poli, Hartford, by using this lobby display.

J. N. Fendley, manager of the Martin theatre, Roanoke, Ala., used a miniature boxing ring in the lobby to exploit "Gentleman Jim". It was four feet square and two feet high. The dolls wore shorts and boxing gloves. An overhead spot made it look realistic.


BETTY GRABLE
ERROL FLYNN AS GENTLEMAN JIM WED-THUR

USO Community Sing Plugs "Me and My Gal" Tunes

Through a tieup effected with the local USO Centre, Joe Boyle at the Broadway, in Norwich, Conn., arranged that hit tunes from "For Me and My Gal" be featured at a community sing. In addition the USO permitted Joe to post stills showing Judy Garland, Murphy and Kelly in uniform.

Since the local policemen's ball was held the night before the opening of the picture, Boyle provided the orchestra with selections which were played with the leader plugging the picture and theatre. For the opening matinee, song sheets were promoted from local music store and distributed to the audience with the request that they sing along with the principals.

Mass Stage Induction For "Flying Tigers"

Charles Bierbauer, manager of Wilmer & Vincent's Colonial theatre, Allentown, Pa., staged a mass induction of aviation cadets in connection with the opening of "Flying Tigers." From the stage of the theatre, 20 newly enlisted cadets were inducted by Lieutenant Leslie Geisinger. Highlight of the ceremonies was the appearance of Wilfred Seiple, formerly of nearby Easton, Pa., who was a Flying Tiger and came home from China to enlist in the Army Air Corps. The stunt made for generous picture and story coverage in the local newspapers.

"Secret Code" Heralds Issued by Hamilton

For "Secret Code," Jack Hamilton, at the Apex theatre, in Washington, distributed the herald on the code and to the first twenty-five kids who solved the code, a pass to see the opening chapter was given. Also two weeks in advance, Jack give out Secret Code Club Membership cards and to those having a perfect attendance for the first fourteen chapters, free admission will be given for the last one, along with prizes consisting of War Stamps. As an extra attraction on the opening day, 100 "Secret Code" digest books were given.

Rodis' Programs Prove Novel

Novelty programs seem to prove successful for Ted Rodis, at the Laurelton theatre, in Laurelton, L. I. One of which sent recently printed on wall paper for "Remember Pearl Harbor," carried copy "They say even the walls have ears. So we tore our wall paper off to tell you about," etc.

For Thanksgiving, Rodis ran a cut on the front cover of his program showing the entire staff. Copy here read: "We wish you a very happy Thanksgiving and a Godspeed Victory for Our Country." It was signed by Rodis and the staff.

"Share a Ride Campaign"

Recently instituted by Chris Chamales at the Roxy theatre, in Delphi, Ind., was a gas conservation campaign which he featured in each of his ads. Copy to this effect was run: "Share a ride Campaign to the Show. Give your neighbor a lift; next week he will do the same good turn for you."

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

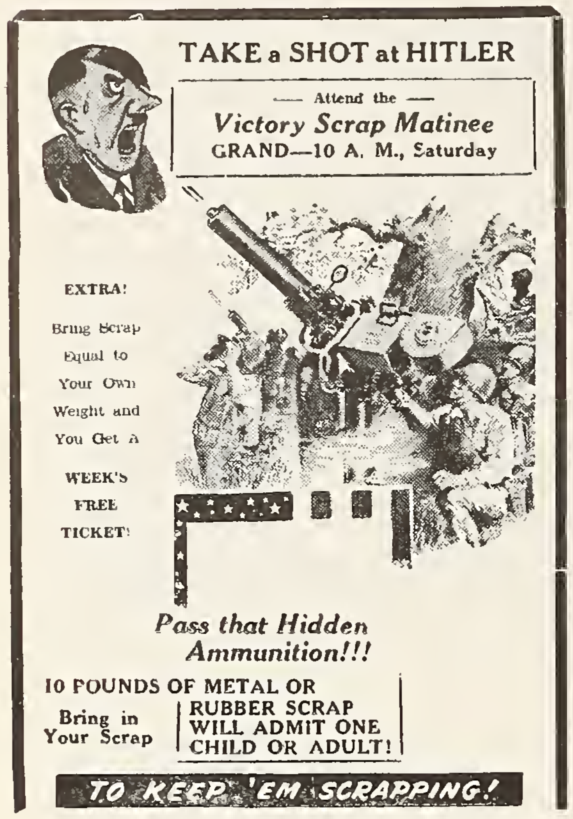
THE PALM BEACH STORY (Paramount): This is pure comedy and is being sold as such wherever a campaign has been developed. It is a Preston Sturges picture and where his previous attractions have been successful this fact might be played up in advertising and publicity. The title suggests a ballyhoo of three girls carrying parasols (or two girls and a man), each with one word of the title. Anyone who has ever been to Palm Beach can compete in a contest for a "Palm Beach Story" which your newspaper might run. The best ones would be awarded prizes. Lacking enough people who have been to Palm Beach, the contest can be for the best vacation stories. A tieup might be made with a night club for a Palm Beach week in advance of the picture. There is a series of one-column cartoons available which can be used for teaser ads. They're clever little gags, each one showing an odd situation, and one character says: "Have you heard the Palm Beach story?" There's a post card suggestion which is appropriate; on one side there's an illustration of Rudy Vallee and Claudette Colbert with a catchline and on the other some teaser copy. One of the scenes in the picture shows Claudette Colbert with a makeshift ensemble made out of a pajama top and a Pullman blanket. Stores carrying yard-goods can be tied up to plug their material with a still of this scene to hang it on. There's a clever novelty suggestion which ties up with another scene in the picture. A marriage license issued to Claudette Colbert and Joel McCrea has the words "Cancelled—but that's the Palm Beach story" written across the face. There's room for a playdate, too. A beauty shop tieup can be made with line "Let your face tell the Palm Beach story". Rudy Vallee is on the air each Thursday night sponsored by Sealtest. Tieups can be made with local distributors of Sealtest products and efforts should be made to obtain spot announcements on the air just ahead of or after the Vallee program. A radio program in which situations are given and listeners are asked to name the picture is a practical bit of exploitation. Of course, the pictures should be all Claudette Colbert's. Similarly, there is a suggested contest with stills from previous Preston Sturges pictures to be identified. It happens that in previous pictures Claudette Colbert has run out on her men as she does in "Palm Beach Story". Therefore, a contest seeking the correct identification of the men Claudette Colbert has left in other pictures would be appropriate. The titles of the pictures must also be given. Art for this contest is available in mat form.

JOURNEY FOR MARGARET (Metro-Goldwyn-Mayer): This picture is adapted from the book by William L. White, which was published a year ago, synopsized in the 'Reader's Digest' and 'Life'. Tieups may be made locally with stores, libraries, newsstands and regional magazine distributors. A journey might be promoted for a local Margaret (not necessarily bearing that name, but a child who wins a contest of some kind). Postcards plugging the picture might be sent from a nearby city or New York, signed "Margaret", plugging the picture. All girls named Margaret might be admitted free during the run of the picture. As a variant of this, names beginning with Margaret might be scattered through the classified ads and guest tickets offered to those finding their names and establishing identification. Have a young lady or a child follow an itinerary publicized in the newspapers and give a prize to anyone identifying her as Margaret during her journey. Copy for a handbill is suggested in the press book, with the illustration showing a couple wearing gas masks and a headline: "What well-dressed Americans might wear in the future". Another illustrates children bathing in portable tubs in the kitchen and has some copy tieing up with the picture. There is a cooperative ad suggestion using a twist on the title: "If Margaret took a journey through Blanktown, she'd find the biggest values in these stores". A contest for the local child who looks most like Margaret could be rewarded with a "Journey for Margaret" or its equivalent. Tieup stills showing various types of merchandise are available for planting with merchants.

Stodel Promotes Contest For "Hold Back the Dawn"

To help exploit "Hold Back the Dawn" at the Coliseum theatre, in Capetown, South Africa, Jack Stodel promoted a local jeweler for two rings to be awarded in connection with a contest. Ballot cards carrying a thumb nail cut of Boyer and De Havilland were distributed and contestants were invited to list the correct titles of previous pictures in which Boyer had appeared. Six scenes from these pictures were screened at the theatre during a specified week. Consolation prizes of cash and guest tickets were given to runnersup.

MORE GOOD ADVERTISING



TAKE a SHOT at HITLER

— Attend the —
Victory Scrap Matinee
GRAND—10 A. M., Saturday

EXTRA!
Bring Scrap
Equal to
Your Own
Weight and
You Get A
WEEK'S
FREE
TICKET!

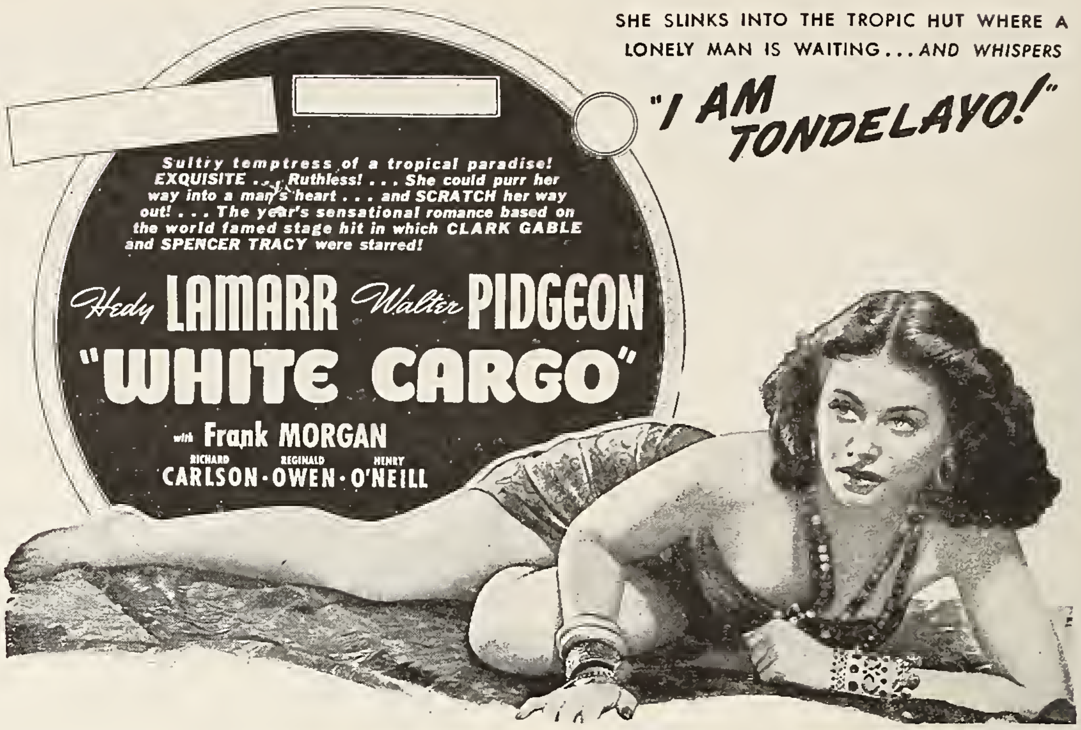
Pass that Hidden Ammunition!!!

10 POUNDS OF METAL OR RUBBER SCRAP WILL ADMIT ONE CHILD OR ADULT!

Bring in Your Scrap

TO KEEP 'EM SCRAPPING!

The scrap matinee at the Grand theatre, Holdenville, Okla., was advertised as well as publicized by Boyd F. Scott, manager. This ad, two columns by six inches, put the idea over.



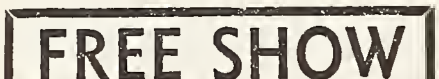
SHE SLINKS INTO THE TROPIC HUT WHERE A LONELY MAN IS WAITING . . . *AND WHISPERS*

"I AM TONDELAYO!"

Sultry temptress of a tropical paradise! EXQUISITE . . . Ruthless! . . . She could purr her way into a man's heart . . . and SCRATCH her way out! . . . The year's sensational romance based on the world famed stage hit in which CLARK GABLE and SPENCER TRACY were starred!

Hedy LAMARR Walter PIDGEON
"WHITE CARGO"
with Frank MORGAN
RICHARD CARLSON · REGINALD OWEN · HENRY O'NEILL

Sig cut and playdates were added to this ad by Woody Barritt, advertising manager for the Wichita Fox theatres. Note that he emphasizes the fact that Clark Gable and Spencer Tracy appeared in the play years ago.



FREE SHOW

The World's Largest Motion Picture Screen

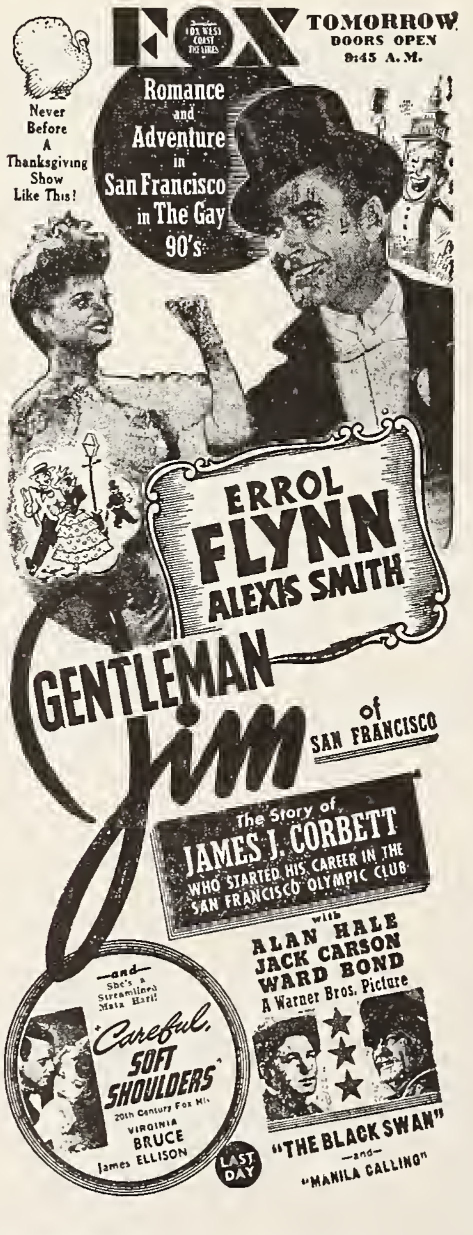
30¢ TAX INC.

MIAMI DRIVE-IN Theater
N. W. 7th AVE and 81st ST

INDIVIDUAL LOUD SPEAKERS FOR EACH CAR

THIS ADVERTISEMENT ADMITS DRIVER FREE PROVIDED HE IS ACCOMPANIED BY OTHERS WHO PAY. THIS ADV. IS GOOD ONLY UNTIL TUESDAY, DEC. 8.
Phone 7-3444

The driver gets a break, according to the advertising done by Milt Harris in Florida. But he's confronted with a rapidly dwindling number of automobiles, and the necessity for sharing rides is thus brought home.



FOX
FOX WEST COAST THEATRES
TOMORROW
DOORS OPEN 9:45 A. M.

Never Before A Thanksgiving Show Like This!

Romance and Adventure in San Francisco in The Gay 90's

ERROL FLYNN
ALEXIS SMITH
GENTLEMAN Jim of SAN FRANCISCO

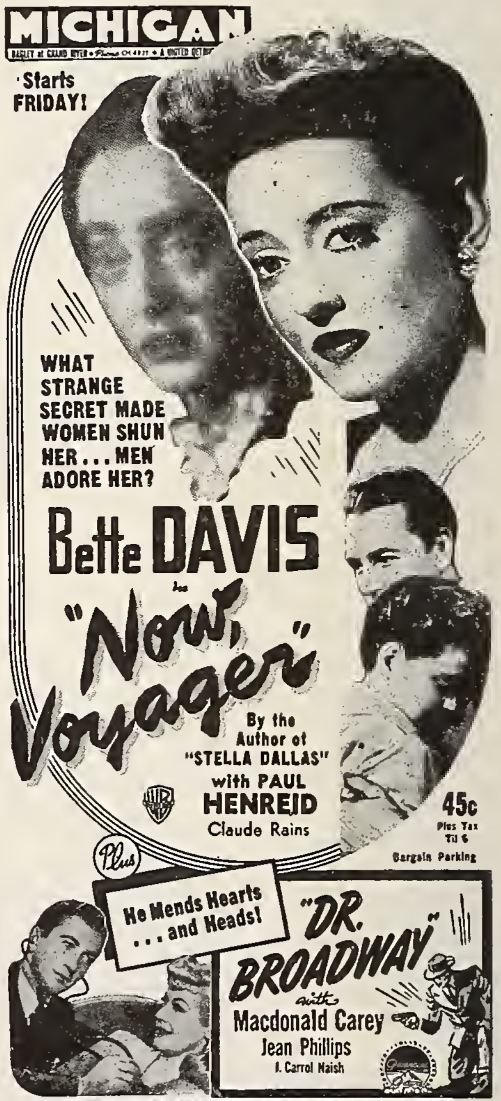
The Story of JAMES J. CORBETT WHO STARTED HIS CAREER IN THE SAN FRANCISCO OLYMPIC CLUB

with ALAN HALE JACK CARSON WARD BOND
A Warner Bros. Picture

—and— She's a Streamlined Mata Hari!
"Careful, SOFT SHOULDERS"
20th Century Fox Hit
VIRGINIA BRUCE
James ELLISON

LAST DAY
"THE BLACK SWAN"
—and—
"MANILA CALLING"

"Gentleman Jim" was from San Francisco, so they said so in the 'Frisco ads on the picture.



MICHIGAN
BAGLEY at GRAND RIVER • Phone CA 4977 • A UNITED DET

Starts FRIDAY!

WHAT STRANGE SECRET MADE WOMEN SHUN HER . . . MEN ADORE HER?

Bette DAVIS
in
"Now, Voyager"
By the Author of "STELLA DALLAS"
with PAUL HENREID
Claude Rains

45c Plus Tax Til 6
Bargain Parking

Plus
He Mends Hearts . . . and Heads!
"DR. BROADWAY"
with Macdonald Carey
Jean Phillips
J. Carrol Naish

The background illustration is an outstanding feature of the ad on "Now, Voyager" prepared by Alice Gorham, director of advertising and publicity for United Detroit Theatres.

Contests Feature Skelton Film In Cleveland

For the world premiere of "Whistling in Dixie" at Loew's State, in Cleveland, Ed Fisher planted a chuckle contest with the Cleveland News with a War Bond going as first prize and tickets to runners up. Planted on the classified ad page, readers were invited to select four lines from as many ads, which when put together would, in their opinion, form the funniest sentence. In announcing the contest, the paper ran several three-quarter page promotion ads plugging the premiere.

An excellent promotion was also effected with manufacturers of Raleigh Cigarettes, who also sponsors the Skelton program, to give away cigarettes to every Cleveland boy joining the U. S. Navy on the opening day of the picture. The Navy Recruiting office cooperated with a parade of recruits led by officers in uniform marching down the main streets to the theatre. The American Legion band and high school band joined forces for the occasion. After the first evening showing, a mass induction of over 200 Navy recruits was held on the stage, the boys then being presented with the cigarettes. Both local papers came through with art and stories on the ceremonies.

A local news company bannered its twelve trucks with copy tying up the world premiere and New Movie Magazine; over 3,000 tack cards were also distributed to newsstands throughout the county. For six days in advance daily plugs were received over Stations WHK and Loew's Theatres Radio Club. Other plugs were obtained over WGAR and on spot announcements which were purchased before and after the Skelton radio program over WTZM.

Giant Pass Toted Around Town

Another stunt which proved effective was making up a giant pass and with the aid of an attractive girl, the pass was offered to any woman shopper who would carry the pass to Loew's State from the shopping district. The pass made about five trips a day. Another tieup was with the Coca Cola distributing company, which bannered 16 of their trucks with three sheets with copy reading: "Whet your whistle; drink Coca Cola and then enjoy 'Whistling in Dixie' starring Red Skelton." One of the leading baking companies distributed 30,000 menus plugging the world premiere to the largest restaurants in the city as well as to luncheon counters of chain drug stores.

A local ballroom which caters to a great majority of the younger folks was the setting for a whistling contest that was held in the bandstand with over 60 boys and girls participating. The winner received five dollars in War Stamps with guest tickets going to the runnersup.

Helm Hosts Servicemen

For his opening of "Desperate Journey" at the Avon theatre, in Stratford, Ont., Walter Helm invited the entire personnel of the Army training center and veteran's guard to his opening. The Round Tabler reports about 600 servicemen attending the show.

THE LEADING 37 SHOWMEN

The 37 showmen listed below from 35 theatres (sometimes there are collaborators on ideas) may be regarded as the leading showmen of the country for the past fortnight. They are the ones who have notified the Round Table of what they have done in the way of showmanship.

ART ABLESON
Lake, Devils Lake, N. D.

ANTONIO BALDUCCI
Norbury, Ellenville, N. Y.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CHRIS CHAMALES
Roxy, Delphi, Ind.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

JAMES A. CAREY
Hiway, York, Pa.

LOU COHEN
Poli, Hartford, Conn.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

D. W. DILLENBECK
Rialto, Bushnell, Ill.

ALLAN EASSON
Oakwood, Toronto, Ont., Canada

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

J. N. FENDLEY
Martin, Roanoke, Va.

ED FISHER
Loew's State, Cleveland, O.

ED FITZPATRICK
Poli, Waterbury, Conn.

GEORGE FRENCH
RITA MORTON
RKO Albee, Providence

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

JACK HAMILTON
Apex, Washington, D. C.

W. D. HARWELL
Laroy, Portsmouth, O.

BILL JOHNSON
Diana, Medina, N. Y.

JAMES KING
RKO, Boston, Mass.

TED KIRKMEYER
Paramount, Idaho Falls, Ida.

JOE LONGO
Loew's State, Boston

ED MAY
Russell, Maysville, Ky.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

JONAS PERLBERG
Grand Movies, Chicago, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JACK MATLACK
Hunt Theatres
Medford, Ore.

FRANCIS B. SCHLAX
JUNE JENSEN
Kenosha, Kenosha, Wis.

BOYD SCOTT
Grand, Holdenville, Okla.

ARNOLD STOLTZ
Avon, Utica, N. Y.

PAUL WEST
Grove, Cocoanut Grove, Fla.

JACK STODEL
Schlessinger Theatres
Cape Town, South Africa

TED TESCHNER
Esquire, Toledo, O.

Boardwalk Rolling Chair Exploits "Me and My Gal"

Importing the boardwalk of Atlantic City to the streets of Harrisburg, Pa., was recently accomplished by Sam Gilman of Loew's, theatre, for his date on "For Me and My Gal." Sam promoted the use of a boardwalk rolling chair which he appropriately bannered and seated an attractive looking couple in it. The boy and girl were rolled leisurely around town through the downtown streets by a member of the house staff. Gilman reports that since it was the first time a rolling chair had been seen on the streets of Harrisburg, it attracted considerable attention.

The Round Tabler further promoted a half page of cooperative spread with picture mention in each ad. The top of the ad featured small cuts of Santa with copy "The Christmas Bells Are Ringing for Me and My Gal."

Seeing-Eye Dog Personal Arranged by Ruth Bolton

During the absence of Frank Murphy, manager of Loew's State, in Syracuse, his assistant, Ruth Bolton for the date on "Eyes in the Night," arranged for the trainer and his seeing-eye dog to make a personal appearance at the Mayor's office in City Hall. In addition, appearances were also made at public schools and the Syracuse Boys' Club, in addition to being on the stage opening night of the picture. A tieup with "Dogs for Defense" brought radio breaks, newspaper publicity and a booth in the lobby of the theatre.

Callow Hosts Navy Men

Everett Callow, publicity director of the Warner theatres in Philadelphia, arranged a special screening for 14 officers of the cruiser "Boise," stationed at the Philadelphia Navy Yard, in advance of the opening of "The Navy Comes Through" at the Stanton Theatre. The screening was held at the RKO exchange's projection room and the naval officers were hosts of the Philadelphia Variety Club's American Legion Post.

R. J. O'Donnell, general manager of the Interstate Circuit of Texas, pins the Quigley Awards Medal on Louis Charninsky, who won it for his outstanding exploitation at the Capitol theatre, Dallas, Texas.

Mickey Rooney's
TOLEDO SCRAP DRIVE
A YANK at ETON
OCT. 14
ESQUIRE

Two cars were purchased from used car lots and publicized as having been purchased by Mickey Rooney to turn in for scrap. The stunt netted Ted Teschner, manager of Loew's Esquire, Toledo, some good publicity, especially as he turned the cars over to the Boy Scouts, who gave the proceeds to local Civilian Defense.

Easson Uses Program To Boost Bond Sales

Allan Easson at the Oakwood theatre, in Toronto utilizes the front of his programs for institutional copy. A banner line across the top of a recent one read: "The partial blackout outside, does not dim the high quality of our Gay and Bright Entertainment inside. With the first letters of each word in bold type, the following copy was run vertically down the page: Britain Urges You Better Our Nation's Democratic Stand. Neglect Other Worries." The first thing that struck your eye on reading the bold type letters only were the words: "Buy Bonds Now."

Girls in Native Costumes Stimulate Bond Sales

Since Paul P. Matuszewski shows Polish films at the Cathedral theatre, in New Castle, Pa. twice a month, he recently built his program around "Love Me Only"; "Children of the Sea" and shorts of Pilsudski. On opening night, Bonds and Stamps were sold in the lobby by girls in Polish costume. The lobby was especially decorated for the occasion and about $3,309 in Bonds and Stamps were sold.

Three Scrap Drives Held By Kaufman in One Month

In a 250-seater, the Fountain theatre, in Terre Haute, Ind., Abe H. Kaufman reports that since he has facilities for storing only about three tons of scrap, this month he had to put on three different drives. The first two and one-half tons were turned over to the Boys Club; the second batch, totaling 3,025 pounds, was sold for $12.95 and the money turned over to the local Community Chest Fund; the third drive is still in effect, but will be turned over to some worthy charity. Children are admitted gratis to Kaufman's matinees any day before five o'clock except Saturdays or Sundays, with three or more pounds of scrap.

Collects Keys for Scrap On "Glass Key" Date

Ralph J. Tully, M & P Strand Theater in Newport, R. I., arranged special advertising stunts for the showings of "The Major and the Minor," and "The Glass Key." For the former, he not only went into the national campaign with Paramount but also arranged department store tieups and used the double card novelty to cover the entire city, the gag being to decide which of two figures was the largest, whereas they were the same size.

For "The Glass Key" Tully arranged a tie-up with the Salvage Committee on the collection of old keys and distributed free tickets to those turning in the largest number, the slogan being "A Glass Key ticket for Old Keys."

Balducci's Cherry Tree Aids "George Washington"

As an attention-attractor for "George Washington Slept Here" at the Norbury theatre, in Ellenville, N. Y., Antonio C. Balducci set up a large tree in his lobby well in advance and decorated it with various types of red berries to simulate a cherry tree. The base of the tree was surrounded by leaves to give a woods effect and a chopping block on the floor had an axe in it. A sign alongside gave the story away, "George Washington Did NOT Chop this Tree Down. See," etc., etc.

It was so cold the day the Ladies of the Air Force came to Sudbury, Ont., that Sid Scott, manager of the Capitol theatre, suggested that they put their demonstration on the stage. The offer was accepted with alacrity and this is the result.

NORBURY
SALVAGE
DEPOT

Here's Tony Balducci with the pile of scrap he collected from the kids at Ellenville, N. Y. Tony runs the Norbury theatre and reports collections very good, despite a heavy rainstorm.

Mrs. Antonio C. Balducci, wife of the manager of the Norbury theatre, Ellenville, N. Y., sells some War Bonds to the local citizenry at the theatre's portable Bond booth.

Balducci Coordinates Scrap And War Bond Campaigns

Antonio C. Balducci, manager of the Norbury theatre, Ellenville, N. Y., has coordinated his scrap and Bond selling campaigns in an unusual manner. For instance, he has rescued a shell from the last war, placed on the scrap heap by some ex-soldier, and used it to help sell Bonds for this war. Tony figured that the scrap value of the shell wasn't as great as the Bond selling value right now, anyway.

He says it is solid iron, ten inches high and weighs 16½ pounds. No one has been able to identify it beyond stating that it is of foreign make. It serves as a crowd stopper.

Tony's scrap matinee went over big despite the fact that it rained hard on that Saturday. Children were admitted free provided they brought scrap to the theatre and there were plenty of them. But the weather was so bad that Tony had two boys in hip boots in front of the theatre to receive scrap from the donors and put it on the scrap pile across the street.

Prints Blackout Warnings

Blackout warnings and instruction on how to proceed in an emergency were printed up in white ink on a black background for the War Council of Utica by Arnold Stoltz, manager of the Avon theatre.

Recruiting Office Cooperates On "The Navy Comes Through"

Through the cooperation of the local Navy Recruiting office in Providence, ahead of "The Navy Comes Through," George French, manager, and Rita Morton, publicist, at the RKO Albee arranged for a special lobby display of some 30 official U. S. Navy photos showing actual shots taken aboard aircraft carriers, at submarine bases and various other Naval bases. A special "Know Your Rank" display of posters showing the various insignia of the Army, Navy, Marines and Coast Guard was also featured. The Recruiting office also put stickers, supplied by the theatre, on all their A boards in the downtown area advertising the picture with the following copy: "See the Navy in action. Pat O'Brien, George Murphy, Jane Wyatt in 'The Navy Comes Through,' RKO Albee."

A tieup with the local Maritime Service Recruiting office brought 16 mm Merchant Marine training film with sound and was shown in the outer lobby daily. Two men from the Maritime Service office showed the film and distributed literature on their branch of the Service. At a special show, fifty young men were inducted into the Maritime Service on the stage.

Local Naval outfitters used stills and a one-half sheet with theatre credit and copy in their naval clothing window, while another store used a large Maritime poster with a message from Admiral Land, stills from a picture and a credit card.

Since Pat O'Brien was made an honorary member of the Chief's Club at nearby Camp Endicott in recognition of his efforts in entertaining the men at a recent personal appearance there and also because he played the part of a Chief Gunner's mate in the picture, a portrait of the star as he appears in the film was presented to the Club.

For the opening night itself, letters were sent to the commanding officers at the nearby camp inviting them to attend. The officers and men from the local Navy Recruiting Office also attended in a body and the entire trolley and bus system carried card advertising on the picture.

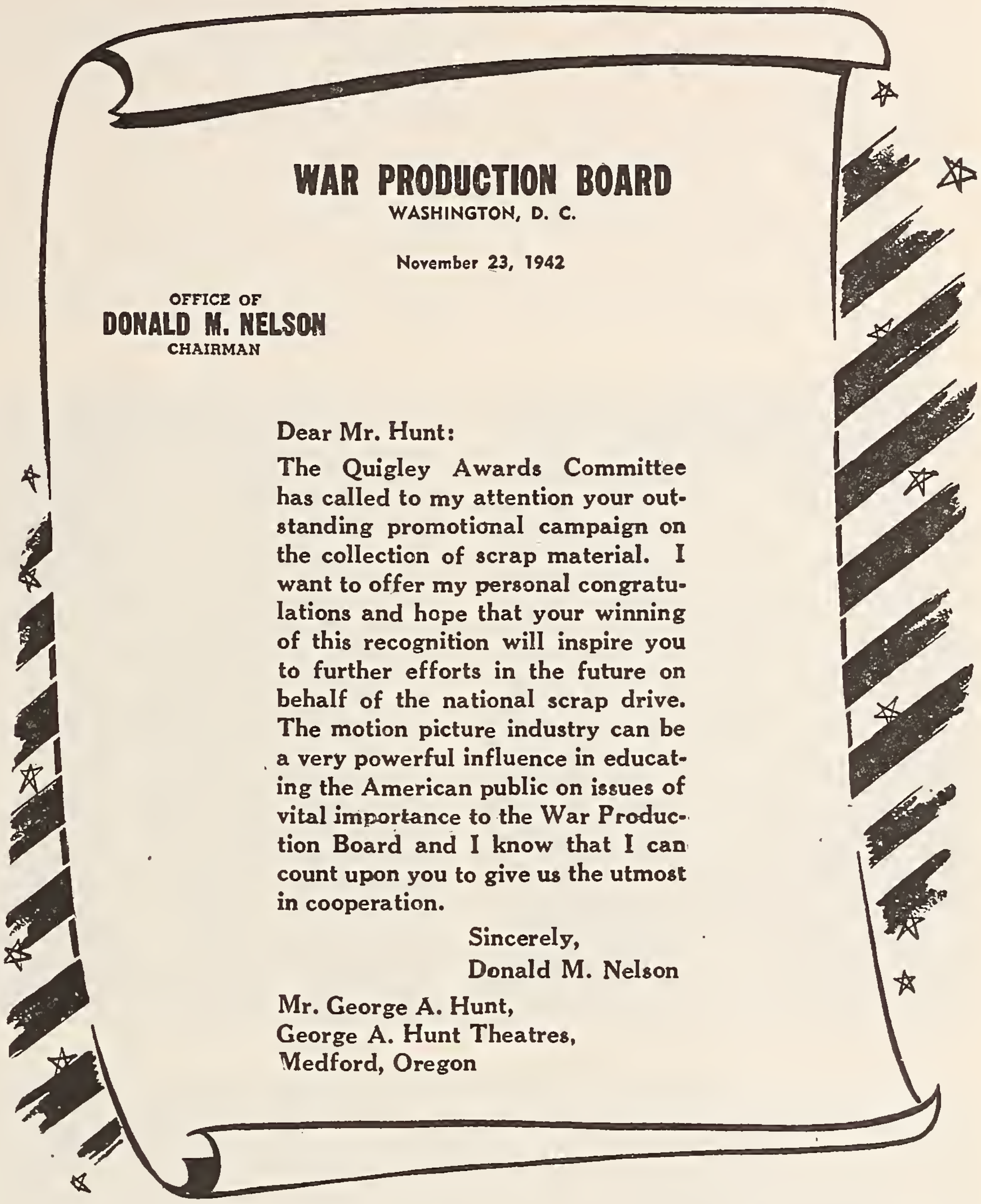
Community Sing on Street Launches "For Me and My Gal"

Reported as one of the most successful stunts ever carried out by Frank Murphy at Loew's State, in Syracuse, was the street community sing held in advance of "For Me and My Gal." This was promoted through the War Bond Committee and the sing was handled by a local radio singer and local pianist; MGM's Frances Parker was in town with the Cinema Arts and she assisted in the distribution of song sheets through the crowds that had assembled. Needless to say, the hit tunes from the picture were sung.

Johnson's Thanksgiving Co-op

A full page of cooperative ads for Thanksgiving Week was promoted by Bill Johnson at the Diana theatre, in Medina, N. Y., with a banner head across the top reading: "Praise the Lord and Pass the Ammunition. So say these Merchants and the Diana theatre with these Great Thanksgiving specials in bargains and entertainment." A large two column cut of Bette Davis was featured together with picture copy.

THANK YOU, DONALD NELSON!



WAR PRODUCTION BOARD
WASHINGTON, D. C.

November 23, 1942

OFFICE OF
DONALD M. NELSON
CHAIRMAN

Dear Mr. Hunt:

The Quigley Awards Committee has called to my attention your outstanding promotional campaign on the collection of scrap material. I want to offer my personal congratulations and hope that your winning of this recognition will inspire you to further efforts in the future on behalf of the national scrap drive. The motion picture industry can be a very powerful influence in educating the American public on issues of vital importance to the War Production Board and I know that I can count upon you to give us the utmost in cooperation.

Sincerely,
Donald M. Nelson

Mr. George A. Hunt,
George A. Hunt Theatres,
Medford, Oregon

The people of Medford, Oregon, were let in on the fact that the George A. Hunt theatres had won a Citation from Donald Nelson, head of the War Production Board, for the best campaign to get in the scrap. The letter of commendation was reproduced in the above form in the Medford 'Mail Tribune' in a quarter page ad.

Stoltz Distributes Entertainment Tickets

Distributed in regular railroad envelopes was the ingenious entertainment ticket printed in coupon form by Arnold Stoltz at the Avon in Utica, N. Y., for his dates on "Pittsburgh" and "Half Way to Shanghai." When folded, the outside of the ticket bore the following copy: "Don't travel this year! Help a fighting man enjoy his precious leave or furlough. If you want to take a trip . . . See this tip inside."

When opened, the following was the first to meet the eye: 'If you must travel, get a ticket to PITTSBURGH. You'll love it because it's this year's hit photoplay and the co-feature is HALF WAY TO SHANGHAI." The balance of the ticket was devoted to small size cuts of scene stills and such copy as: "Travel this entertainment packed show route for a gala treat," etc. Merchant's ad on the reverse side paid for entire cost of printing and distribution.

"Here We Go Again" Announced by Radio Station

Not being able to buy station breaks to sell the radio stars of "Here We Go Again" in connection with their weekly broadcast, Marlowe Conner at the Capitol, in Madison, Wis., asked the announcers at the station if they would start their program daily before and until the picture ended with the words "Here We Go Again With Another Campus Jamboree," etc. The station agreed to do this gratis and in addition they occasionally put in a word or two about the picture and theatre.

PERSONALS ON SHOWMEN

HAL NEIDES, district manager of the Golden State Theatres circuit, in San Francisco, has been inducted into the Army. Dick Crosby, former house manager of the downtown Embassy, goes into the Army on January 1st, while his brother Bill Crosby, manager of the El Rey, and Albert Levin, manager of several Golden State houses, have been accepted by the Marines.

VIRGIL FAULKNER has been appointed manager of the Orpheum, in Portland, Ore., and James Breall has taken his place as manager of the Newsreel theatre; Danile Bergman becomes manager of the Oriental theatre.

A. H. McMILLIN has been appointed manager of the Roxy theatre, in Tacoma, Wash. Miss Florence Barbur becomes manager of the Blue Mouse, and Leila Lee Gordon has taken over the management of the Temple theatre, replacing John Harrick, who has enlisted in the Navy. Russell Schmidt is the new manager of the Music Box theatre.

PHIL LAUFER has been named publicity manager of the Rivoli theatre, New York, replacing Burt Champion, who is now in charge of radio contacts for Paramount. Laufer formerly was at Warner's Strand and Loew's Criterion.

KENNETH COLLINS, manager of the Indiana theatre, in Indianapolis, will supervise the Circle theatre as well as the Indiana in the absence of Art Baker, who was inducted into the Army.

E. R. MEDD, manager of the Carolina theatre, in Spindale, N. C., has entered the Naval Reserve.

CHARLES COHEN, assistant manager of the Plaza theatre, in Philadelphia, has been promoted to manager of the Nodel theatre. Pat Leto, chief of service at the Savoia, has been moved ahead to fill the Plaza vacancy. Johnny Iaquinao was promoted from the service staff to assistant at the Alhambra, and Harry De Angeles, chief of service at the Broadway, goes into the Avon as assistant.

JOE SILVER as now assistant manager of the Studio theatre, in Philadelphia.

BERNARD BONNIWELL is the new assistant manager at the Trans Lux, in Philadelphia.

AL WASHAUER, manager of the Fox West Coast Paramount theatre, in San Francisco, has resigned to join the MGM publicity staff in Hollywood. Al Young, assistant, succeeds him. Dave Richards of the State has succeeded Arvid Erikcson as manager of the Warfield with Louis Tavallaro coming to the State from the El Capitan. At the latter spot the new manager is Eddie Mitchell, formerly of Honolulu.

By Staff Photographer

The Round Table offices had several visitors this week. Top left is Harry Schlinker, manager of the Warner, San Pedro, Calif., who won the Warner Award of Merit for the Pacific Coast zone. He came to New York with Zone Manager Lou Halper. Top right is Lou Brown, director of advertising and publicity for Loew's New England theatres. Directly above are Ted Turrell, manager of the Beverly, Chicago, and Marlowe Conner, manager of the Capitol, Madison, Wis., who won the Warner Award in James Coston's zone.

HAPPY BIRTHDAY

December 19th

Edwin C. Hough
W. H. Schumacher
N. Ray Carmichael
Evans J. Kall
Walter L. Culpepper
Mandell Yosowitz
Ervin J. Sedlack

20th

M. A. Malaney
H. M. Johnson
E. B. Clayton
Jay N. Burton
Arthur Feine
Lamar Swift

21st

Bob Ray
E. C. Brandhorst
H. B. Tollett
Max Rodehau
Jerry McWhorter
Leslie Whitwell
Wybert Sandefur
Donald Oliphant
Jack A. Custer
Woodrow W. Shuman
George B. Pettit
Ralph R. Donald
Otto A. Kammer

22nd

Ernest Emerling
George W. Leech
James S. Howard, Jr.

23rd

William A. Levey

December 23rd

H. B. Creagh
Joseph F. Kennedy
Leo Stephany
Robert L. Gardner
Earle V. Patton
George S. Ellis
Walter Beymer
John M. Gow
Robert Roberts

24th

Carl Chick
Harry Schlinker
Robert Rogers
Francisco Bahamonde
David Spence
Earl Foreman
Sam Coolick
Stanley C. Zerbey

25th

Al. J. Kopulos
Jacques Benjamin
Robert L. Gross
Wilber Thompson
Mitchell B. Solomon
David D. Becker
Alfred Yasna
Louis Rosen
Donald J. O'Brien
D. W. Rogers
Vincent M. Wade
R. B. Garvin
Sol Shapiro
James N. Saunders
Ralph H. Shaffer
Arno Wolfshol

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OBITUARIES

Donald Campbell, Exporter, Dies in London

Donald Campbell, 69, died on Sunday, December 12th, in London after a short illness. For many years he was an exporter of American motion pictures to Europe, South America and India.

He entered the film industry in 1912, and two years later was an active exporter, dealing in serials such as "The Perils of Pauline" and "The Million Dollar Mystery." He leaves a widow, Mrs. Kathleen Curryer Campbell of New York; a son, David, of the Royal Canadian Air Force; a daughter, Nan Campbell of New York, and a sister, Mrs. Flora Beaumont of England.

Lewis Wadsworth Harris

Lewis Wadsworth Harris, 77, stage and screen actor, died December 7th in Los Angeles. His entire career was spent in the acting profession, and he was once leading man to Mme. Modjeska. Mr. Harris was born in Calais, Me.

William W. Puchalski

News was received this week of the death of William W. Puchalski, former assistant manager of the Plaza theatre in Northampton, Mass., while in action with the Army in the Pacific, November 21st. He entered the army March 4, 1941.

Mrs. Alice Glidden

Mrs. Alice C. Glidden, 42, died December 14th in the Massachusetts General Hospital in Boston. She was the wife of Huber Glidden, chief auditor for the M & P Theatres.

F. W. Shaver

F. W. Shaver, 65, theatre owner, died of a heart attack at the home of his son, Bissell Shaver, in Kewanee, Ill., last week.

Robert Taylor, Branch Manager

Robert Taylor, for the past five years St. Louis branch manager for Monogram, died of a heart attack, December 4th, at the age of 51.

Randforce and Majors Sued

An anti-trust suit against Randforce Amusement Corporation, Samuel Rinzler, Louis Frisch, William Yost, Twentieth Century-Fox Film Corporation, RKO Pictures, Inc., Warner Bros. Pictures, Inc., Paramount Pictures, Inc., and Big U Film Exchange, Inc., was filed this week in the New York supreme court by 395 Amusement Corporation, operator of the Gloria theatre in Brooklyn. An injunction to restrain the alleged monopoly conspiracy, and damages are sought.

The suit claims that the Gloria has been relegated to an inferior run position since the Clinton theatre, owned by Mr. Yost and booked by Randforce, was built in December, 1939. Randforce, it is charged has conspired to drive all independents out of business in that section of Brooklyn and the major companies allegedly have joined because of Randforce's buying power. In 1938 while the Gloria was first run, it is said, $15,000 was spent for complete renovations.

While the Clinton was under construction, the complaint asserts, none of the major defendants would sell their season's product until completion of the house. As a result of its now inferior position, it is claimed, the Gloria is $200 per week behind its previous revenue and will be forced shortly to close its doors.

Skouras Sues on Name

Skouras Theatres Corporation last week filed suit for an injunction and an accounting in the New York supreme court against Skouras Theatre Holding Corporation and John Skouras. The plaintiff seeks to restrain the defendant from the use of the similar name, claiming it to be unfair competition.

Increase Albany Prices

Theatre admissions in Albany will be increased for New Year's Eve performances. A $1.50 top has been set for the Fabian Palace theatre which combines a single feature with a stage show. The Strand will increase its price to 75 cents, while the Ritz and Grand have set their price at 55 cents.

IN NEWSREELS

MOVIETONE NEWS—No. 28, Vol. 25.—President Batista arrives in U. S. . . . 4-H Health champions. . . . Coast defense guns. . . . Libya. . . . Guadalcanal. . . . McNutt explains manpower need. . . . Holiday season. . . . Lew Lehr. . . . U. S. nurses.

MOVIETONE NEWS—No. 29, Vol. 25.—U. S. S. "San Francisco" home. . . . Pacific Naval action. . . . Buna Front. . . . Libya. . . . Donald M. Nelson speaks. . . . Women in war. . . . Gas rationing . . . . Chicago-Washington football. . . . Lew Lehr.

NEWS OF THE DAY—No. 227, Vol. 14.—British chase Rommel. . . . McNutt on manpower. . . . President Batista in U. S. . . . Merchant Marine. . . . Holidays best spent at home. . . . Lawyers donate ambulances. . . . U. S. nurses. . . . Detroit girl is Miss Victory.

NEWS OF THE DAY—No. 228, Vol. 14.—Nazi rout in Libya. . . . Yanks in Buna. . . . Rolling back the Japs. . . . Donald M. Nelson report. . . . U. S. S. "San Francisco" home. . . . Merchant Marine. . . . Fashions for War Workers. . . . Ladies' day down under.

PARAMOUNT NEWS—No. 31.—Deep sea fighters. . . . Navy mother. . . . Sinkwich gets Heisman trophy. . . . McNutt on manpower. . . . British 8th Army drives into Tunisia. . . . Allied troops in West Africa.

PARAMOUNT NEWS—No. 32.—Chicago-Washington football. . . . Donald M. Nelson report. . . . American family converts farmhouse to defense plant. . . . Mrs. Dorothy Morone named "Chrome Queen." . . . Old ship scrapped. . . . U. S. S. "San Francisco" home. . . . 14-year-old sea dog quits.

RKO PATHE NEWS—No. 31, Vol. 14.—British thrust into Libya. . . . Public urged to stay home over holidays. . . . Congressmen see tubeless tire. . . . Prisoners reclaim Navy scrap. . . . Edison relic goes for scrap. . . . Women in railroads. . . . Alaskan highway. . . . President Batista in U. S.

RKO PATHE NEWS—No. 32, Vol. 14.—U. S. S. "San Francisco" home. . . . MacArthur takes Buna. . . . Donald M. Nelson report. . . . 14-year-old marine veteran. . . . Jap boat blasted by U. S. cruiser. . . . Aussies open center for Yanks. . . . Chicago-Washington football.

UNIVERSAL NEWSREEL—No. 144, Vol. 15.—Navy's role at Casablanca. . . . Paul McNutt on manpower. . . . Buna campaign. . . . Marines in Guadalcanal. . . . President Batista in U. S. . . . Transportation in wartime. . . . Seamen's school.

UNIVERSAL NEWSREEL—No. 145, Vol. 16.—Allies take Buna. . . . U. S. cruiser sinks Jap boats. . . . U. S. S. "San Francisco" home. . . . African campaign. . . . Charcoal replaces gas in Brazil. . . . Battleship "Oregon" goes for scrap. . . . Merchant Marine school dedicated. . . . Chicago-Washington football.

Orders Answers Filed In Chicago Trust Case

Judge Michael L. Igoe in Chicago Federal court this week ruled against Paramount, Vitagraph, Inc., 20th Century-Fox, Loew's, Inc., RKO, Balaban & Katz and Warner Theatres when he directed them to file answer to the Jackson Park theatre's anti-trust charges within 30 days. Motions to dismiss the action and to submit a bill of particulars were denied.

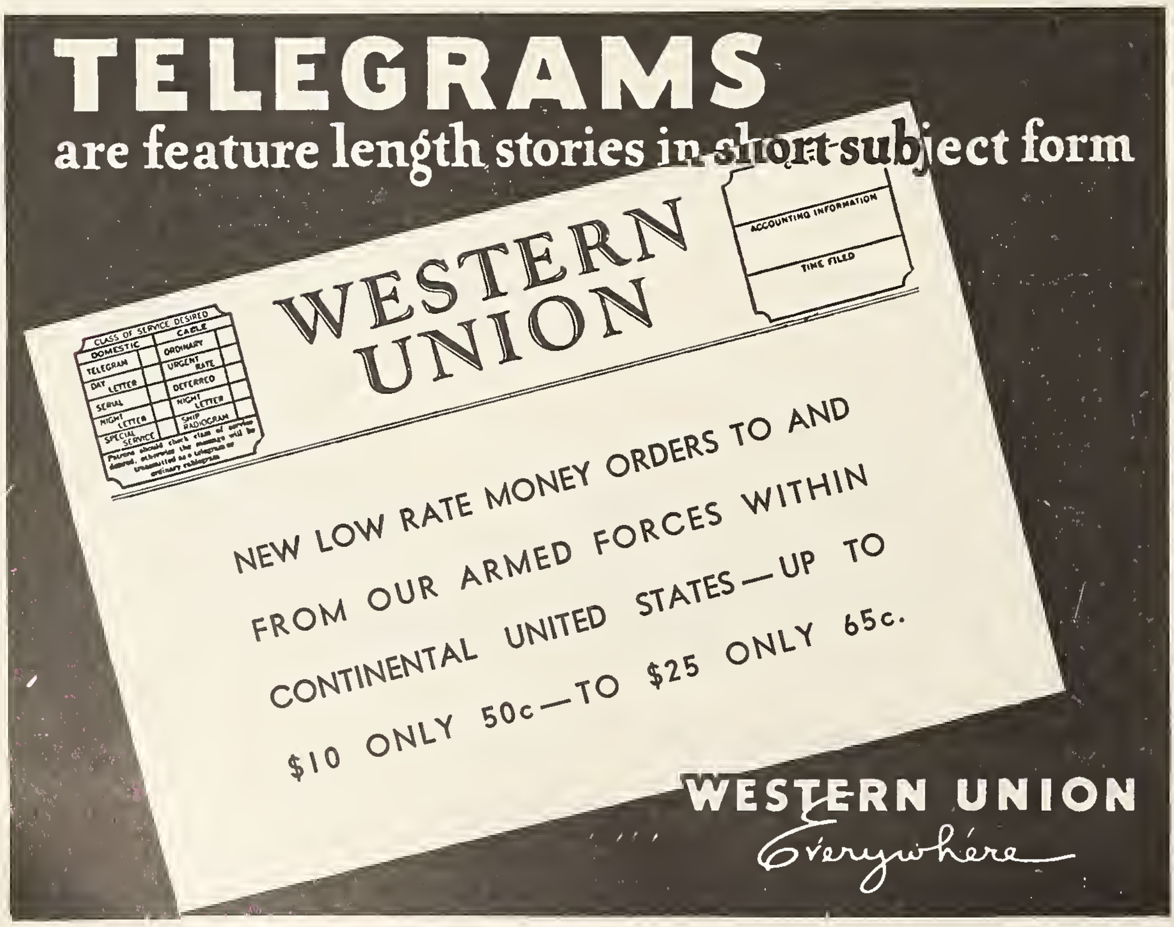
Thomas C. McConnell, former member of the motion picture arbitration panel, is attorney for the Jackson Park theatre in a suit for $360,000 damages. Jackson Park claims that it is the oldest theatre and the only independent in the district.

Sues De Luxe for Lost Film

A suit for $61,654 damages against De Luxe Laboratories, Inc., for alleged loss of the negative of the film "Obeah" in a fire was filed in New York last week by Phillips H. Lord as assignee of Vagabond Enterprises, Inc. According to the complaint, the negative was turned over to De Luxe for development in 1934 with the defendant failing to return it upon demand in 1937.

Friedman Back from England

Joseph Friedman, managing director of Columbia Pictures in Great Britain, arrived at the home office last weekend, and will confer with Joseph A. McConville, foreign manager, and other executives.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Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Keeper of the Flame

(Metro-Goldwyn-Mayer)

Study of Fascism

This is a co-starring of Spencer Tracy and Katharine Hepburn ("Woman of the Year") in a picture about a reporter and a girl which compares to no other story of a reporter and a girl in any particular but takes in political territory beyond that covered by just about any picture produced up to this time.

The reporter played by Tracy is a journalist of distinction who arrives in America just in time to cover the story of the passing of one of America's most eminent heroes and national leaders who has driven his car through an open bridge in a storm.

The girl played by Miss Hepburn is the widow of the hero, who has denied herself to the press but pledges assistance to the journalist when he tells her he has dedicated himself to the writing of a biography which will perpetuate the departed hero's inspiring leadership as a force for Americanism.

In the course of the script, prepared by Donald Ogden Stewart from a novel by I. A. R. Wylie, the journalist, probing into the affairs of the deceased and roaming his estate with access to intimates who display less than the accepted veneration for the hero, discovers that the wife and others had opportunity to warn him of the open bridge but didn't do so. Seeking reasons, he decides at first that the wife has been carying on a romance with a relative of the hero, but when this is disproved and he faces her with proof that she could have prevented the death she takes him into her confidence and submits documents indicating that the hero had become a fascist and had prepared to use his vast public influence to establish himself as dictator of the United States. She explains that her love of her country and a wish to allow her husband's record of patriotism to continue to wield its influence for good, rather than to destroy it by exposing him publicly, motivated her in permitting him to drive his car into the open bridge.

Production by Victor Saville, direction by George Cukor and performances by all members of the cast are of a kind to impart power and strength to the picture. The devices by which the secret character of the hero is gradually exposed to the journalist and to the audience are expertly and adroitly employed. The scene in which the wife tells the journalist the truth about her husband's scheme to impose fascism upon America is powerful in the extreme. The expected disclosure that he had come somehow under sway of a foreign dictator and been made his tool is not made, however, and in its stead the wife tells the journalist that her husband, a sincere and earnest patriot when she married him, arrived at his fascistic state of mind as result of being idolized and followed by his fellow Americans. In this respect the script stretches plausibility beyond the breaking-point, but a quick switch into a melodramatic finale cloaks the implication to some extent.

Previewed at the studio to some 90 *or* 100 *members of press and profession who gave the picture steadfast attention and appeared deeply impressed. Reviewer's rating: Excellent, commercially.*—William R. Weaver.

Release date, not set. Running time, 100 min. PCA No. 8871. General audience classification.

Steven O'Malley..........................Spencer Tracy
Christine Forrest....................Katharine Hepburn
Richard Whorf, Margaret Wycherly, Forrest Tucker, Frank Craven, Horace McNally, Percy Kilbride, Audrey Christie, Darryl Hickman, Donald Meek, Howard da Silva, William Newell.

Saludos Amigos

(Disney-RKO)

Disney Presents Latin America

Last year Walt Disney shepherded his two most popular characters, Donald Duck and Goofy, and a staff of artists on an air tour of South America. Collecting Latin American color, music and backgrounds under the auspices of the Coordinator of Inter-American Affairs, their visit was among the most successful of "good will" missions from Hollywood.

South America likes Disney. And Disney in turn found there much of high entertainment and artistic value. North American audiences should like this first screen report. It has already had great success in South America.

"Saludos" is part travelogue. With animated maps and live action filmed in color, it traces the route of the Disney party through Brazil, Argentina, Chile, Peru and Bolivia. But these travel notes are merely links between four animated episodes which rank with the funniest and most delightful Disney sequences.

The first finds Donald Duck, tourist, at Lake Titicaca high in the Andes. He cavorts on reed boats, suspension bridges, and meets the natives and animals of the Bolivian highlands. They are, he finds, fine fellows.

Pedro, a young mail plane who flies when larger aircraft are "under the weather," carries the mail through Andean storms from Chile to Argentina in the second cartoon. Its style recalls "Dumbo."

The Argentine episode begins in live action with Disney and artists visiting the studio of F. Molina Campos, famous artist of the pampas. Goofy is whisked from Texas to learn the customs of his fellow South American cowboys. His experiences are hilarious.

Brazil's favorite dance rhythm, the samba, is joined with the best Disney color in the last sequence. The title, "Aquarela do Brasil" ("Brazilian Watercolor"), and music are from a tune by Ary Barroso, at the top of Rio's hit parade. There are also live color scenes from the Rio de Janeiro carnival.

Donald Duck meets Joe Carioca, parrot and man-about-Brazil in this reel, and finds Joe has a topper for every gag. He is the funniest new Disney character in a long time. This sequence combines its laughs with a blending of music and splashing color that realizes many of the technical promises of "Fantasia."

Disney has combined entertainment and information in one of the screen's best contributions to inter-American understanding to date. The picture is less, in length and uniformity, than the usual Disney feature. But it presents exploitation possibilities beyond the ordinary. It would seem a "must" for school children and groups interested in the good neighbor policy.

Its success in South America testifies to the entertainment values in "Saludos Amigos."

Previewed at the Museum of Modern Art with an invited audience, and at the National Board of Review Conference at New York University. It evoked frequent laughs and sustained applause from both groups. Reviewer's Rating: Excellent.—John Stuart, Jr.

Release date, January 8, 1943. Running time, 43 min. PCA No. 8092. General audience classification.

Tennessee Johnson

(Metro-Goldwyn-Mayer)

Story of Andrew Johnson

This is a telling of the story of President Andrew Johnson before, during and after his tenure in the office vacated by the assassination of Lincoln. A foreword to the picture says that the medium of the telling has required some liberties, but there is nothing in the production to suggest that it is not accurate in its essentials; and there is much in it, besides the drama and power of the narrative, which accentuates the importance of this democracy to its people and the reasons for persisting in the maintenance of unity under stress.

The picture, last to bear the signature of the late J. Walter Ruben as producer, was in the prints a while back under its original title, "The Man on America's Conscience," having been partially remade in compliance with requests from a racial group which regarded as one of its champions the historical character who opposed Johnson in life and was depicted accordingly in the film. It is to be noted in passing that the repair was in the nature of correcting an oversight and did not impair but perhaps improved the characterization.

The script by John L. Balderston and Wells Root, from a story by Milton Gunzberg and Alvin Meyers, covers the life of Johnson, taking some long steps from high point to high point, beginning with his young manhood and ending with his return to the Senate from Tennessee following expiration of a term as President. It shows his education by the girl who became his wife, his first understanding of the Constitution and his early championship of rights of the underprivileged, his stand on the Union side against his Southern associates, his part in the war, his association with Lincoln, his occupancy of the White House following Lincoln's death and, for the big scene of the picture, the impeachment proceedings which failed by one vote to oust him from the Presidency. It is a long story in fact and in the telling, but it is strong in interest and in its appeal to Americans.

Van Heflin's portrayal of Johnson is a compelling performance, as are those of Lionel Barrymore as Thaddeus Stevens, his political adversary, of Ruth Hussey as Mrs. Johnson and of many others in the large cast. Direction by William Dieterle rates with the best of his achievements.

Previewed at the MGM studio to a small press audience which manifested approval. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 100 min. PCA No. 8807. General audience classification.

Andrew Johnson ....Van Heflin
Thaddeus Stevens ....Lionel Barrymore
Eliza McCardle ....Ruth Hussey
Marjorie Main, Regi Toomey, J. Edward Bromberg, Grant Withers, Alec Craig, Charles Dingle, Carl Benton Reid, Russell Hicks, Noah Beery, Montagu Love, Robert Warwick, Lloyd Corrigan, William Farnum, Charles Trowbridge, Lynne Carver, Russell Simpson, Morris Ankrum.

A Night to Remember

(Columbia)

Fright for Fun

For 90 minutes, which contain no suggestion of seriousness, this production by Samuel Bischoff directed by Richard Wallace frightens and amuses the observer by turns, with Loretta Young and Brian Aherne co-starred as a married couple caught up in the swirl of a murder mystery which they seek to solve with or without the aid of the police. It is some while since this type of entertainment has been undertaken on this scale, and the film compares with the best of its kind in any era.

The script by Richard Flouroy and Jack Henley from a story by Kelley Roos, places the couple, an author of murder mysteries and his wife, in a basement apartment in New York's Greenwich Village which was a speak-easy during the prohibition years and is continually a scene of killings and related proceedings. Some of the events which occur are designed to frighten the audience and some are designed to amuse, the mixture holding interest and the end result justifying expectation of solid grosses.

Sidney Toler and Donald MacBride as detectives are standouts in support.

The time is the present but no reference to the war is made.

Previewed at the Pantages theatre, Hollywood, to a Friday night audience which indicated in terms of shudders and laughs complete satisfaction with the offering. Reviewer's Rating: Good.—W. R. W.

Release date, Dec. 10, 1942. Running time, 90 min. PCA No. 8817. General audience classification.

Nancy Troy..............................Loretta Young
Jeff Troy..................................Brian Aherne
Jeff Donnell, William Wright, Sidney Toler, Gale Sondergaard, Donald MacBride, Lee Patrick, Don Costello, Blanche Yurka, Richard Gaines, James Burke.

Ice-Capades Revue

(Republic)

Musical Ice Show

The many thousands who flock to the ice shows each year, and the many thousands more who would enjoy the opportunity, will be delighted with Republic's new "Ice Capades." It is an extravagantly mounted show with the accent on skating, as it should be, and only enough story to weave the spectacular numbers together.

For figure-skating devotees there are the names of Vera Hruba, Megan Taylor, Donna Atwood, Robin Lee, "Red" McCarthy, Lois Dworshak, Jackson and Lynam, among others. Featured in specialty and ensemble numbers, they are attractively costumed and admirably skillful.

On the plot side are Ellen Drew, as the country girl who inherits the troupe; Richard Denning, the "front" man for a rival promoter who is won over by the vital earnestness of the performers and the beauty of their producer, and the team of Jerry Colonna and Vera Vague in their usual roles.

There is a youthful charm about the whole production for which all members of the cast, their director Bernard Vorhaus and associate producer Robert North are cooperatively responsible. The skating sequences were staged by Harry Losee, who shows humor and ingenuity in their presentation. The song "Guy in the Polka Dot Tie" accompanies a charming "Gay Nineties" act on ice, but seems tuneful enough to stand by itself.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, December 24, 1942. Running time, 79 min. PCA No. 8701. General audience classification.

Ann ....Ellen Drew
Jeff ... .Richard Denning
Theophilus ....Jerry Colonna
Aunt Nellie...............................Barbara Jo Allen
(Vera Vague)
Harold Huber, Marilyn Hare, Bill Shirley, Pierre Watkin, Si Jenks, Sam Bernard, George Byron and the Ice-Capades Company including Very Hruba, Megan Taylor, Lois Dworshak, Donna Atwood, "Red" McCarthy, Phil Taylor, Joe Jackson, Jr., Jackson & Lyman, Robin Lee, Dench & Stewart, The Benoits, Eric Waite, Babs Savage.

Silent Witness

(Monogram)

Melodrama

Monogram's "Silent Witness" deals with the activities of a murderous group of criminals who engage in a black market for silk, and their ultimate capture by a dog after a series of slayings topped by that of the district attorney. Frank Albertson, as a criminal attorney, and Maris Wrixon, an investigator for the prosecutor, provide the love interest, their paths tangling both romantically and professionally.

They are supported by Bradley Page, John Sheehan, Milburn Stone, Anthony Warde, Kenneth Harlan, Jack Mulhall, Evelyn Brent, Henry Hall, John Ince, Herbert Rawlinson and others.

This Max M. King production is a well fashioned melodrama, more than suitable for the brackets for which it is intended. Jean Yarbrough's direction builds suspense to a neat climax, and there is plenty of action.

The original story and screenplay were written by Martin Mooney, expert in crime narratives.

Seen at the Monogram projection room, Hollywood. Reviewer's Rating: Good.—VANCE KING.

Release date, not set. Running time, 62 min. PCA No. 9008. General audience classification.

Bruce Strong ....Frank Albertson
Betty Higgins ....Maris Wrixon
District Attorney Holden ....Bradley Page
John Sheehan, Milburn Stone, Anthony Warde, Kenneth Harlan, Paul Bryar, Jack Mulhall, Evelyn Brent, Caroline Burke, Henry Hall, John Ince, Herbert Rawlinson, Edwin Parker, Jean Ames, James Eagles, Harry Harvey, Lucien Littlefield, Joe Eggenton, Lynton Brent, Olaf Hutten, Sam McDaniel.

The Great Impersonation

(Universal)

Why Hess Flew West

Now it comes out, in this story by E. Phillips Oppenheim, written by W. Scott Darling, that the reason Rudolph Hess flew from Germany to Scotland was to cement a deal with British fascists for a fascistic peace which would end the war and establish a new order to the liking of those establishing it.

And it comes out also that the reason Hess was arrested instead of getting a medal was because the German baron masquerading as an Englishman who brought to Germany the documents in the case, plus British defense plans, was not a German baron at all but a Briton who looked like him and not only succeeded in deceiving the Nazi biggies but also escaped the clutches of the Gestapo and returned to England.

All this is the gist of a melodrama which undertakes to set no records in point of investment or personnel but does maintain a degree of suspense and interest not frequently achieved at equivalent cost. Production by Paul Malvern and direction by John Rawlins have much to do with this state of affairs.

Ralph Bellamy, who this time not only gets the girl but has trouble in limiting the number to one, plays the dual lead. Credit for competent support should go to a large number of associates.

Previewed at studio projection room to a small press audience which appeared impressed. Reviewer's Rating: Good.—W. R. W.

Release date, December 18, 1942. Running time, 71 min. PCA No. 8567. General audience classification.

Sir Edward Dominey.....................Ralph Bellamy
Muriel ....Evelyn Ankers
Aubrey Mather, Edward Norris, Kaaren Verne, Henry Daniell, Ludwig Stossell, Mary Forbes, Rex Evans, Charles Coleman, Robert O. Davis, Charles Irwin, Fred Vogeding, Victor Zimmerman.

Dawn on the Great Divide

(Monogram)

Western

Here is a western of the old school, set in the days of the covered wagon and Indians. It is just the sort of western that the late Buck Jones liked. So it is fitting that its release follows closely on his untimely death in the Cocoanut Grove fire in Boston. He would have liked his legion of fans to remember him in the kind of role he himself preferred.

Buck Jones plays a scout for a railroad supply company. He gets his supplies through, despite well-organized resistance on the part of enemies of the railroad, and, what is more important, does it with the confidence and ability that he has always radiated in these outdoor dramas.

A very good supporting cast has been gathered together by Producer Scott R. Dunlap, who was seriously burned in the Boston holocaust. Rex Bell and Raymond Hatton are buddies and fellow scouts of Buck Jones and are at hand when Buck needs assistance. Hatton, as usual, supplies the comedy. Mona Barrie, who has appeared in many features, does a good impersonation of a gambler's wife who takes over when her husband is killed by renegades. Others in the cast include Robert Lowery and Harry Woods.

Howard Bretherton directed from a screenplay by Jess Bowers.

Seen at the New York theatre, New York. The audience appeared to enjoy the offering. Reviewer's Rating: Good.—PAUL C. MOONEY, JR.

Release date, December 18, 1942. Running time, 66 min. PCA No. 8944. General audience classification.

Buck Roberts ....Buck Jones
Jack Carson ....Rex Bell
Sandy Hopkins ....Raymond Hatton
Mona Barrie, Robert Lowery, Harry Woods, Christine MacIntyre, Betty Blythe, Robert Frazer, Tristam Coffin, Jan Wiley, Dennis More, Roy Bancroft, Silver.

Little Joe, the Wrangler

(Universal)

Western

Aside from a few fist fights, principally at the very end of the picture, this Western has little of the traditional type of action to be found in outdoor pictures. The title, by the way, has nothing to do with the story, other than the fact that one of the minor characters is named Joe.

Johnny Mack Brown and Tex Ritter are coheroes, although in the beginning the emotions of the audience are torn between the two. However, the plot is soon established, and Brown and Ritter are allied in common cause against the villains.

Brown is vice-president of a smelting company which is steadily losing money because of stolen ore. The local manager is in a plot to ruin the smelter and Brown is framed, but the sheriff, Ritter, believes in him and together they amass sufficient evidence to convict the manager and his cohorts. There are no saloon scenes in this one and no particularly hard riding or shooting. The kids might be a trifle disappointed, but the dyed-in-the-wool Western fans will find the picture satisfactory entertainment.

Lewis D. Collins directed; Oliver Drake was associate producer. The screenplay is by Sherman Lowe.

Seen at the New York theatre before a predominantly male audience. Little reaction was noticed. Reviewer's Rating: Fair—Bob Wile.

Release date, Nov. 13, 1942. Running time 64 min. PCA No. 8689. General audience classification.

Neal Wallace........................Johnny Mack Brown
Bob Brewster................................Tex Ritter
Fuzzy Knight, Jennifer Holt, Florine McKenney, James Craven, Hal Taliaferro, Glen Strange and the Jimmy Wakely Trio.

Rhythm Parade

(Monogram)

Floor Show on Film

Nils T. Granlund, the N-T. G. of night club repute, presents his Florentine Gardens revue, much as he presents it nightly in that Hollywood Boulevard establishment, as the principal content of this Monogram venture into the field of musicals. The film includes a trickle of story which supplies connectives between floor show numbers, but appeal is mainly to that portion of the public which billing of the Granlund name may be counted upon to attract.

In addition to the chorus, which works in the night club manner although under wraps, the picture offers Ted Fiorito and his orchestra, the Mills Brothers and Candy Candido in specialty numbers. Limitations of budget place responsibility for the success of their efforts squarely upon their own shoulders and one may say for them that they display the kind of resourcefulness night club performers acquire in their native medium.

Best of the four production numbers given program listing is "Tootin' My Own Horn," by Edward Kay and Edward Cherokee. "Petticoat Army," by Dave Oppenheim and Roy Ingraham rating next. Dance direction by Dave Gould does not wholly succeed in overcoming staginess displayed by the floor show chorines.

Chick Chandler as an agent and Cliff Nazarro as a stage producer put some comedy into the proceedings, with Granlund also contributing a few gags and some floor show announcements. Gale Storm and Robert Lowery handle the romance, and a baby is included in the script for purposes of appeal to the feminine patron as well as to furnish some laugh situations.

Production by Sydney M. Williams and direction by Howard Bretherton reflect determination and ability in stretching a budget over distance and area challenging their virtuosity.

Previewed at the Vista Theatre, Hollywood, where it was accorded a mixed reaction by a Monday night audience. Reviewer's Rating: Good.—W. R. W.

Release date, December 11, 1942. Running time, 70 min. PCA No. 8827. General audience classification.

NTG....................................Nils T. Granlund
Chick Chandler, Cliff Nazarro, Gale Storm, Robert Lowery, Mills Brothers, Candy Candido and Ted Fiorito and his orchestra.

Quiet, Please—Murder

(Twentieth Century-Fox)

Murder in the Library

While wealthy men are regularly found murdered in their libraries, murder in the Public Library is rather a novelty. It is this setting and the more-than-competent acting of the principals which distinguishes "Quiet, Please—Murder" from the normal run of who-done-it drama.

The clever forgery of an early edition of "Hamlet" sets off the train of melodrama which includes Axis agents, a menacing deaf-mute and a rare assortment of cold-blooded killers. Playing a lone hand against them, except for a few assists by the library staff, and a practice blackout, is a young private investigator. Most of the action courses up and down the stairs and through the stacks in the reference rooms, with death threatening each of the participants.

George Sanders gives his usual good performance as the forger, but shares honors with Gail Patrick and Richard Denning. Lynne Roberts, Sidney Blackmer, Kurt Katch, Margaret Brayton, Charles Tannen and Byron Foulger give excellent support.

John Larkin, who wrote the screen play, does well with his first directorial assignment, although the terseness of the telling leaves the audience confused at times. Ralph Dietrich produced the film.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 70 min. PCA No. 8773. General audience classification.

Fleg ....George Sanders
Myra ....Gail Patrick
McBryne ....Richard Denning
Lynne Roberts, Sidney Blackmer, Kurt Katch, Margaret Brayton, Charles Tannen, Byron Foulger, Arthur Space, George Wolcott.

The Daring Young Man

(Columbia)

Spy Comedy

Admirers of that hapless young man, Joe E. Brown, may follow him through his fruitless tour of the service enlistment centers, a brief reign as bowling champion, and a recurrent but never serious spy plot, in his latest comedy. They will recognize several of his old gags in new guise, as well as some novel situations with familiar twists. And the result should meet their expectations.

Brown's docility and good intentions lead him into situations of which his muscles are no master. After the Army, Navy and Marines have turned him down, a pretty girl partly restores his confidence and an ingenious gadget promotes his athletic prowess. It is a radio-controlled bowling ball which insures a strike at every toss. This mechanism, however, interferes with the messages between some Nazi spies and their Gestapo headquarters. Complications multiply before they fall into the hands of the law, under the unwitting propulsion of the hero.

Robert Sparks produced the film and Frank R. Strayer directed it for all the laughs that could be squeezed out of the situations.

Seen at the Brooklyn Paramount theatre where an audience waiting to see "Now, Voyager," showed little reaction to the comedy. Reviewer's Rating: Fair.—E. A. C.

Release date, October 8, 1942. Running time, 73 min. PCA No. 8637. General audience classification.

Jonathan....................................Joe E. Brown
Ann Minter.........................Marguerite Chapman
William Wright, Roger Clark, Claire Dodd, Lloyd Bridges, Don Douglas, Frank Sully.

London Blackout Murders

(Republic)

Mystery

A series of murders of important industrialists and their aides takes place during London blackouts. Scotland Yards investigators track down the criminal, whose identity is known to the audience all the time. At his trial he reveals that he committed the crimes because his victims were traitors and were plotting to aid Hitler by appeasement moves. At the conclusion he is told by the magistrate that he nevertheless must be sentenced to death.

John Abbott, character actor, is the central figure in the story, portraying effectively the role of the slayer. He is supported by Mary McCleod, Lloyd Corrigan, Lester Matthews, Anite Bolster, Louis Borell, Billy Bevans, Lumsden Hare, Frederic Worlock, Carl Harboard, Keith Hitchcock and Tom Stevenson.

George Sherman, associate producer, also acted as director with Curt Siodmak doing the original screenplay.

The murderer, who is revealed to have slain his wife some years before because she had driven two men to suicide, expounds the theory that the murders of the traitors were justified and gives his weapon of death to a young soldier to carry on with, but the soldier destroys it.

Seen at the RCA projection room, Hollywood. Reviewer's Rating: Fair.—V. K.

Release date, January 14, 1943. Running time, 59 min. PCA No. 8892. Adult audience classification.

Rawlings .... John Abbott
Mary Tillet .... Mary McCleod
Lloyd Corrigan, Lester Matthews, Anite Bolster, Louis Borell, Billy Bevans, Lumsden Hare, Frederic Worlock, Carl Harboard, Keith Hitchcock, Tom Stevenson.

(Review reprinted from last week's Herald*)*

EDUCATION FOR DEATH

(RKO-Disney)

Disney Special

Frankly propaganda, this Walt Disney short dramatizes Gregor Ziemer's book on Nazi methods of training German youth to regimented brutality. Disney color and humor give the story the vivid quality of a poster. Hitler as a burlesque Siegfried awakens a comic opera Germania to the alleged wonders of Naziism. But these wonders are shown to be disregard for religion, learning and liberty. The child is trained by the Hitler system to be only a soldier. His mission is death. Disney uses broad splashes of satire and humor, but the story, and much of the picture is grimly foreboding. Yet it is a story Americans should know. Mr. Ziemer's book received widespread publicity in the *Reader's Digest* last year.—J. S. Jr.

Release date, January 15, '43 10 minutes

DER FUEHRER'S FACE

(RKO-Disney)

Disney Special

The tune which has been a hit in jukebox and radio across the country supplies the theme and title for this Disney short. Donald Duck, its star, finds himself in "Nutziland." He is never safe from prying eyes, and bayonets jab and poke him through a regimented life of toil and near starvation. He must carry the drum in a military band, work like a slave in a munitions plant, and Heil every other minute. It is too much for Donald and he suffers a kaleidoscopic breakdown which recalls Dumbo's drunk. But he awakens to find the Stars and Stripes still flying outside his bedroom. "Oh, boy, am I glad to be in the USA," is his comment. Disney again combines his favorite character and a message with the success which marked his contribution to the Treasury income tax drive last year.—J. S., Jr.

Release date, December 18, 1942 8 minutes

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

ALL STAR COMEDIES
(Average 17 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3436	All Work and No Pay (Clyde)	7-18-42	859
3407	Matri-Phony (Stooges)	7-2-42	784
3488	Three Smart Saps	7-30-42	858
	1942-43		
4421	Phony Cronies (Brendel)	8-27-42	899
4422	Carry Harry (Langdon)	9-3-42	928
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Piano Mooner (Langdon)	12-11-42	..
4410	The Great Glover (Gloveslinger)	12-25-42	..
4403	They Stooge to Conga (Stooges)	1-1-43	..
4428	His Wedding Scare (Brendel)	1-15-43	..

COLOR RHAPSODIES
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4501	Song of Victory	9-4-42	928
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-18-42	..
4505	Slay It with Flowers	1-8-43	..

PHANTASIES CARTOONS
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3785	Old Blackout Joe	8-27-42	899
	1942-43		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Cholly Polly	12-18-42	..
4705	The Vitamin G Man	1-22-43	..

FABLES
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3755	The Bulldog and the Baby	7-24-42	858

COMMUNITY SING (Series 7)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4851	No. 1—Rhumba and Conga Hits	8-15-42	859
4852	No. 2—"Yankee Doodler" (Baker)	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No. 5—Songs of the States	12-11-42	..
4656	No. 6—MacDonald's Son	1-1-43	..

QUIZ REELS
(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
	(Series 3)		
4601	Kichen Quiz No. 1	8-21-42	899

PANORAMICS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	858
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-11-42	..
4904	Merchant Seamen	1-15-43	..

TOURS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974

SCREEN SNAPSHOTS (Series 22)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	..

WORLD OF SPORTS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
3809	Tennis Rhythm	7-3-42	784
3810	Canvas Cut-Ups	8-28-42	899
	1942-43		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	..

KATE SMITH
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4751	America Sings With Kate Smith	8-21-42	899

FAMOUS BANDS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	..

AMERICA SPEAKS

Prod. No.	Title	Rel. Date	P.D. Page
4961	Wings for the Fledgling	12-31-42	..
4962	Our Second Front	12-11-42	..

M-G-M

TWO REEL SPECIALS
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
A-304	For the Common Defense	8-20-42	813
A-305	Mr. Blabbermouth	8-8-42	877
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	..

PETE SMITH SPECIALTIES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S-370	Self Defense	7-25-42	858
S-371	It's a Dog's Life	8-22-42	877
S-372	Victory Vittles	9-19-42	950
S-373	Football Thrills of 1941	9-26-42	998
S-374	Calling All Pa's	10-24-42	998

PASSING PARADE
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
K-385	The Incredible Stranger	6-20-42	755
K-388	Vendetta	7-18-42	813
K-387	The Magic Alphabet	10-10-42	995
K-388	Famous Boners	10-24-42	1010
K-389	The Film That Was Lost	10-31-42	994
	1942-43		
K-481	Madero of Mexico	11-28-42	1022

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M-336	The Greatest Gift	9-5-42	926
M-337	ATCA	10-3-42	994
M-338	The Good Job	10-10-42	994
M-339	Listen, Boys	10-17-42	998
M-340	Brief Interval	11-28-42	1022
	1942-43		
M-431	The Last Lesson	12-19-42	..

OUR GANG COMEDIES
(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
C-398	Doin' Their Bit	7-18-42	813
C-399	Rover's Big Chance	8-22-42	856
C-400	Mighty Lak a Goat	10-10-42	998
	1942-43		
C-401	Unexpected Riches	11-28-42	1022

TECHNICOLOR CARTOONS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W-350	Bats In The Belfry	7- 4-42	813
W-351	The Bowling Alley Cat	7-18-42	813
W-352	The Blitz Wolf	8-22-42	950
W-353	The Early Bird Dood It	8-29-42	950
W-354	Chips Off the Old Block	9-12-42	950
W-355	Fine Feathered Friend	10-10-42	1010
W-356	Wild Honey	11-7-42	1022

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
L1-5	No. 5	6-28-42	754
L1-8	No. 8	8-21-42	877
	1942-43		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070

BENCHLEY COMEDIES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
S1-5	The Men's Angle	8-14-22	950

FASCINATING JOURNEYS (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
M1-2	Indian Temples	9-4-42	928

SUPERMAN COLOR CARTOONS
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
W1-8	Superman In Volcano	7-10-42	856
W1-9	Superman In Terror on the Midway	8-28-42	877
W1-10	Superman and the Japoteurs	9-18-42	950
W1-11	Superman In Showdown	10-18-42	974
W1-12	Superman In Eleventh Hour	11-20-42	1070
	1942-43		
W2-1	Superman In Destruction, Inc.	12-25-42	..

HEDDA HOPPER'S HOLLYWOOD
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Z1-5	No. 5	8-14-42	877
Z1-6	No. 6	9-18-42	950

HEADLINERS
(19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070

MADCAP MODELS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
U1-5	Tulips Shall Grow	8-28-42	813
U1-6	The Little Broadcast	9-25-42	998
	1942-43		
U2-1	Jasper and the Haunted House	10-23-42	1010

POPEYE THE SAILOR
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
E1-10	Baby Wants a Bottleship	7-3-42	856
E1-11	You're a Sap, Mr. Jap	8-7-42	859
E1-12	Alona on the Sarong Seas	9-4-42	928
	1942-43		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
J1-8	No. 8	7-31-42	858
	1942-43		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010

SPEAKING OF ANIMALS
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Y1-5	At the Dog Show	8-28-42	928
Y1-6	In South America	9-25-42	974
	1942-43		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070

SPORTLIGHTS
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
R1-12	Let 'Em Go Alive	7-17-42	858
R1-13	Timber Athletes	9-11-42	928
	1942-43		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007

QUIZ KIDS
(11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
Q1-8	No. 8	7-31-42	859

VICTORY SHORTS
(15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
T2-1	A Letter from Bataan	9-15-42	948
T2-2	We Refuse to Die	10-13-42	948
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets Into Scrap		..

RKO

MARCH OF TIME
(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,112	Men in Washington-1942	7-3-42	751
23,113	Men of the Fleet	7-31-42	794

WALT DISNEY CARTOONS (Color)
(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,108	The Sleepwalker	7-3-42	856
24,107	Donald's Gold Mine	7-24-42	858
24,108	T-Bone for Two	8-14-42	858
24,109	How to Play Baseball	9-4-42	928
24,100	The Vanishing Private	9-24-42	974
24,111	Olympic Champ	10-9-42	998
24,112	How to Swim	10-23-42	1010
24,113	Sky Trooper	11-6-52	1022
24,114	Pluto at the Zoo	11-20-43	1070

DISNEY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
	Der Fuehrer's Face	12-18-42	1067
	Education for Death	1-5-42	1067

INFORMATION PLEASE
(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,209	No. 9 John Gunther	7-17-42	813
24,210	No. 10 John Carradine	8-14-42	877
24,211	No. 11 Russell Crouse	9-11-42	974

SPORTSCOPE
(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,312	Polo Pony	7-10-42	856
24,313	Record Breakers	8-7-42	877
	1942-43		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022

PICTURE PEOPLE
(18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
24,412	Hollywood Starlets	7-17-42	813
24,413	Hollywood on the Hudson	8-14-42	928

EDGAR KENNEDY

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
33,401	Two for the Money	8-14-42	928
33,402	Rough on Rents	10-30-42	1010

LEON ERROL

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,706	Hold 'Em Jail	6-26-42	767
	1942-43		
33,701	Mail Trouble	9-4-42	928
33,702	Deer, Deer	10-23-42	1010

RAY WHITLEY

(Average 15 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
23,504	Range Rhythm	7-17-42	813

JAMBOREES

(Average 10 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070

VICTORY SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
34,201	Conquer by the Clock	10-27-42	..
34,202	Spit, Grit and Rivets		..

FAMOUS JURY TRIALS

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Thomas Crosby	11-13-42	1070

THIS IS AMERICA

(Average 19 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Men of Tomorrow	11-27-42	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN

(Average 9 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2206	Guardians of the Sea	7-17-42	787
	1942-43		
3201	Along the Texas Range	10-9-42	974

MAGIC CARPET

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43 (Color)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-26-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	11-28-42	1022

SPORTS REVIEWS

(8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-6-42	1022
3302	When Winter Comes	12-25-42	..

TERRYTOONS (TECHNICOLOR)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
3551	All Out for "V"	8-7-42	928
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	1046
3558	Nancy in Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-11-42	..
3567	Somewhere in the Pacific	12-25-42	..

TERRYTOONS (Black & White)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2512	Wilful Willie	6-26-42	755
2513	Gandy Goose in the Outpost	7-10-42	755
2514	Gandy Goose in Tire Trouble	7-24-42	767
	1942-43		
3501	The Big Build-Up	9-4-42	928
3502	Ickle Meets Pickle	11-13-42	1046

THE WORLD TODAY

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
2406	Men of West Point	7-3-42	754
	1942-43		
3401	Our Last Frontier	9-11-42	..

MARCH OF TIME

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
....	The F.B.I. Front	9-4-42	911
....	The Fighting French	10-9-42	946
....	Mr. & Mrs. America	11-6-42	1007

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
3091	Monkey Doodle Dandies	12-4-42	1046

VICTORY FILM

Prod. No.	Title	Rel. Date	P.D. Page
....	It's Everybody's War	11-6-42	1031

UNITED ARTISTS

WORLD IN ACTION

(Two Reels)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
....	New Soldiers Are Tough	7-3-42	699
....	Inside Fighting Russia	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Road to Tokyo		898
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
8251	Ace in the Hole	8-22-42	755
6252	Juke Box Jamboree	7-27-42	767
6253	Pigeon Patrol	8-3-42	813
	1942-43		
7241	Andy Panda's Victory Garden	9-7-42	928
7242	The Loan Stranger	10-19-12	998
7243	Air Radio Warden	12-21-42	..

SWING SYMPHONIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7231	Yankee Doodle Swing Shift	9-21-42	899
7232	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	..

STRANGER THAN FICTION

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
8382	Master Carver	7-8-42	767
8383	Women at the Plough	7-20-42	813
6384	Mile of Dough	8-10-42	877
6385	Smoke Painter	8-31-42	899

PERSON—ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7371	Human Sailboat	9-14-42	928
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	..

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6364	Antarctic Outpost	7-13-42	755
6365	Crater City	8-17-42	859
	1942-43		
7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899

MUSICALS

(Average 18 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
6232	Merry Madcaps	7-15-42	813
6231	Shuffle Rhythm	8-19-42	877
	1942-43		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046

PLEDGE FOR VICTORY

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
0995	Keeping Fit	10-26-42	998

2-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"		..

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7004	March On America	8-27-42	755
7006	Men of the Sky	7-25-42	858
	1942-43		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	..
8003	Young and Beautiful	1-30-43	..
8004	Eagles of the Navy	2-27-43	..

BROADWAY BREVITIES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7111	Daughter of Rosie O'Grady	7-11-42	787
7112	"Divide and Conquer"	8-29-42	794
	1942-43		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-28-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers	2-13-43	..

HOLLYWOOD NOVELTIES

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	1-23-43	..

THE SPORTS PARADE

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7409	Hunter's Paradise	7-18-42	859
7410	Argentine Horses	8-8-42	877
	1942-43		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Romance and Adventure	2-20-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	1-16-43	..

MELODY MASTERS BANDS

(18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7510	Glen Gray & Band	8-15-42	877
	1942-43		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	1-16-43	..

LOONEY TUNES CARTOONS

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7812	Gopher Goofy	6-27-42	755
7613	Wacky Blackout	7-11-42	877
7614	The Ducktator	8-1-42	859
7615	Eatin' on the Cuff	8-22-42	877
7618	The Impatient Patient	9-5-42	877
	1942-43		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	12-26-42	1007
8605	To Duck or Not to Duck	1-9-43	1070
8606	Hop and Go	2-6-43	..

MERRIE MELODIES CARTOONS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
7722	Bugs Bunny Gets the Bird	7-11-42	858
7723	Foney Fables	8-1-42	858
7724	The Squawkin' Hawk	8-8-42	877
7725	Fresh Hare	8-22-42	877
7728	Fox Pop	9-5-42	877
	1942-43		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-4	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	12-28-42	1007
8708	Pigs in a Polka	1-9-43	1070
8709	Tortoise Wins by a Hare	1-23-43	..
8710	Fifth Column Mouse	2-6-43	..
8711	Flop Goes the Weasel	2-20-43	..

OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Major Exchanges)

Prod. No.	Title	Rel. Date	P.D. Page
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		871
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046

U. S. TREASURY DEPT.

(Released Through National Screen)

Prod. No.	Title	Rel. Date	P.D. Page
	The New Spirit		529

WAR ACTIVITIES COMMITTEE

(Released Through 20th-Fox)

Prod. No.	Title	Rel. Date	P.D. Page
	Battle of Midway		912

BRITISH MINISTRY OF INFORMATION

Prod. No.	Title	Rel. Date	P.D. Page
	Young Veterans		971
	Commandos		971
	Yesterday Is Over Your Shoulder		971
	Musical Poster		971
	21 Miles		971
	Neighbors Under Fire		971
	Ferry Pilot		871
	Scotland Speaks		871
	Shunter Black's Night Off		971
	Troopship		971
	The Builders		971
	From the Four Corners		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
	Soviet Women (Artkino)		912
	Movie Quiz, No. 1 and 2 (Movie Quiz Distributing)		854
	Shock Troops for Defense (Brandon Films)		871
	Scrap for Victory (Brandon Films)		871
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-27-42	..

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	1941-42		
184	Perils of Nyoka (15 episodes)	6-27-42	787
	1942-43		
281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	1942-43		
7881-92	Junior G-Men of the Air (12 episodes)	8-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-42	994

SHORTS

advance synopses and information

DICK STABILE AND HIS ORCHESTRA (RKO)

Jamboree (34,404)

The music of Dick Stabile and his band is accompanied by the singing of Gracie Barrie in two numbers, "You Go to My Head" and "Pack Up Your Troubles in Your Old Kit Bag." An orchestral arrangement of Rubinstein's "Melody in F" features the saxophone section and completes the reel.

Release date, November 27, 1942 8 *minutes*

AMERICA'S BATTLE OF BEAUTY (WB)

Sports Parade (8,405)

The bitterly contested claims of Florida and California for the title of "Garden Spot of America" are presented pictorially in an effort to make up the mind of a bewildered traveller. Evidence is offered in support of both and in contrast to some of the extravagant boasts of native sons. The tourist's decision makes the surprise finish.

Release date, November 21, 1942 10 *minutes*

HORSES! HORSES! HORSES! (WB)

Sports Parade (8,406)

The background for this release is provided by the Circus, and the subject is that accomplished member of the equestrian family, the trick horse. Two bare-back riders put the animals through their paces, including the "dance routine" which is a recent and exacting part of their repertory.

Release date, December 12, 1942 10 *minutes*

THE STATE VS. THOMAS CROSBY (RKO)

Famous Jury Trials (33,202)

The second in this series of court cases concerns a man accused of the murder of his wife, and enmeshed in damaging circumstantial evidence. The hero of the episode is the defense attorney who suspects the pat testimony of a state's witness and uncovers the carefully worked out plot against Thomas Crosby.

Release date, November 13, 1942 18 *minutes*

PLUTO AT THE ZOO (RKO)

Disney Cartoon (24,114)

Pluto, bored with his old bone, eyes enviously the fine meals served at the Zoo. A good imitation of a hyena gains him that animal's dinner, but his other adventures are not so successful. After mixing with kangaroos, monkeys and finally crocodiles, he makes a mad dash for the turnstile, stopping only to recover the discarded bone.

Release date, November 20, 1942 8 *minutes*

HANDS OF WOMEN (Para.)

Headliner (A2-3)

The hand analyst, Dr. Josef Ranald, who last year read the palms of the men who are shaping the destinies of the world, has taken up the hands of women in this release. While giving general pointers on the character and talent indications of hand contours, he analyzes the palm prints of Gertrude Lawrence, Ruth Mitchell, Gloria Callen, Mrs. Bernard F. Gimbel, Ruth Nicholls, and Mrs. Oveta Culp Hobby.

Release date, December 11, 1942 11 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 1068-1069.

UNUSUAL OCCUPATIONS, No. 2 (Para.)

(*L*2-2)

The vocations and avocations of several unusual people are pictured in this short. There is a woman ice-man, a vocational instructor who trains circus performers, a collection of animals made of tinfoil, a machine made entirely of 6,000 pieces of wood and finally the Dionne quintuplets, unusual enough in themselves.

Release date, December 4, 1942 10 *minutes*

VAUDEVILLE DAYS (WB)

Broadway Brevities (8,105)

This featurette with music reaches back for its entertainment into the end of the last century when Eva Tanguay, Vesta Victoria and the original Pat Rooney were the toasts of the vaudeville stage. While these figures are represented by impersonations, Eddie Garr and the Whirling Camerons put in personal appearances, aided by the Duffins and Rio Brothers and original music by M. K. Jerome and Jack Scholl.

Release date, December 19, 1942 20 *minutes*

PIGS IN A POLKA (WB)

Merrie Melodies (8,708)

The Three Little Pigs have another session with the menacing Wolf in this latest Leon Schlesinger cartoon. This time their adventures and final escape are performed to the music of Brahm's well-known Hungarian Dances.

Release date, January 9, 1943 7 *minutes*

TO DUCK OR NOT TO DUCK (WB)

Looney Tune (8,605)

The inimitable Daffy Duck starts out in great trouble. A hunter has cornered him and is preparing to shoot, when Daffy appeals to his sportsmanship. His proposition is a fist fight with no holds barred. The unsuspecting hunter accepts the challenge and consequently loses his prey.

Release date, January 9, 1943 7 *minutes*

SPEAKING OF ANIMALS AND THEIR FAMILIES (Para.)

Speaking of Animals (Y2-1)

The first release of this season in Paramount's animal series concerns the habits, habitat, and personal tribulations of an oddly assorted group, including a rhinoceros, some alligators, a giraffe and a skunk. The approach is scientific, but the effect of the investigation, as told by the animals themselves, is often comic.

Release date, December 18, 1942. 9 *minutes*

CUBA — LAND OF ROMANCE AND ADVENTURE (WB)

Sports Parade (8,404)

That former tourist haven and the nearest of our Latin American neighbors is presented in Technicolor in this short release. Against a background to semi-tropical vegetation, the camera catches characteristic activities of the Islanders, the game of Jai-Alai, a glimpse of the popular bull fights and some colorful rhumba dancing.

Release date, February 20, 1943 10 *minutes*

ME MUSICAL NEPHEWS (Para.)

Popeye (E2-3)

The incorrigible nephews of the Great Man of Spinach, Pipeye, Pupeye, Poopeye and Peepeye return to these adventures with more trouble for their uncle. This time it's swing music, blared out without halt on assorted brasses. Even spinach offers no relief, and Popeye is forced to leave the screen entirely, finding refuge in the audience.

Release date, December 25, 1942 6½ *minutes*

SUPERMAN IN THE ELEVENTH HOUR (Para.)

(*W*1-12)

The title refers not to the usual rescue in the nick of time but to the hour of regular nocturnal forays into the industrial centers of Tokyo. Superman has unaccountably been taken prisoner. The reason for his continued internment in a Tokyo hotel is apparent when the excursions are shown to be aimed at sabotage.

Release date, November 20, 1942 8½ *minutes*

FIGHTING FRENCH NAVY

British M.O.I.

This film details the branches of British naval service which Fighting Frenchmen have entered since the conquest of their country by the Nazis, and shows how even French fishermen from Brittany and others have braved the English Channel in small boats to continue working in England for the freedom of their country.

10 *minutes*

QUEBEC

Canadian Nat'l Film Board

This short was produced as part of the "Canada Carries On" series, released in the United States by UA under the title "World in Action," and records the war activities on the farm, in industry and in the armed forces of Canada's French-speaking people whom the Nazis tried to divide and conquer by turning their allegiance from England.

16 *minutes*

KOKODA BATTLE FRONT

Australian Dept. of Information

One of the most realistic films on jungle fighting to come out of the war, this short shows Australian soldiers fighting the Japanese on Kokoda in New Guinea, about 300 miles from the Australian coastline. The hardships of getting supplies into the jungle, of trekking through swamp and jungle brush, of carrying wounded to hospitals are all treated through the camera's incisive eye.

8 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 1068-1069.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1056-1057.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ACROSS the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Cosmo Jones	Mono.	....	Edgar Kennedy-Frank Graham	Not Set	....	....	...	1055	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	...
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	92m	Dec. 5,'42	1042	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	....	....	...	872	...
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	....	...	1019	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British) (formerly Day Will Dawn)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	....	...	1058	...
Bad Company	Univ.	....	Dead End Kids	Not Set	....	....	...	1055	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	1034
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	....	....	...	...	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889	...	...
•Beachcomber, The	Para.	4139	Charles Laughton	Reissue	89m	Nov. 26,'38	911	...	...
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21,'42	58m	Oct. 10,'42	945	...	...
Billy the Kid in Mysterious Rider	PRC	....	Buster Crabbe-Al St. John	Not Set	....	....	...	1033	...
•Billy the Kid, Sheriff of Sage Valley	PRC	....	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	....	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	...	...
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	...	...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	....	...	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	...	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	...	...
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	...
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	...	...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	102m	Nov. 28,'42	1029	936	...
Cat People	RKO	.	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	...
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	....	...	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	....	....	...	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	984
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	...
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Dead Men Walk	PRC	311	George Zucco-Mary Carlisle	Feb. 10,'43	....	....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	...	871	...
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	984
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	...	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	....	...	1019	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	984
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	....	....	...	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1034
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Jan. 8,'43	61m	Oct. 17,'42	960	...	...
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
Fighting Chetniks	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	...	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	1058	...
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	...	...
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	...	....	...	936	...
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1034
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Not Set	....	....	...	1055	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	786
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...	...	...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	1033	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentle Annie	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	...	1043	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1034
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1034
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	1034
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
Gorilla Man, The	WB	....	John Loder-Paul Cavanagh	Not Set	64m	Dec. 12,'42	1054	...	...
Great Gildersleeve, The	RKO	....	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	...
●Great Man's Lady, The	Para.	4121	Barbara Stanwyck-Joel McCrea	Block 5	90m	Mar. 21,'42	561	396	795
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	....	...	1055	...
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	..	..
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Not Set	....	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	...
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	...	...

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He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set	....	....	...	986	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	...	986	...
●Henry and Dizzy	Para.	4125	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	563	443	...
●Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	...
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
●Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	....	....	...	1043	...
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	...
Hitler's Children	RKO	....	Kent Smith-Bonita Granville	Not Set	....	....	...	1057	...
●Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1034
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	....	...	1019	...
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	984
●I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
●I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1034
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
●Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
It Ain't Hay	Univ.	....	Abbott & Costello	Not Set	....	....	...	1058	...
●It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	...	....	...	1057	...
JACARE	UA	....	Animal feature	Nov. 27,'42	....	....	...	...	...
●Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
●Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	...	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Not Set	....	....	...	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	...
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	...
●Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	....	....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	100m	Dec. 19,'42	1065	936	...
●King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Not Set	....	....	...	946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
●Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
●Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	....	....	...	986	...
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	....	...	1018	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	...
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	...
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
London Blackout Murders	Rep.	....	John Abbott-Mary McLeod	Jan. 14,'43	59m	Dec. 12,'42	1067	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	....	...	1058	...
●Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set	....	....	...	1033	...
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	....	....	...	1018	...
●Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	...
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	....	....	...	797	...
●Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	...	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
●Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
●Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	984
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	....	....	...	1031	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	...	...
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	....	...	995	...
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	...	....	...	962	...

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●Men of Texas	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
●Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	....	...	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
●Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	1034
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	1034
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	...
●Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mug Town	Univ.	....	Dead End Kids	Dec. 18,'42	....	....	...	...	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
●My Favorite Blonde	Para.	4123	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	561	542	756
●My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
●My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	984
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 24,'43	78m	Aug. 1,'42	903	...	...
●Night in New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Not Set	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Not Set	....	....	...	1057	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Nothing Ventured	MGM	....	Lana Turner-Robert Young	Not Set	....	....	...	1057	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	947
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Chisholm Trail, The	Univ.	....	Johnny Mack Brown	Dec. 11,'42	....	....	...	...	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail (formerly Ox Train)	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	...
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	....	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Jan. 21,'43	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	...
One Thrilling Night (formerly Do Not Disturb)	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1034
●Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
●Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	...	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 18,'43	68m	Dec. 12,'42	1053	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train (now Omaha Trail)	MGM	....	James Craig-Dean Jagger	Sept.-Nov.,'42	....	....	...	796	...
●PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	...
Pacific Task Force (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	....	....	...	871	...
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	...
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
●Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	....	....	...	1058	...
●Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	...
●Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
●Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	984
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
●Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	....	...	1033	...
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	...	...
●Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
●Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
●Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Powers Girl	UA	....	Anne Shirley-George Murphy	Not Set	....	....	...	...	...
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Not Set	....	....	...	1055	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	986	...
●Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...	...	...
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	....	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	984
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
●Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
●Private Buckaroo	Univ.	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699	...	...

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 2,'43	62m	Nov. 28,'42	1030	1018	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1066	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	...
Rangers Take Over, The	PRC	....	Dave O'Brien-Iris Meredith	Not Set	....	....	...	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	...
•Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
•Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	102m	Dec. 5,'42	1041	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	...
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1019	...
•Riders of the Northland	Col.	3206	Charles Starrett-Russell Hayden	June 18,'42	58m	Sept. 5,'42	890	677	...
•Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1019	...
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	....	....	...	1058	...
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1034
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	....	...	1057	...
•Rubber Racketeers	Mono.	....	Rochelle Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
•SABOTAGE Squad	Col.	3046	Bruce Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
Saludos Amigos (color)	RKO	....	Disney South American feature	Jan. 8,'43	43m	Dec. 19,'42	1065	...	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	....	...	1057	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	....	....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov., '42	98m	Aug. 15,'42	902	...	1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Not Set	62m	Dec. 19,'42	1066	1033	...
•Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
•Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Ameche-Jack Oakie-Janet Blair	Not Set	....	....	...	1043	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
•Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayes	July 2,'42	61m	Aug. 1,'42	810	...	..
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	984
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	984
•Spy Ship	WB	139	Craig Stevens-Irene Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	....	....	...	797	...
Stand By for Action (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	109m	Dec. 12,'42	1053	871	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Not Set	...	....	...	855	...
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	...
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
•Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
•Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 30,'42	....	....	...	...	...
•Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
•Sweater Girl	Para.	4129	Eddie Bracken-June Preisser	Block 6	77m	May 9,'42	647	527	...
•TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	984
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1034
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
•Talk of the Town	Col.	3001	Cary Grant-Jean Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
•Tarzan's New York Adventure	MGM	242	Johnny Weissmuller-Maureen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Heflin-Ruth Hussey	Not Set	100m	Dec. 19,'42	1065	946	...
•Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	....	...	1018	...
Texas to Bataan	Mono.	....	King-Sharpe-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
•Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	....	...	1058	...
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...

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						M. P. Herald Issue	Product Digest Page		
●There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
●They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	..
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
●They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	..
●This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	1034
●This Gun for Hire	Para.	4124	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	563	527	947
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	....	...	1009	...
●Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	..
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1034
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
●Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
●Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
●Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	....	....	...	...	...
●Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	....	....	...	1058	...
●Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Dec. 4,'42	....	....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	...
●True to the Army	Para.	4122	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	562	527	873
●Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	....	....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	...
●United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	....	...	1031	...
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	120m	Aug. 21,'37	1043	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1034
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	984
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	...	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	...	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	....	....	...	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	...
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	...
Who Done It?	Univ.	7002	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	...
Wildcat	Para.	....	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	...
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	...
●Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	...	...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1034
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	984
●Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1056.

QUALITY ON LOCATION

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"Ideally paired as co-stars"

Hollywood Reporter

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Screen play by Richard Flournoy and Jack Henley · Produced by SAMUEL BISCHOFF · Directed by RICHARD WALLACE

COLUMBIA PICTURES

MOTION PICTURE HERALD

REVIEWS
(In Product Digest)
Jacare
Johnny Doughboy
Tomorrow We Live
En Ende Natt

LATE REVIEWS
(In News Section)
Arabian Nights
When Johnny Comes Marching Home

THE TOP TEN

Moneymaking Stars

ABBOTT & COSTELLO
CLARK GABLE
GARY COOPER
MICKEY ROONEY
BOB HOPE
JAMES CAGNEY
GENE AUTRY
BETTY GRABLE
GREER GARSON
SPENCER TRACY

. . . designated by the nation's exhibitors, reporting in the annual poll by Motion Picture Herald

VOL. 149, NO. 13 DECEMBER 26, 1942

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1943
An M.G.M. Year!

ON A SILVER PLATTER!

RONALD COLMAN, GREER GARSON in "RANDOM HARVEST"
Robert TAYLOR, Charles LAUGHTON, Brian DONLEVY in "STAND BY FOR ACTION"
Joan CRAWFORD, John WAYNE, Philip DORN in "REUNION IN FRANCE"
"ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY and the Folks
SPENCER TRACY, KATHARINE HEPBURN in "KEEPER OF THE FLAME"
"TENNESSEE JOHNSON" with Van HEFLIN, Lionel BARRYMORE, Ruth HUSSEY
RED SKELTON, LUCILLE BALL, GENE KELLY in "DU BARRY WAS A LADY"
LANA TURNER, ROBERT YOUNG in "CARELESS"
JUDY GARLAND, VAN HEFLIN in "PRESENTING LILY MARS"
"CABIN IN THE SKY" with Ethel WATERS, 'ROCHESTER' and All Star Cast
RED SKELTON in "WHISTLING IN DIXIE"
"JOURNEY FOR MARGARET" with Robert YOUNG, Laraine DAY, 'Margaret' O'BRIEN
ANN SOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA"
William Saroyan's "THE HUMAN COMEDY" starring MICKEY ROONEY

M-G-M, THE GOOD PROVIDER

Not for just a day, not for just a season—but ALWAYS!

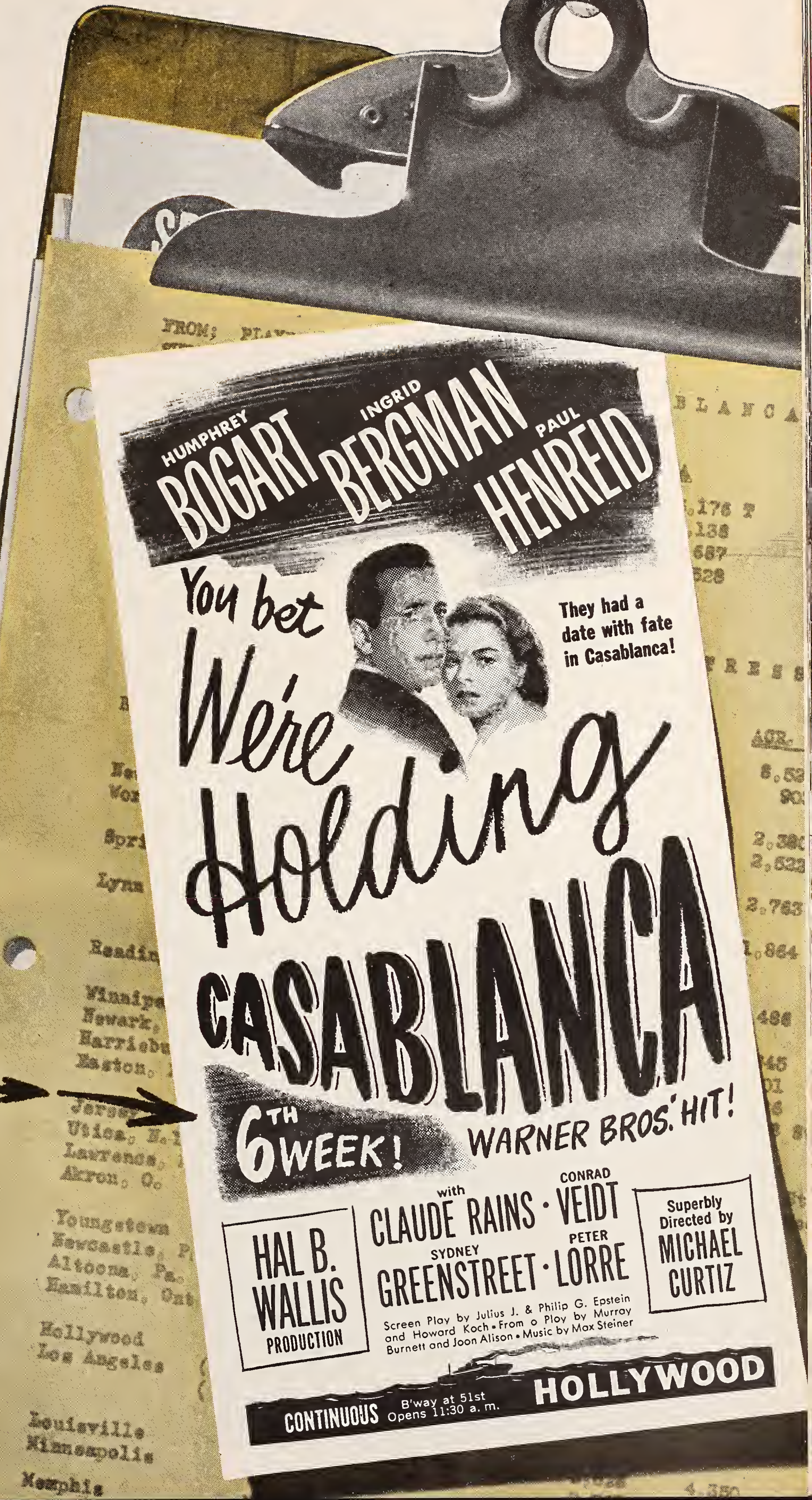
YOU
PLED
PLEA
United N
Wee

(*More Good News on Page 19*)

OLD ON
O THIS
ROOF!

ave it brother,
ou'll be
eeding it.
here's another
ng Warner
un coming up!

EXTENDED
PRE-RELEASE
NOW AT THE
HOLLYWOOD
NEW YORK



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CASABLANCA

They had a date with fate in Casablanca!

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SYDNEY GREENSTREET · PETER LORRE

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Superbly Directed by MICHAEL CURTIZ

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CONTINUOUS B'way at 51st Opens 11:30 a. m.

n To Victory!
ED NATIONS WEEK
. 14 THRU JAN. 20

Open Wide Your

CASABLANCA · GEO. WASHINGTON SLEPT HERE · GENTLEMAN JIM · FLYING FORTRE

JAMES CAGNEY as GEORGE M. COHAN in "YANKEE DOODLE DANDY" with JOAN LESLIE · WALTER HU

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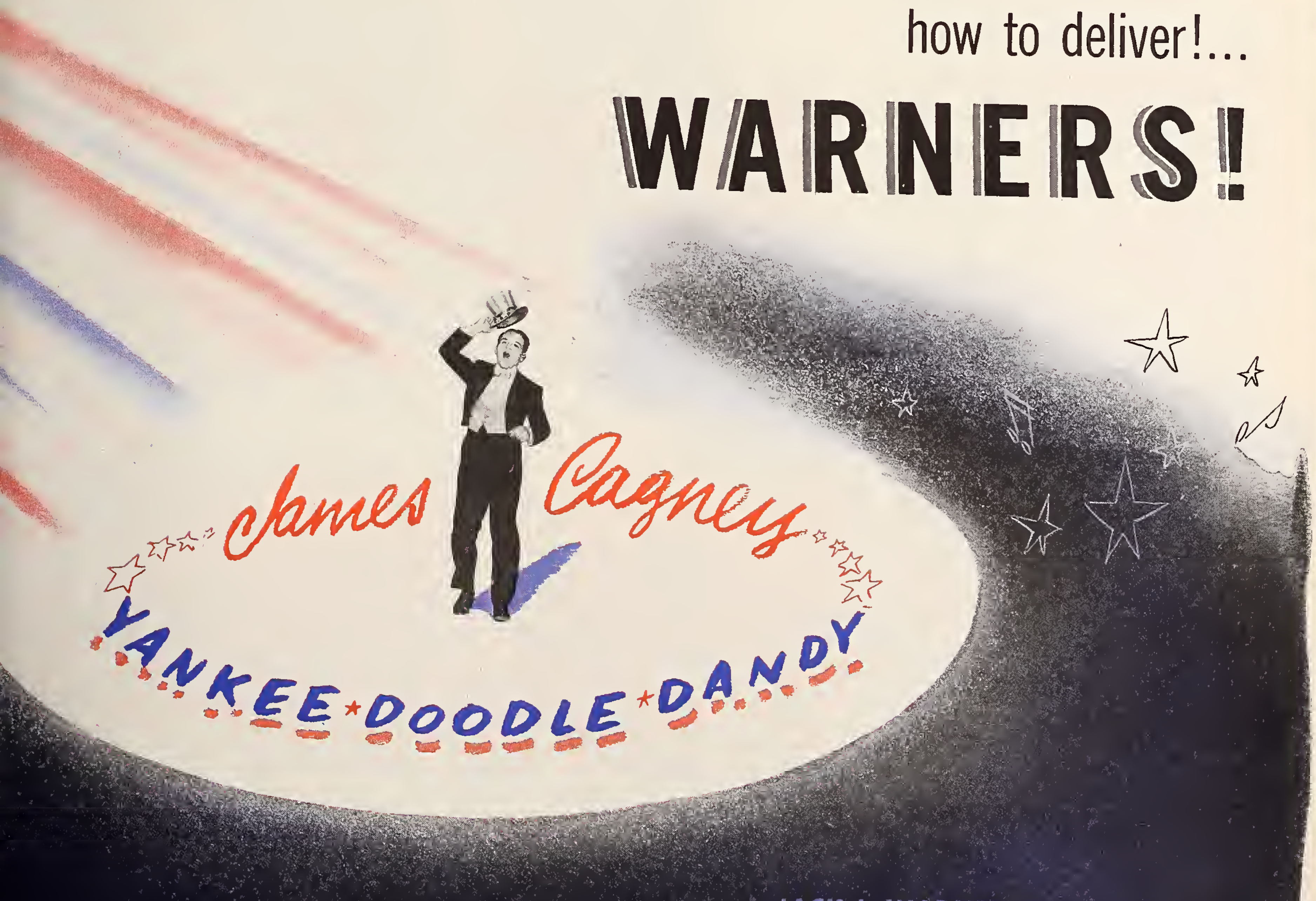
Let them in showman,
it's all yours!...
after the
day by day,
month by month
build-up that one company,
and one only, knows
how to deliver!...

WARNERS!



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"The **REAL** thing . . . something you ought to see."
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—*N. Y. Sun*

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—*N. Y. Herald Tribune*

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"Marines have the **BOXOFFICE** situation well in hand."
—*N. Y. Daily News*

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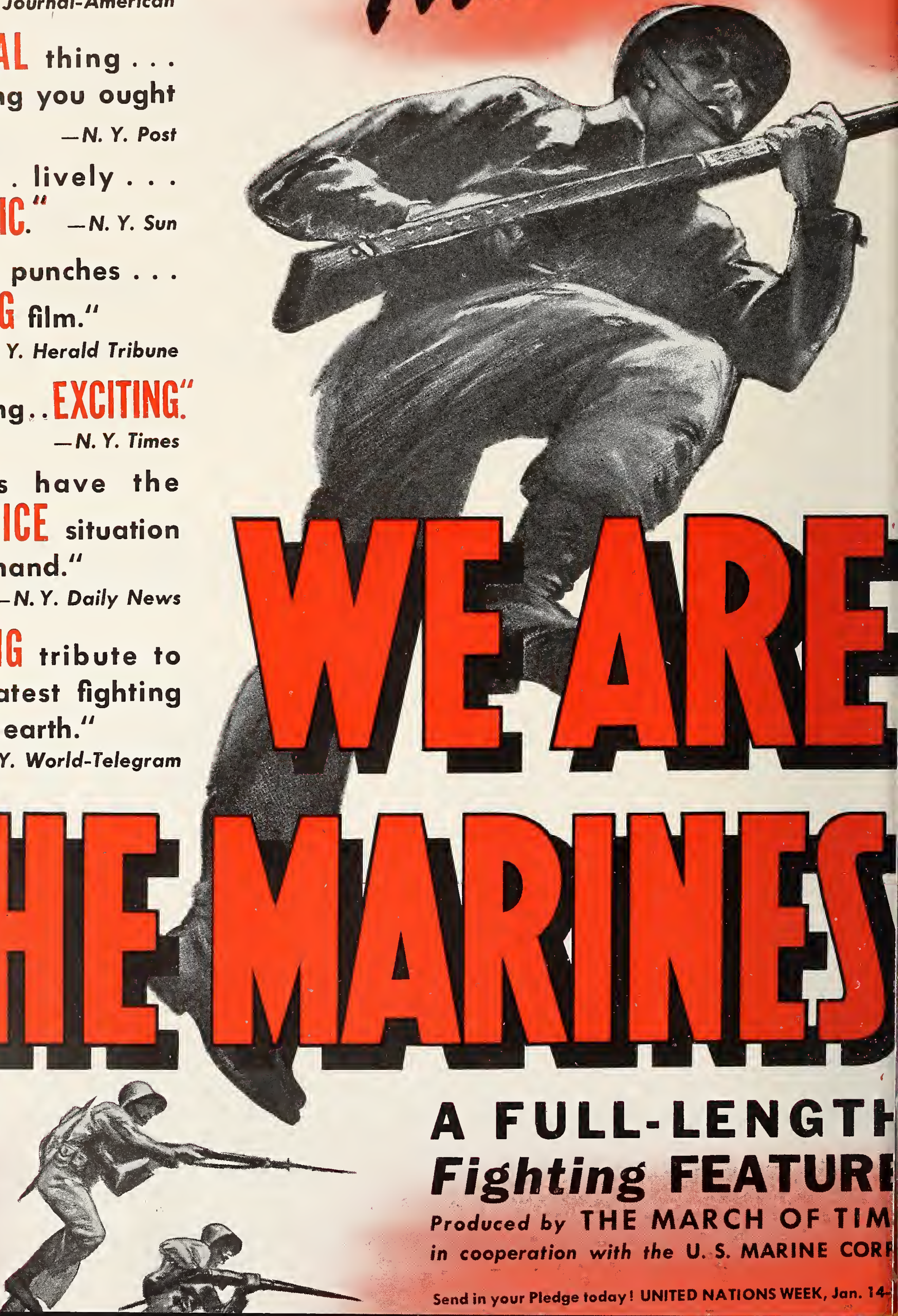

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20TH CENTURY-FOX RELEASE

Send in your Pledge today! UNITED NATIONS WEEK, Jan. 14-

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 149, No. 13

December 26, 1942

THE TEN BEST

BY annual custom this issue of *The Herald* presents its report of the judgment of the showmen of the nation on those players who have contributed most to the draw of the motion picture theatre box office.

This report on The Ten Best Moneymakers has become an institution of this publication of the industry which it serves, and a news event to the whole world of the screen. In the pages of ***Fame***, which appears at the year's end, the story is detailed, with many another attention to the contributors to the product which has purveyed these players as the "ten best".

Examination of the roster for this year will reveal changes and, to the understanding, also the workings of the processes of change. Fame and favour come in on a crest, and always there is another wave forming behind.

For the moment, memory turns to the yesterdays and some of those who for their day would have been among the "ten best": Arthur Johnson, Florence Lawrence, Mabel Normand, John Bunny, Blanche Sweet, Mary Pickford, Florence LaBadie, William S. Hart, Marguerite Clarke, Charles Chaplin, Theda Bara, and then Clara Kimball Young, the Talmadges, Elsie Ferguson, Pauline Frederick, Olga Petrova—you will be remembering more. .

△ △ △

THE public prints are filled with boasts of technological triumphs by munitions industries. They tell of miracles of metallurgy and operations of extraordinary skill. So about now it is appropriate to set down that the motion picture industry functions with a great complex of machinery, optics and chemistry in which the most acute precisions have long been accepted as routine, commonplace necessities. The makers of motion picture machinery and many of the most highly skilled operators of that machinery are in the war service, too. The realm of stage and screen has long been accustomed to the delivery of miracles. It's the job.

△ △ △

ART & PRACTICALITY

AN audience of persons of first rank responsibilities in the affairs of the motion picture last week heard Mr. Wendell Willkie in a speech in which he made emphatic a declaration that it is necessary that the cultural arts be kept alive through all this period of war's travails. This, he said, was not for morale alone but that " . . . *those realists who advocate that nothing is in order except practical things are missing the true concept of what we are fighting for . . .* "

It is to be assumed that he had in mind the motion picture among the arts.

The motion picture is clearly enough an art, even if many motion pictures, and good ones, too, are not ***art***.

That which the motion picture conveys, that only it can do, by reason of its special capacities, is the art.

All that many pictures present, and some part of which most of them contain, is, however, more accurately the utilization of the film-and-screen as a vehicle for the conveyance of other arts.

IN the immediately practical considerations of the box office this is a distinction which matters not at all. But in the longer view an understanding of this wider functioning of the screen is important, especially important in these days of special pressures and programs of regulation—social, political and economic.

As an instrument of recording and transmission, the film serves and preserves oratory, music, vaudeville, pageantry, the dance—most of the audible and visible ways of saying things, communicating emotions.

In that region is a very large part of that which makes up the civilization we are fighting to save. The arts are the decor of living and decor pertains to order that is not remote from decorum.

The motion picture, of all the arts, reaches the most deeply and effectively into the great majority. It achieves this probably considerably more as a general vehicle than on its own special attributes as an art.

It is this quality of extensive contact which makes it the more important that the screen remain a free instrument of the people, for the people, if this is to be the people's world.

Literature, music, painting, sculpture and all the old classic arts have a decidedly automatic defense in that they so pertain to minorities that they are likely, for a while at least, to escape the attentions—regulative or oppressive—of the political planners, whose problem is the control of majorities. If the screen may remain free, it can contribute to the freedom of the older arts which flow into it and through it.

In this the cause of democracy demands for all the arts, and for both the screen and press as participant with and servant of the arts, that freedom for which that original "American Charter" declared a century and a half ago.

△ △ △

COUNTRY NOTES — This is the time of aftermaths in the New England season, as for happy instance that especially merry mincemeat put down in rum, brandy and sherry, with spices galore just a year ago now. The aromas of the Indies, east and west, blended with tender sincere cornfed beef and fruits from Lisbon to Fresno, represent internationalism at its best, presented in pastry in the Yankee tradition—an answer to critics of Puritanism. Also it is appropriate to acknowledge excellent advice from Mr. Robert Sisk of Hollywood, nurtured in the abundant life of Maryland, who has come upon a California vintage worth mentioning with the best of Burgundy. Fitfully, your editor's fancy at the moment turns toward an old memory, the pecan pie of Texas, for which this is the period. Perhaps they still make them. A great gray heron, belated in these parts, made a crash landing on the invisible ice of our pond this cold Sunday, and flew off swearing dreadfully. Our sympathy went with him.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

MONEYMAKING stars for 1942 are selected Page 13
"CENSORSHIP jitters just teapot tempest," says Mellett Page 18
AWARD rejects run, hits "monopoly" in Louisiana Page 35
EXHIBITOR opinion sees duals as local issue Page 36
INTER-AMERICAN 16mm. audience totals two million Page 47
GAS suspension hits theatres in eastern states Page 48
PRE-SELLING keynote of mid-season campaigns Page 49
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STUDIOS acquire 25 story properties in November Page 61
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SERVICE DEPARTMENTS

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PRODUCT DIGEST, including Reviews and Release Chart Page 87

Past the Peak

FOLLOWING two months of increase, Federal admission tax collections in November fell to $11,310,821 from $14,694,997 in October, but were nearly $900,000 above the $10,411,198 recorded for November, 1941, the first month under the current rates, it was reported Tuesday by the Internal Revenue Bureau.

The month's collections brought the probable total for the calendar year to something better than $140,000,000, compared with approximately $81,000,000 in 1941. For the first 11 months, collections aggregated $130,449,362 compared with $69,594,845 last year.

While November receipts declined sharply from those of October, the special report for the Third New York (Broadway) District showed that most of the loss was concentrated in that area, where collections dropped from $2,060,325 to $1,317,362.

The report showed that box office collections dropped from $1,915,841 in October to $1,193,458 last month, tickets sold by brokers from $11,733 to $8,734, and admissions to roof gardens and cabarets from $132,751 to $115,170.

Christmas Cheer

AMERICAN theatres this holiday week are bringing messages of holiday greetings to the folks back home from American troops overseas. The War Department announced last Friday that films to be released Christmas week with current newsreels would carry Christmas greetings from Army groups in Australia, Iceland, New Caledonia, Alaska, Ireland and Panama. The overseas forces will be seen and heard singing familiar Christmas carols. Army photographers made the shots and the War Department released them to all the newsreel companies.

Ten Figures

WAR cost the United States Government $6,112,000,000 in November, or $390,000,000 more than in October, the Office of War Information reported last week in an analysis of Government expenditures. This averages $244,500,000 a day.

Pointing out that the cost of war is still rising, the Government asked redoubled efforts by the public, and its star Bond salesmen, theatres included, to increase the sale of War Bonds and Stamps.

Money in circulation, meanwhile, still was on the increase, financial news pages pointed out. For the week ending December 2nd the cash in America's pockets rose $200,000,000. Of this $4,000,000 was in Uncle Sam's best crisp green lettuce, the balance in reserve bank credits.

Farmers, as well as war industry workers, were seen sharing increased cash. The Department of Agriculture reported recently that farmers had received 36 per cent more from the sale of agricultural commodities in the first 10 months this year than in the same 1941 period. Market forecasts indicate, the agency said, that farmers will earn over $15,000,000,000 in 1942, and somewhat more next year.

Living costs of city families rose 0.7 per cent between October 15th and November 15th this year, Secretary of Labor Perkins reported last Friday. Most of the increase was due to the rise in food costs, higher charges for personal and professional services and to the new excise taxes effective November 1st. By November 15th, it was estimated, the index of living costs for city wage earners and lower-salaried workers had risen to 119.8 per cent of the 1935-39 average, and 21 per cent above costs in August, 1939.

Round Two

A ROUND for theatre games was won in a Queens County magistrate's court on Wednesday by Abe Leff, New York independent operator. Magistrate Abner Surpless dismissed charges when Mr. Leff answered a summons issued by police Saturday after his Acme theatre in Glendale conducted a test case screeno session.

The magistrate held that inasmuch as the public could participate by standing in the theatre lobby without buying tickets, screeno was not a lottery. Reverberations from City Hall indicated, however, that it was not the last round of Mayor LaGuardia vs games of chance and/or skill.

Mr. Leff is a founder, along with Jesse Stern and Julius Charnow, of the new Unaffiliated Independent Exhibitors of New York, Inc., an organization of about 115 exhibitors which is said to be ready to fight for the continuance of games in small theatres.

Nodo Newsreel

SPAIN no longer will tolerate foreign newsreels, allowing privileges only to an appointed Spanish company, the Nodo Company, which will produce a "national newsreel," according to the Associated Press wires Tuesday from Madrid. The order takes effect next Friday, and after that date even the German Ufa and Italian Luce newsreels will be barred.

American newsreels long have ceased distributing and making films in Spain. Twentieth Century-Fox's Movietone News was the last to leave, one year ago, at which time its representative, Luis Diaz Amada, was told he was on his own. He had been editor in Spain, drawing on cameramen from the Paris and Rome offices.

At the New York office Tuesday, a spokesman said cameramen who covered Spain are now "dead or missing." Ettore Villani, one of the Movietone cameramen, returned to Rome after dissolution of the Spanish work. His pay was sent him; and an official reply said he was "deceased." The European grapevine later informed Movietone Mr. Villani had been shot, for reasons unspecified.

No Meetings

"PLEASE cancel trade shows or sales meetings which require inter-city transportation." This appeal came last week from the Office of Defense Transportation, charged with conserving transportation material for essential and strictly military purposes. Joseph Eastman, director of the ODT, asked that meetings not contributing in an important way toward the winning of the war be abandoned. He added that the ODT "obviously" could not assess the essential nature of the thousands of meetings held yearly. It is the responsibility of the officers of various groups.

Films for Fighters

A NEW film distribution unit of the Army Special Services Branch, staffed by men commissioned for the purpose from the motion picture industry, has been set up to handle overseas distribution of entertainment films for the armed forces. The unit will be under the direct charge of Major Orton Hicks, formerly of Walter Gutlohn, Inc., and the staff will include Capt. B. D. Lion, former RKO manager for the United Kingdom and the Far East, and Lt. Seymour Mayer, formerly of MGM.

The organization will be in charge of the overseas distribution of all features, educational and information films and also will handle educational films in this country for the Special Services Branch. These are now distributed by the Army Motion Picture Service, which in the future will be concerned only with the distribution of entertainment films to posts in this country and the territories.

Joseph H. Seidelman, Universal foreign manager and film consultant to the Secretary of War, assisted in the organization of the new unit.

Troubleshooter

THOSE industrial executives, including production and exhibition leaders of the film industry, who feel they are receiving War Production Board questionnaires which they believe cannot be answered, are invited to bring their troubles to James Clay Woodson. The WPB announced appointment of Mr. Woodson last Friday as "industry advocate." He will examine questionnaire forms and his task will be to balance the need for the requested data against the burden imposed upon business concerns in compiling it.

Films or Frills

FASHIONS or film may be the choice before the War Production Board when restrictions on chemicals and cellulose sources now under consideration are imposed.

Rivalry between the makers of rayon apparel and motion pictures was foreseen in Washington with reports that curbs on nitrates, cotton linters and other raw materials would not leave cellulose for continuing both industries at present output rates. Rayon executives were reported by the New York *Times* to be watching with keen interest talk about the restriction of double features, and the visit to California of Lowell Mellett, chief of the OWI Bureau of Motion Pictures.

Rayon executives said the tapping of chemical stocks for synthetic rubber, priority military fabrics, and other essential uses had cut by 20 per cent the amount of acetate and viscose fabric available for "essential" civilian use in dress goods, lingerie and women's stockings. Several were critical of "Hollywood's failure to adopt voluntary curtailment of film used for peacetime 'frills'," the double bill included, the *Times* said.

Man Bites Dog

OSCAR SERLIN, Broadway producer who recently confounded film company play agents by setting unusual purchase terms for screen rights of his production "Life With Father," last week purchased advertising space in Los Angeles trade papers asking film actors to call on him for jobs in his forthcoming drama, "The Family."

On Monday, Mr. Serlin reported that thus far he had received 39 replies to his ads, 23 from various actors, including one "important star," and 12 letters from authors, directors and others "who are interested in financially backing" the play. The latter offers were unsolicited, he said, prompted by reports of past performances for backers of the Serlin productions "Life With Father," now in its third year, and "Strip for Action."

The Broadway producer also reported that the $25,000 salary ceiling set by the Government had a great deal to do with his seeking Hollywood talent. Another reason for the move, he said, was to challenge screen stars "who are always talking about coming back to the New York stage and never do."

No Red Apples

EXECUTIVES of the Office of Price Administration, in New York, have been forbidden, on penalty of instant discharge, to receive Christmas gifts from employees lower in the salary scale than they are. That places the dollar-a-year man in an enviable position.

QUESTIONS ON TAX LAWS ANSWERED

The new tax laws are among the many new problems caused by the dislocations incident to the war, and a number of questions on these problems have been asked of Managers' Round Table recently. They are posed and answered in this week's Round Table section. Mr. W. B. England, director of personnel of the RKO Circuit, supplied the answers from his own knowledge and other departments of the RKO Circuit.

Investment

TWENTIETH CENTURY-FOX has formed a company to finance the plays of Jed Harris, producer. The investment is reported to be substantial and will provide unlimited backing for Harris productions. According to Bertram Bloch, Eastern play agent for 20th-Fox, Mr. Harris will be associated with Harry Goetz in the organization and a board of directors representing the motion picture firm will be announced at a later date. Initial negotiations were handled by Mr. Bloch and final details were negotiated on the West Coast by Spyros Skouras, Joseph M. Schenck and Joseph Moskowitz.

While 20th-Fox will have control of the production unit, the new company will be required to bid for film rights to the plays, under the Dramatists Guild basic agreement. It also will be free to finance other producers, it was said.

"Dark Eyes," the Harris production which opened in Baltimore on Christmas Eve, is the first 20th-Fox-financed play. Mr. Bloch reported that four other properties are being backed by the film company: "Flare Path," "The Russian People," a Theatre Guild drama; "Something for the Boys," the Cole Porter musical starring Ethel Merman which Michael Todd is producing, and "Highland Fling."

Name Change

Agfa as a trade name may disappear from the photographic lexicon before this war ends because it has a connotation so ineffably German. The firm, now under direction of the United States Government and its trustees, has changed the name of its trade journal, which goes bi-monthly to thousands of photographers. The *Agfa Diamond* in its January-February issue is now the *Ansconian*, a word derived from the second word in "Agfa-Ansco," the corporation name. Ansco grew from condensation of Anthony and Scovill. Edward Anthony founded the American company in 1842. Scovill was the name of a company which later merged with the E. and H. T. Anthony Company.

Mickey vs. the Navy

BY SHIPPING out more than 30,000 feet of film in 30 days, most of it for the Navy, the Walt Disney studio has broken its production records. The total equals the amount produced in all of 1941. The Navy footage is mostly of the training category, and of a nature not to be made public. The theatrical footage includes "Education for Death," "Walt Disney Sees Latin America," and "Der Fuehrer's Face."

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THIS WEEK

▫ ▫ ▫ THE CAMERA OBSERVES:

KITS
PARAMOUNT
DOROTHY LAMOUR

SANTA CLAUS comes to the Strand theatre, Brooklyn, where the annual Warner Club Christmas party for members' children was held last week. Santa (Herman Rodgers, Brooklyn Vitaphone studio) receives his welcome here from Martin Bennett, club president; Robert Salomons; W. J. McLaughlin, Strand manager; Bernard Goodman.

■ INTERLUDE in screen debut. Mimi Chandler, daughter of Kentucky Senator A. B. "Happy" Chandler, lunches at the Paramount studio, where she is in the new Henry Aldrich film, with Y. Frank Freeman, Paramount vice-president, and her father.

UNITED NATIONS WEEK
UNITED NATIONS WEEK

By Staff Photographer

■ NEW YORK showmen gather to support the industry's United Nations Week, January 14th through 20th. On the platform, at the meeting Tuesday morning, are: Francis Harmon, WAC Coordinator; Leon Bamberger, campaign manager; Sam Rinzler, co-chairman; Sylwin Strakacz, Polish consul general; William F. Rodgers, MGM sales manager.

IN CHARGE of Signal Corps training films distribution is Major C. W. Sheely, seen here in the Signal Corps headquarters in the Twentieth Century-Fox building, New York.

■ FAREWELL to Edward Sullivan, Paramount New York office photographer, now in the Army, was attended by Mary Martin, actress and star of the company's "Happy Go Lucky".

FORMER Warner assistant booker in Calgary, Sergeant Pilot Max Belkin, below, of the R.C.A.F., is now overseas. The 23-year-old former Calgary high school athlete was recently in that city on leave.

WEIGHT
15 LBS
PULL
FIRST AID

■ CIGARETTE consumption reached a high during a recent conference, left, in London's Savoy Hotel, between Anatole de Grunwald, author and producer; Laurence Olivier, star, and Anthony Asquith, director. Subject: the scenario of the new Two Cities picture, "The Demi-Paradise".

SECOND ANNIVERSARY of the Paramount producing team of William Pine and William Thomas is marked at the studio as cast and crew of "Aerial Gunner" present Mr. Pine and Mr. Thomas with a scroll. Well-wishers, right, include: Richard Arlen, Jean Parker, Chester Morris and "Doc" Merman. The producers have signed a new two-year Paramount contract.

ARMY GUNNERY SCHOOL
TEXAS
Cast and Crew

FIRST in nurses' graduating class at New York's Flower-Fifth Avenue Hospital, last week, was Mrs. Silas F. Seadler, wife of MGM's advertising manager. She receives the traditional lamp from nurse Isabel Coutts, right.

■ PARAMOUNT'S "Star Spangled Rhythm" was shown to troops this week in 20 battle sectors, via 16mm. prints especially flown, and by War Activities Committee initiative. Inspecting a reel is Brigadier General Frederick Osborn. Spectators are Joseph Friedman, London WAC; Francis Harmon, WAC Coordinator.

AT WARNER studio ("Mission to Moscow"), recently: Joseph E. Davies, author and former envoy to Russia; his wife; Jack L. Warner, Mrs. Millard Tydings (Mr. Davies' daughter) and Harry Warner.

■ JACK LONDON'S thrill-packed life will be portrayed in a film by producer Samuel Bronston, below, he said at United Artists New York office last week. U.A. will distribute.

By Staff Photographer

VISITOR to New York and Washington last week on business was Harold Winston, below, general manager of the Cobian circuit, Puerto Rico.

By Staff Photographer

The Money-Making Stars of 1942

THE TEN BEST IN EXHIBITOR POLL

Combined Vote	Independent Only	Circuit Only
1. Abbott & Costello	1. Abbott & Costello	1. Abbott & Costello
2. Clark Gable	2. Clark Gable	2. Clark Gable
3. Gary Cooper	3. Gary Cooper	3. Gary Cooper
4. Mickey Rooney	4. Mickey Rooney	4. Mickey Rooney
5. Bob Hope	5. Bob Hope	5. Bob Hope
6. James Cagney	6. Gene Autry	6. Greer Garson
7. Gene Autry	7. James Cagney	7. James Cagney
8. Betty Grable	8. Betty Grable	8. Betty Grable
9. Greer Garson	9. Dorothy Lamour	9. Spencer Tracy
10. Spencer Tracy	10. Spencer Tracy	10. Bing Crosby

by WILLIAM R. WEAVER

Hollywood Editor

UP from the deeps of bedizened burlesque, and toting all the gags mellowed in the memories of that medium and the medicine shows before it, Bud Abbott and Lou Costello have spiralled in two short years and seven quick pictures from nowhere on the screen to Number One spot among the Money-Making Stars of 1942 designated by the 11th annual MOTION PICTURE HERALD-*Fame* poll of exhibitors.

That's show business, in dollars and cents.

Here are typical Abbott-Costello routines, negotiable nonsense.

"Gimme two tens for a five. . . ."

"What's on first base—who's on second. . . ."

"Who was that lady I saw you with last night. . . ."

These and dozens like them, old as them thar hills but good as the gold reported therein when executed by these experts in the presence of a new generation, won them third place on the 1941 list on the basis of three pictures circulated during the poll period—"Buck Privates," "In the Navy" and "Hold That Ghost."

"Pardon My Sarong," "Keep 'em Flying," "Ride 'Em Cowboy" and "Rio Rita" gave them four customer contacts in 1942.

"Who Done It?" is starting its round of the theatres, "It Ain't Hay" is in the cutting room, "Oh, Doctor" is in the making and two more features are in preparation as the comedians take over command of all that Fame bestows.

Nobody but newcomers such as these, crossing up all the form charts of production procedure and box office prognostication, could have kept Clark Gable out of the Number One spot this year. And neither they, as of today, nor any other star or stars as of any or all other years, eclipse Lieut. Gable as all-time, all-event champion of the marquee.

Gable is the single personality who has been voted placement among the Top Ten in every one of the 11 annual ballotings conducted by the HERALD. This year he again holds second position, a ranking he has earned five time previously, although he was seen by his public in only two new pictures during the period—"Honky Tonk" and "Somewhere I'll Find You"— and in the lingering "Gone With the Wind."

Gary Cooper, among the Top Ten for the fourth time, is up sharply from seventh position in 1941 to third place this year on the strength of three performances. "Sergeant York" was opening pre-release in major cities when last year's poll closed and it went on, returning a second time to most localities, piling up profits throughout the 1942 voting period. Cooper was again in circulation, under different distributional auspices and thus presumably gaining access to an additional number of screens, in "Ball of Fire" and "Pride of the Yankees."

Cooper was 10th in 1936 and ninth in 1937.

Infrequency of appearance, by mathematical necessity a factor in a poll determining the rank of a Money-Making Star from the exhibitor's bank book point of view, appears to have had a bearing upon Mickey Rooney's relinquishment this year of the Number One spot which he had held in 1941, 1940 and 1939, all but matching Shirley Temple's record of four consecutive years in that position.

Rooney had been presented to his followers in four pictures during the 1941 polling period, two of them Hardy Family numbers. They saw him but thrice in the 1942 period —in "Babes on Broadway," "The Courtship of Andy Hardy" and "A Yank at Eton."

Bob Hope, a brilliant fourth in the 1941 poll for his first listing among the Top Ten, is a strong fifth in the 1942 poll although seen at close of the voting in only two pictures. These were "Nothing But the Truth," released at the start of the period, and "My Favorite Blonde."

James Cagney's rise from ninth place in 1941 to sixth in 1942 on the strength of but two pictures, a contradiction of poll performance in general, appears explained by the fact that they were attractions keyed in sharp attunement with the interest and moods of their times.

His "Captains of the Clouds" told the story of the Royal Canadian Air Force to a continent on edge to learn all about it and revel in its achievements.

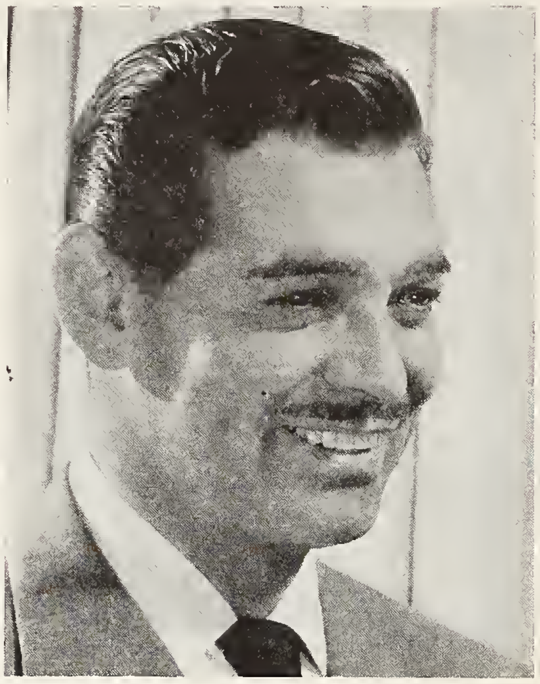
His other picture was "Yankee Doodle Dandy," such a study in Americanism and of an American as neither he nor any other

(*Continued on page* 16)

THE MONEY

Winning players in a poll of the nation's showmen, selected on the basis of Fame at the box office

I. BUD ABBOTT AND LOU COSTELLO



II. CLARK GABLE

III. GARY COOPER

THE NEXT FIFTEEN

Combined Ranking	Independent Only	Circuit Only
11. Dorothy Lamour	11. Greer Garson	11. Gene Autry
12. Bing Crosby	12. Bing Crosby	12. Bette Davis
13. Tyrone Power	13. Tyrone Power	13. Walter Pidgeon
14. Walter Pidgeon	14. Walter Pidgeon	14. Dorothy Lamour
15. Bette Davis	15. Ann Sheridan	15. Tyrone Power
16. Ann Sheridan	16. Bette Davis	16. Errol Flynn
17. Errol Flynn	17. Wallace Beery	17. Ann Sheridan
18. Wallace Beery	18. Errol Flynn	18. Red Skelton
19. Judy Garland	19. John Payne	19. Lana Turner
20. Red Skelton	20. Judy Garland	20. Cary Grant
21. John Payne	21. Rita Hayworth	21. Rita Hayworth
22. Rita Hayworth	22. Humphrey Bogart	22. Judy Garland
23. Lana Turner	23. Red Skelton	23. Humphrey Bogart
24. Cary Grant	24. Cary Grant	24. Wallace Beery
25. Humphrey Bogart	25. Sonja Henie	25. Ginger Rogers

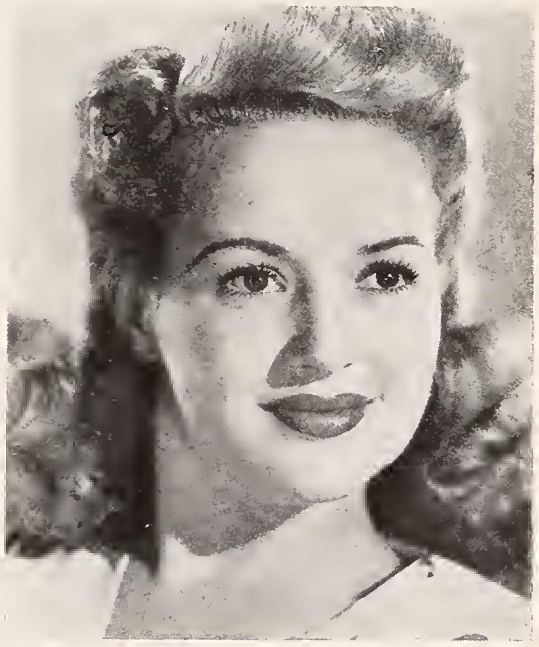
MAKING STARS OF 1942

IV. MICKEY ROONEY

V. BOB HOPE

VI. JAMES CAGNEY

VII. GENE AUTRY



VIII. BETTY GRABLE

IX. GREER GARSON

X. SPENCER TRACY

IN SERVICE

All of these "money making" stars have contributed and are continuing to contribute their services to the nation at war. Clark Gable now is a second lieutenant in the Army Air Corps. Gene Autry is a sergeant, also in the Air Corps. The others are rendering service in other ways, including the sale of War Bonds and the entertainment of men in the armed services. Particularly notable were the records of Abbott and Costello in selling War Bonds totaling many millions and of Bob Hope for his consistently successful entertainment of the armed services.

The Western Winners

	Combined Vote	Independent Only	Circuit Only
1.	Gene Autry	Gene Autry	Gene Autry
2.	Roy Rogers	Roy Rogers	William Boyd
3.	William Boyd	William Boyd	Roy Rogers
4.	Smiley Burnette	Smiley Burnette	Johnny Mack Brown
5.	Charles Starrett	Charles Starrett	Smiley Burnette
6.	Johnny Mack Brown	Bill Elliott	Tim Holt
7.	Bill Elliott	Johnny Mack Brown	Bill Elliott
8.	Tim Holt	Don "Red" Barry	Don "Red" Barry
9.	Don "Red" Barry	Tim Holt	Charles Starrett
10.	Three Mesquiteers	Three Mesquiteers	Three Mesquiteers

Honorable Mention

	Combined Ranking	Independent Only	Circuit Only
11.	George Hayes	George Hayes	George Montgomery
12.	Tex Ritter	Buck Jones	Tex Ritter
13.	George Montgomery	Tex Ritter	George Hayes
14.	Buck Jones	George Montgomery	Tim McCoy
15.	Tim McCoy	Tim McCoy	Russell Hayden
16.	Russell Hayden	Bill (Radio) Boyd	Buck Jones
17.	Bill (Radio) Boyd	Russell Hayden	Range Busters
18.	Andy Clyde	Andy Clyde	Bill (Radio) Boyd
19.	Range Busters	Range Busters	Buster Crabbe
20.	Fuzzy Knight	Fuzzy Knight	Andy Clyde
21.	Buster Crabbe	Bob Steele	Fuzzy Knight
22.	Bob Steele	Buster Crabbe	Bob Steele
23.	Tom Keene	George Houston	Tom Keene
24.	George Houston	Tom Keene	George Houston
25.	Al St. John	Richard Dix	Al St. John

(*Continued from page* 13)

star had undertaken and, by unanimous agreement of experts and amateurs, such a matching of performer and project as is accomplished once in the lifetime of the elect.

Cagney has appeared five times in the HERALD'S annual lists of Money-Making Stars. He was ninth in 1941, eighth in 1940, ninth in 1939 and tenth in 1935, virtually having withdrawn from pictures during the 1936-1937 interval.

Gene Autry's continuing hold upon the attentions of the ticket-buyers, whose likes and dislikes account fundamentally for the revenues upon which exhibitors base their ballots, may be paired with Gable's as affording indication with respect to the effect of enlistment upon the careers of enlistees who give up Fame to take up arms. Due to their preoccupation with the business of serving their country, both stars appeared on the screen in a lesser number of pictures than would have been the case otherwise. Yet neither sustained serious loss of rank.

Autry, who provided the sensation of the 1940 polling by popping up in fourth place, entertained his followers in only six pictures during the 1942 voting period. He had given them 11 in 1940 and eight in 1941. His placement in seventh position, one rung below his 1941 standing, doubtless reflects increased attendance upon the available Autry vehicles.

Betty Grable danced her way over the heads of many a veteran of the poll to land for the first time in the Top Ten. She was an oncoming 16th in the 1941 list and flashed through four sprightly pictures, three of them Technicolor jobs, to take eighth place in the 1942 poll.

Even greater than the rise achieved by Miss Grable is that accomplished by Greer Garson, another newcomer to the ranks of the Top Ten and up this year to ninth place from 26th position in the gross rankings voted by exhibitors of the country in the previous year.

"Mrs, Miniver," of course, has been rated by audiences, editors, critics and laymen without number as the outstanding picture of the year in its own and most other classes. But the effect of "Blossoms in the Dust" is not to be discounted in reckoning the basis upon which exhibitors voted her 1942 placement.

Sharing only with Gable the distinction of having appeared on the list of the Top Ten Money-Makers in each of the past five years, Spencer Tracy stands in tenth place on the basis of proceeds from two pictures released during the period and wind-up exhibitions of one released late in the preceding year.

Tracy's 1942 releases were "Woman of the Year" and "Tortilla Flat." The hold-over picture in which he was starred was "Dr. Jekyll and Mr. Hyde."

Autry Leader For 6th Year

Sergeant Gene Autry's way with a song, a horse and a script concerning the West as the camera remembers it again established him as Number One Western star according to the 1942 MOTION PICTURE HERALD-*Fame* poll. This is Autry's sixth consecutive year in that position and it is to be pointed out that no performer has topped the master-list of Money-Making Stars for a comparable period .

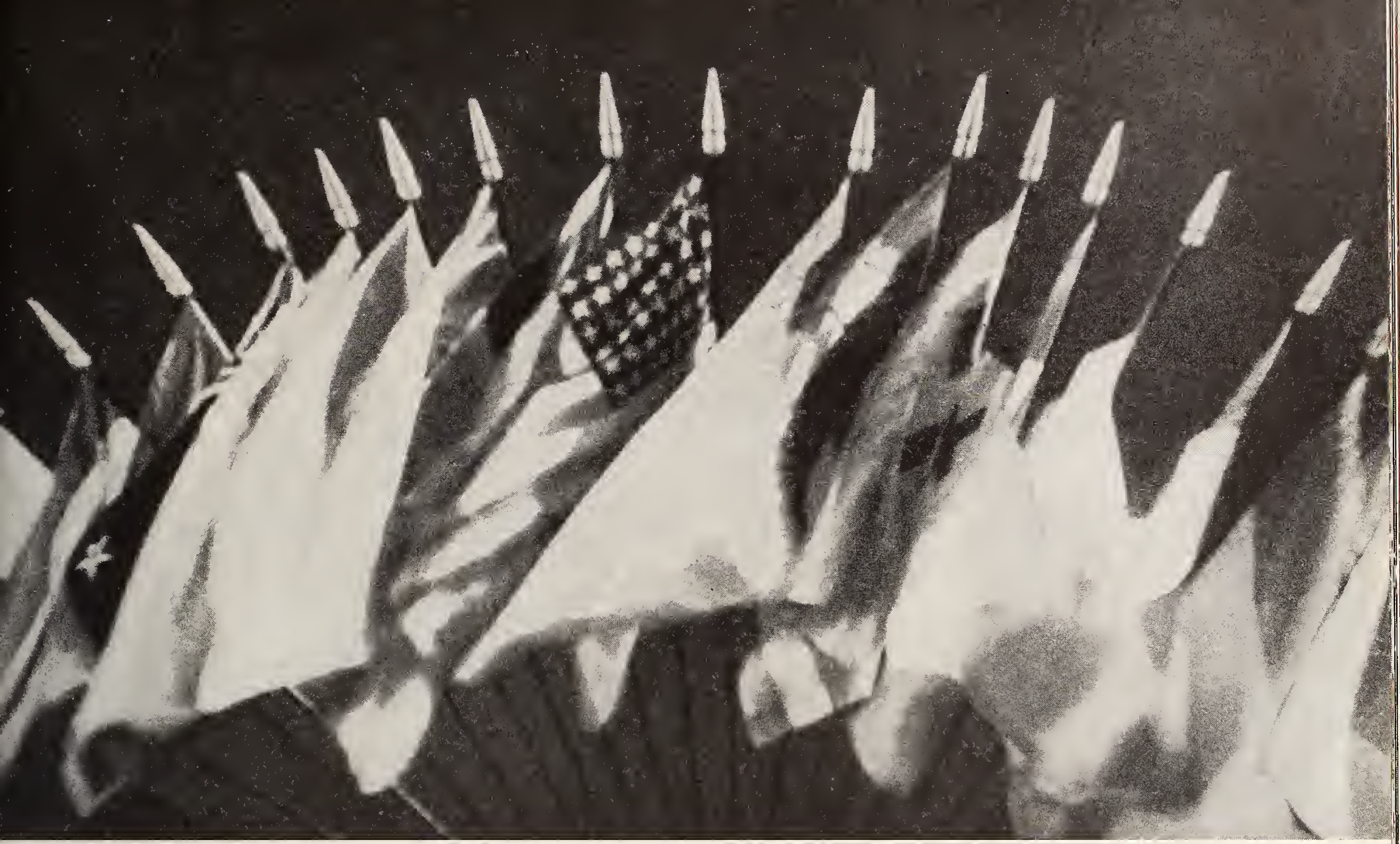
Up one rung on the ladder of Fame to second place is Roy Rogers, ranked third in 1941 and 1940, passing William Boyd, who is third this year after five consecutive years in second position.

Smiley Burnette is fourth in the 1942 poll, changing places with Charles Starrett, this year's fifth, who was fourth last year.

Johnny Mack Brown is up from seventh place to sixth, Bill Elliott advanced from ninth to seventh, while Tim Holt, sixth last year, finished in eighth position for 1942. The Three Mesquiteers, last year's eighth, are tenth this year.

Don "Red" Barry is this year's newcomer to the Western star list, pulling up from thirteenth position in 1941 to ninth.

Team-work is the American Way!



AMERICA SALUTES *the* UNITED NATIONS!

A great national demonstration of solidarity!

UNITED NATIONS WEEK • JAN. 14 through 20th

YOUR PLEDGE, PLEASE!

Again our nation in its need depends upon the proven patriotism of 16,000 motion picture exhibitors. So that the sacrifice of our sons may not be in vain, so that victory may be achieved in the shortest possible time, we enlist our services in this vitally important job. This salute of the American nation to its Allies, this collection in the theatres for their war-stricken peoples, will tell them what's in our hearts!

FREE TRAILER starring JAMES CAGNEY, ANN SOTHERN, MARGARET O'BRIEN. Also free 22x28 card, one-sheet, 40x60 display, ad-mat slugs. Other banners and decorations at cost! Distribution by National Screen Accessories. **Rush your pledge in order to obtain these showmanship materials!**

Sponsored by War Activities Committee, 1501 Broadway, N. Y. C.

'CENSORSHIP JITTERS JUST TEAPOT TEMPEST'—MELLETT

OWI Film Chief Says Request for Scripts Was Part of Routine Review

A misunderstanding, officially so termed, this week caused a Hollywood tremor which on Wednesday was still vibrating in Washington, New York and Hollywood. The dither was about whether Lowell Mellett, chief of the motion picture bureau of the Office of War Information, had, unwittingly or not, made an indirect approach toward a Federal censorship.

Mr. Mellett, recently heard from on the question of double bills, wrote a letter to executives of all studios which purported to review already established practices in the relationship between the OWI and producers. In it he suggested that **"it would be advisable to establish routine procedure whereby our Hollywood office would receive copies of studio treatments or of synopses of all stories which you contemplate producing and of the finished scripts."**

Some one in the studios talked to some one of the press and immediately the wires to Washington and New York were hot. The *New York Times* headlined flatly, "Movies Must Submit Scenarios to the OWI," but explained in the second paragraph that Nelson Poynter, head of the OWI Hollywood office, had said the plan was merely an extension of current practice and in no sense constituted blanket censorship.

No one in Hollywood would be quoted but several "unofficial spokesmen for the studios and the Producers Association" indicated that executives were devoting much serious study to the letter and its implications, actual and imputed.

Calls It "Tempest In a Teapot"

On Tuesday in Washington Mr. Mellett called the whole thing a "tempest in a teapot," and said, with feeling, "I am not asking the studios to do anything they haven't been doing for a long time."

The only authority the bureau has is to make suggestions to producers regarding material which might be harmful to the war effort, he explained. That would include not only material directly involving war questions, but also the treatment of scenes depicting conditions in or nationals of the Allied Nations and the neutral countries.

The bureau has no authority to compel acceptance of its recommendations nor can it compel the submission of scripts. But, Mr. Mellett pointed out, when material is submitted in the early stages of production, it is possible to make necessary changes with a minimum of expense in money, time and precious raw stock.

More important, the careful preparation of pictures averts trouble when they are submitted to the censorship board of the Office of Censorship, he asserted.

Mr. Mellett explained that the practice of submitting scenarios, etc., had grown to the point where practically all studios were doing so voluntarily with respect to all matters other than those on which Army or Navy action was required, as precaution against any harm to the war effort.

TWO COMPANIES REPLY TO LETTER

This week two companies had replied to Lowell Mellett's request that the OWI be given access to all scripts. A Warner spokesman said complete compliance had been pledged for his studio. At Twentieth Century-Fox it was said William Goetz, vice-president, had replied to the letter, but there was no indication of the nature of his answer. The other studios maintained silence.

"On the other hand, by an Executive Order of last June the OWI has full authority and intends to exert it to supervise all films sponsored by the Federal Government and its agencies."

He was supported in a later statement from Elmer Davis, his chief, which said:

"We have no right of compulsion over the companies and no intention of attempting to assert any censorship over the film industry. All we are doing is to make suggestions in the early stages of production of certain types of entertainment films which the industry is at liberty to follow or not."

Extension of the system to the Army and Navy stories was not initiated in the OWI, but resulted from suggestions by producers, with one important studio going so far as to put its recommendations in writing, Mr. Mellett said.

The plan was worked out in cooperation with Army and Navy officials, and the letter was approved by them, as well as by Mr. Davis, OWI director, before it went out.

By Wednesday of this week the story had brought reports in Washington of a possible Senate investigation of the OWI activities in particular of the whole question of the extent to which Government agencies are attempting to direct public opinion.

Mr. Mellett met in New York Wednesday with representatives of several companies to discuss the matter.

What the letter actually said was:

"Considerable confusion seems to exist among motion picture producers regarding government channels. This letter is an effort to clear up this confusion. I shall appreciate it if you will see that all in your studio with government contacts get copies.

"All contacts with any government agency (including the armed forces) regarding motion pictures should be cleared through this Bureau. (See attached copy of President Roosevelt's Executive Order of June 13, 1942). This Bureau maintains an office in Hollywood, 616 Taft Building, telephone: Hempstead 3211.

"This office can render many decisions immediately. When a question has to be referred to Washington this office will undertake to clear it in the least possible time.

"For the benefit of both your studio and the Office of War Information it would be advisable to establish a routine procedure whereby our Hollywood office would receive copies of studio treatments or synopses of all stories which you contemplate producing and of the finished scripts. This will enable us to make suggestions as to the war content of motion pictures at a stage when it is easy and inexpensive to make any changes which might be recommended. We should like also to set up as a routine procedure an arrangement whereby our Hollywood office might view all pictures in the long cut. While this is rather late in the operation to introduce any new matter it would make it possible for us to recommend the deletion of any material which might be harmful to the war effort.

"Contact with Foreign Governments:

"Questions involving relations and policies with foreign governments should be cleared through the Hollywood office also. The OWI is in contact with every friendly and neutral foreign government, and is in a position to give authoritative advice regarding both our own attitude and that of the foreign government. Where technical advice is needed, this office will undertake to find a representative of a foreign government who is qualified to render such assistance.

"Latin-America:

"Questions involving Latin-America should be cleared through the office of the Coordinator of Inter-American Affairs.

"Censorship:

"This office has no authority in regard to censorship for foreign export. It has representatives as advisers to the Board of Review in the Office of Censorship, but all matters pertaining to it should be cleared through the Los Angeles Board of Review, 607 Taft Building (telephone: Hempstead 3156).

"Priorities:

"The Bureau of Motion Pictures has no authority with regard to priorities, allocation of film, etc. All questions pertaining to these physical matters should be cleared through the War Production Board. The Motion Picture Division of the Consumers Durable Goods Section of WPB has offices at 610 Taft Building (telephone: Hempstead 3211).

"Sincerely—LOWELL MELLETT,
Chief, Bureau of Motion Pictures,
Office of War Information.

"P.S.: I shall appreciate it if you will notify the Hollywood office if you have pictures, not yet released, about which you have consulted foreign governments, but not this office.—L. M."

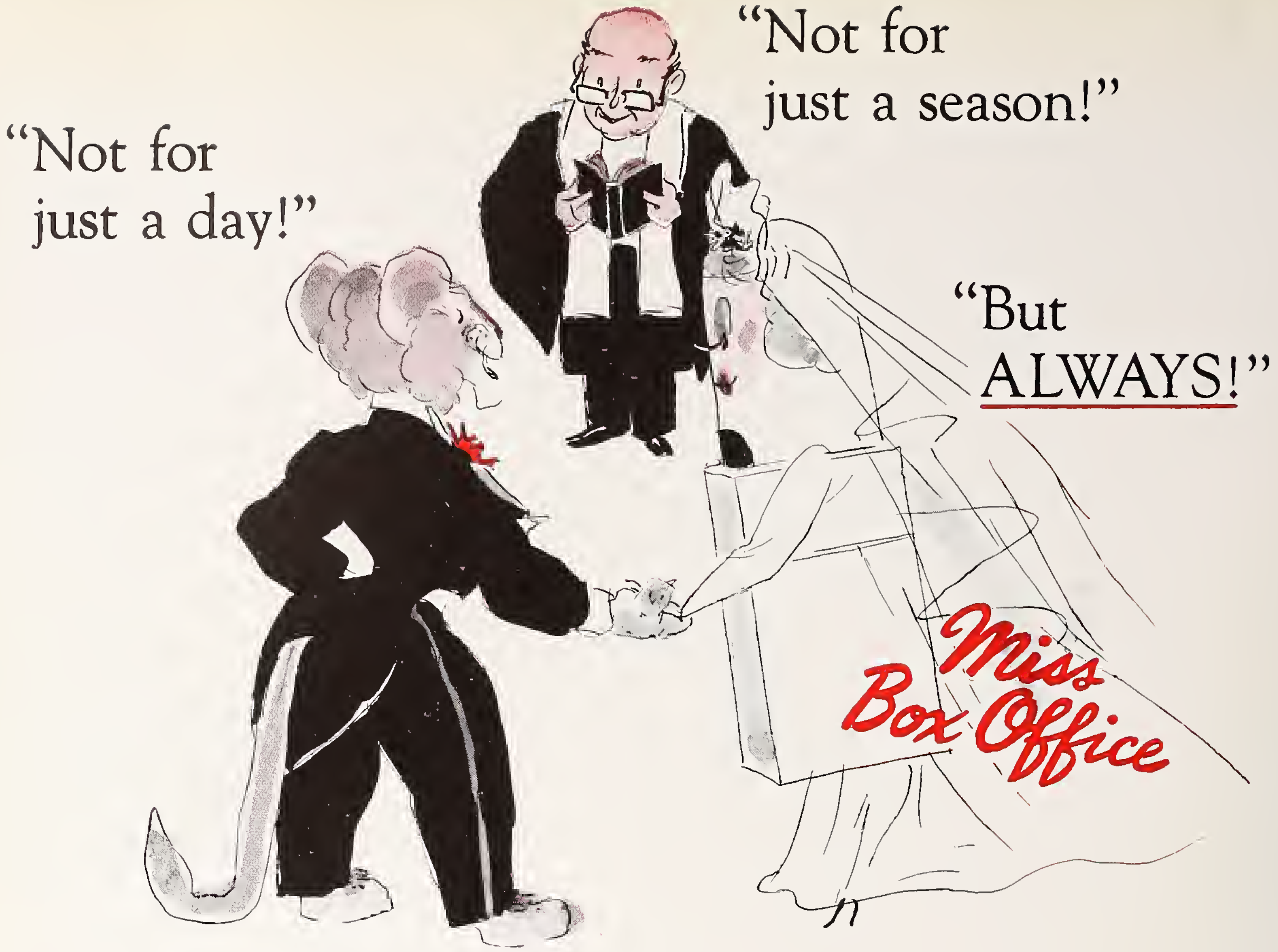
Music Hall Changes Weekend Prices

A recent change in prices at the Radio City Music Hall will affect the scale as follows for weekend performances:

Up to 1 P.M., Saturdays, 55 cents, previously 44 cents; 1 P.M. to 5 P.M., 88 cents, previously 77 cents; Sundays and holidays up to 1 P.M., 77 cents, previously 66 cents; from 1 P.M. until closing, the price will be 99 cents. The present weekday prices will remain in effect, and the prices on reserved seats will also be unchanged.

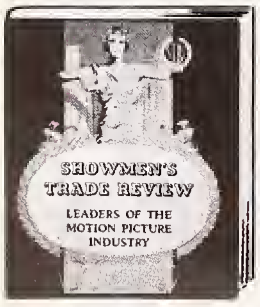
Metro-GOLDMINE-Mayer

SOMETHING TO HANG ON TO!


"Not for just a day!"
"Not for just a season!"
"But ALWAYS!"
Miss Box Office

METRO-GOLDMINE-MAYER TOPS IN TRADE POLL!

FIRST OF THE ANNUAL EXHIBITOR POLLS! WATCH LEO ROAR IN ALL TO COME!


SHOWMEN'S TRADE REVIEW
LEADERS OF THE MOTION PICTURE INDUSTRY

Each year the trade papers print Annual Reports of Leadership. Watch for the others to come! Leo leads year after year!

M-G-M LANDSLIDE IN SHOWMEN'S TRADE REVIEW VOTE OF THE NATION'S SHOWMEN!

No. 1 ATTRACTION!

The vote for the "Biggest Box-Office Hit of the Year" goes to "Mrs. Miniver."

HIT LEADERSHIP!

M-G-M has many more "Leading Box-Office Hits of the Year" than any company.

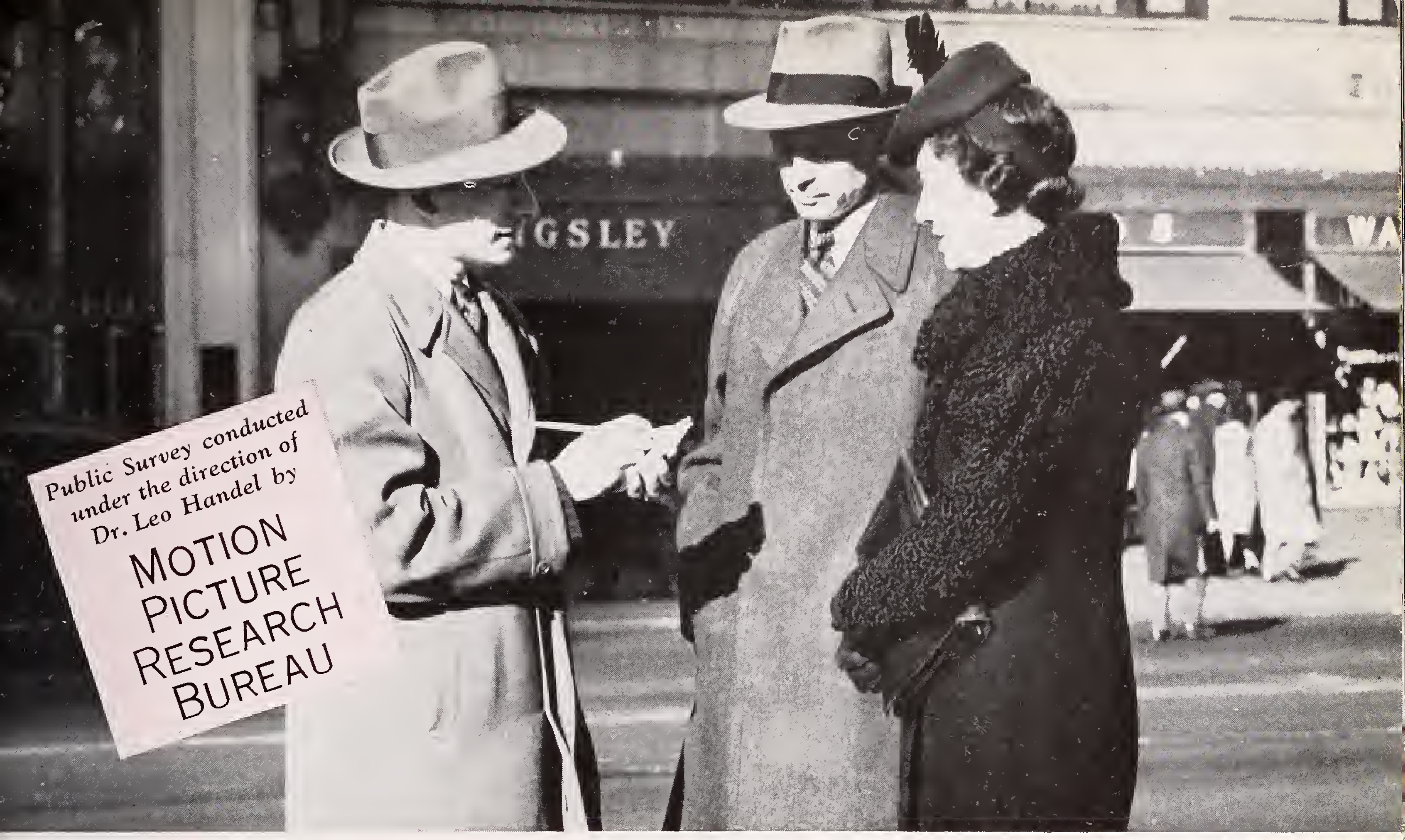
STAR LEADERSHIP!

M-G-M has 6 out of 16, next company 3, next 2, and the others listed with 1 each.

To the left is just the first of the annual exhibitor polls! Watch for others! The following pages show some of the Metro-Goldmine-Mayer line-up for now and coming months that will establish Leo's leadership next year too!

Starting with "Random Harvest" and continuing picture for picture it's the kind of line-up that has placed M-G-M's name above all others. Not for just a season, not up one year then down, but for 18 years consistently *UP!* **And the Public knows the facts too! Here's the proof!**

(Continued above)


Public Survey conducted under the direction of Dr. Leo Handel by
MOTION PICTURE RESEARCH BUREAU
GSLEY

METRO-GOLDMINE-MAYER TOPS PUBLIC POLL ALSO!

Trained investigators of the Motion Picture Research Bureau conducted this survey in typical cities nationwide including Boston, Hartford, New York, Richmond, Birmingham, Los Angeles.

"North! East!
South! West!
Folks know
M-G-M Best!"

THE QUESTION:

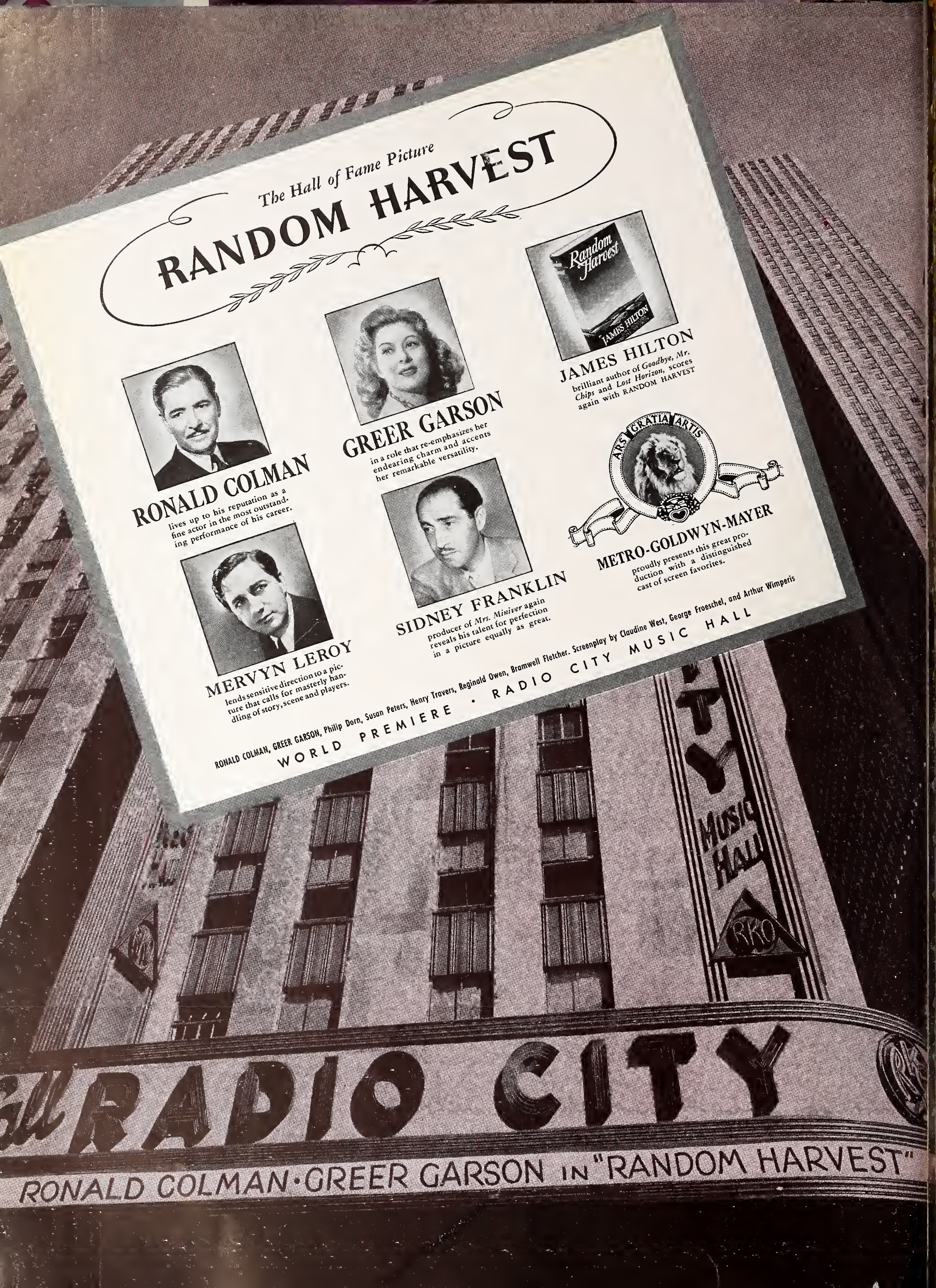
Here are the trade-marks of seven motion picture companies with names removed. Can you identify them?

THE RESULTS:

They picked M-G-M First by a wide margin!

AND THEY'LL PICK M-G-M ALWAYS BECAUSE HERE'S WHAT THEY GET!

(More and even merrier!)


Random Harvest
JAMES HILTON
ARS GRATIA ARTIS
all RADIO CITY
MUSIC HALL
RKO
RONALD COLMAN · GREER GARSON IN "RANDOM HARVEST"

The Hall of Fame Picture

RANDOM HARVEST

RONALD COLMAN
lives up to his reputation as a fine actor in the most outstanding performance of his career.

GREER GARSON
in a role that re-emphasizes her endearing charm and accents her remarkable versatility.

JAMES HILTON
brilliant author of *Goodbye, Mr. Chips* and *Lost Horizon*, scores again with RANDOM HARVEST

MERVYN LEROY
lends sensitive direction to a picture that calls for masterly handling of story, scene and players.

SIDNEY FRANKLIN
producer of *Mrs. Miniver* again reveals his talent for perfection in a picture equally as great.

METRO-GOLDWYN-MAYER
proudly presents this great production with a distinguished cast of screen favorites.

RONALD COLMAN, GREER GARSON, Philip Dorn, Susan Peters, Henry Travers, Reginald Owen, Bramwell Fletcher. Screenplay by Claudine West, George Froeschel, and Arthur Wimperis

WORLD PREMIERE • RADIO CITY MUSIC HALL

KENNETH ROBERTS
NORTHWEST PASSAGE
DOUBLEDAY DORAN
GONE WITH THE WIND
MARGARET MITCHELL
MACMILLAN
Mrs. MINIVER
JAN STRUTHER
Random Harvest
Random Harvest
BY JAMES HILTON
Author of LOST HORIZON and GOOD-BYE, MR. CHIPS
LITTLE BROWN

Great Books Make Great Pictures!

Next!

RONALD COLMAN
GREER GARSON

in

JAMES HILTON'S

"RANDOM HARVEST"

Directed by MERVYN LEROY — *Produced by* SIDNEY FRANKLIN

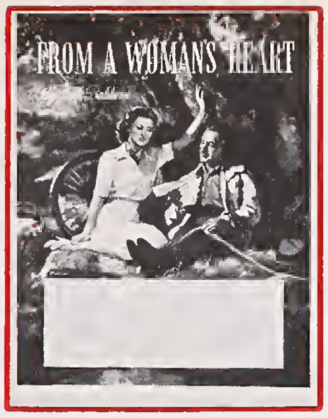
with

PHILIP DORN • SUSAN PETERS • HENRY TRAVERS
REGINALD OWEN • BRAMWELL FLETCHER

Screen Play by Claudine West, George Froeschel and Arthur Wimperis
Based Upon the Novel by James Hilton
A MERVYN LEROY PRODUCTION • A Metro-Goldmine-Mayer Picture

Too Good To Be True
by Katharine Brush

Katharine Brush
in Good Housekeeping


FROM A WOMAN'S HEART

Faith Baldwin
in Ladies' Home Journal

Brother... I'm Overboard
by Clarence Budington Kelland

Clarence Budington Kelland
in Saturday Evening Post

She Does it Again
by Sarah-Elizabeth Rodger

Sarah-Elizabeth Rodger
in Woman's Home Companion

A Fabulous Love Story
by Rose Franken

Rose Franken
in Redbook

Let Me Tell You
By Octavus Roy Cohen

Octavus Roy Cohen
in Collier's

A Love Story For Today
by Ursula Parrott

Ursula Parrott
in Cosmopolitan

A WOMAN I CAN'T FORGET
by Fanny Heaslip Lea

Fanny Heaslip Lea
in McCall's Magazine

WHEN THE PARADES ARE OVER
by Rex Stout

Rex Stout
in American Magazine

AFTER "MINIVER"—WHAT?

Life Magazine

LOVE AFFAIR in Wartime!

Look Magazine

TO EVERY WOMAN'S HEART

True Story Magazine

TO THE LADIES AND GENTLEMEN
by Princess Alexandra Kropotkin

Princess Alexandra Kropotkin
in Liberty

ONLY ONE COMPANY DOES IT!

As in the case of "Mrs. Miniver" M-G-M spares no expense in promoting "Random Harvest." Above are the enthusiastic articles by leading American authors who previewed the picture. Their articles, illustrated by foremost name artists, are made up into pages similar to the magazines in which they appear. The most unusual campaign ever devised—and only part of the showmanship effort, biggest in industry memory, behind a great picture! Big things done in a big way. That's M-G-M!

(And more!)

"*It's in the air that M-G-M's* **STAND BY FOR ACTION** *will be one of the greatest box-office sensations of our time. Robert Taylor, Charles Laughton, Brian Donlevy in a whale of a show!*"

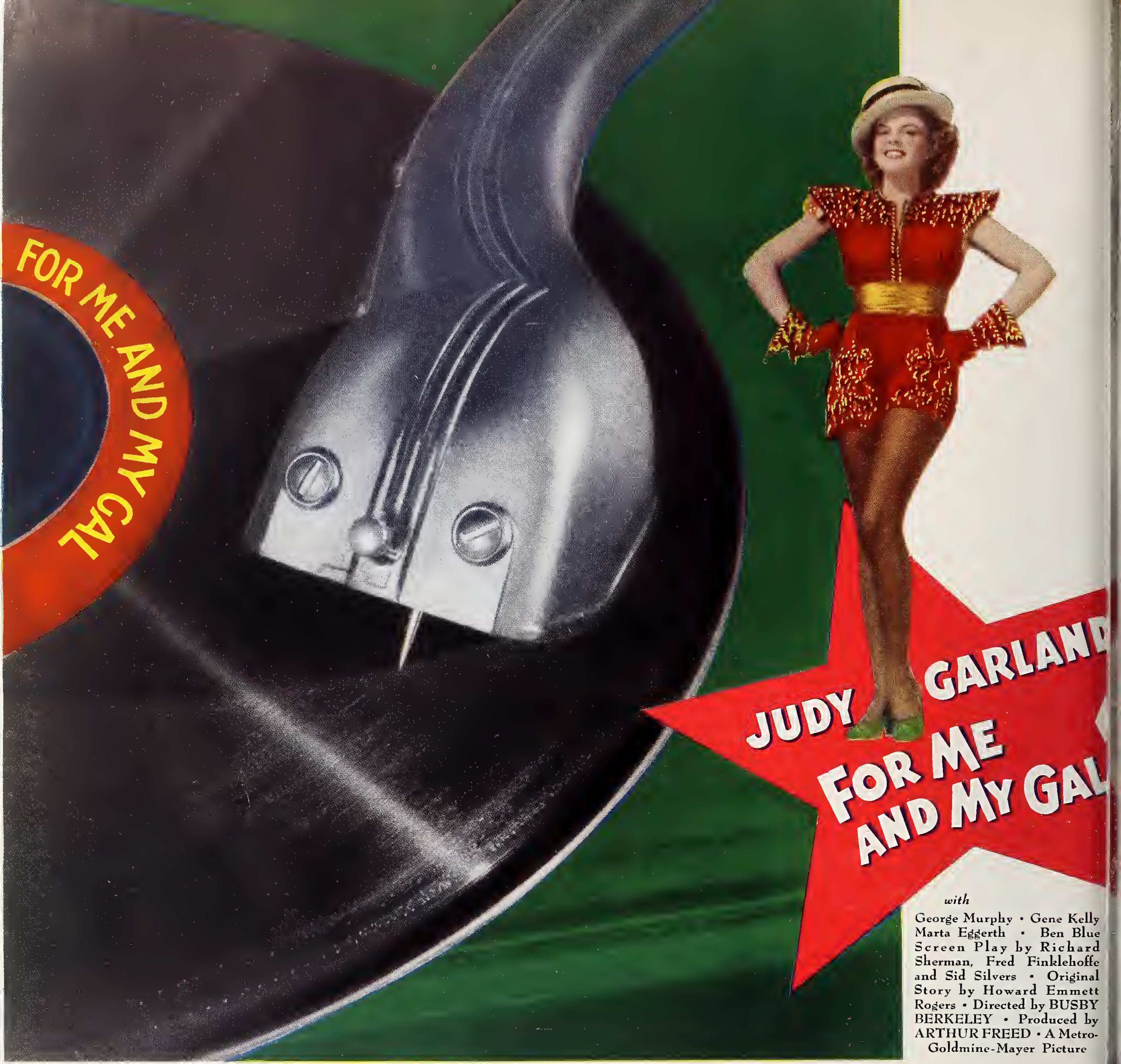
DON'T LOOK NOW, BOYS— but the trade press is RAVING!

Boxoffice Magazine says: "A roaring broadside of popular appeal. Top money all along the line." *Variety says:* "Robert Taylor, Brian Donlevy, Charles Laughton, marquee brilliance. Will smack theatre box-offices for heavy grosses and hold-overs." *Showmen's Trade Review says:* "For entire family. A natural. Stand by for box-office action." *Hollywood Reporter says:* "Box-office depth bomb. Has everything for top grosses." *Film Daily says:* "Stirring, patriotic, solid box-office entertainment."

Launched with super-promotion to the box-offices of the nation!

ROBERT TAYLOR • CHARLES LAUGHTON • BRIAN DONLEVY in "STAND BY FOR ACTION" with WALTER BRENNAN • Marilyn Maxwell • Henry O'Neill • Marta Linden • Screen Play by George Bruce, John L. Balderston and Herman J. Mankiewicz Based on a Story by Capt. Harvey Haislip, U.S.N. and R. C. Sherriff • Suggested by "Cargo of Innocence" by Laurence Kirk • Directed by ROBERT Z. LEONARD • Produced by ROBERT Z. LEONARD and ORVILLE O. DULL • A Metro-Goldmine-Mayer Picture

JUDY'S DOING OKAY TOO, LOOK! ➡


FOR ME AND MY GAL
JUDY GARLAND
FOR ME AND MY GAL

with

George Murphy • Gene Kelly
Marta Eggerth • Ben Blue
Screen Play by Richard
Sherman, Fred Finklehoffe
and Sid Silvers • Original
Story by Howard Emmett
Rogers • Directed by BUSBY
BERKELEY • Produced by
ARTHUR FREED • A Metro-
Goldmine-Mayer Picture

The Tune That Tops The Hit Parade!

The box-office tells the story of another surefire M-G-M smash! Held over by acclaim nationwide (3rd Big Month, Astor, N. Y.) Beating even famed "Miniver" in many spots. Another reason (*"White Cargo" is still another!*) why the trade is saying about M-G-M: "Not for just a day, not for just a season, but ALWAYS!"

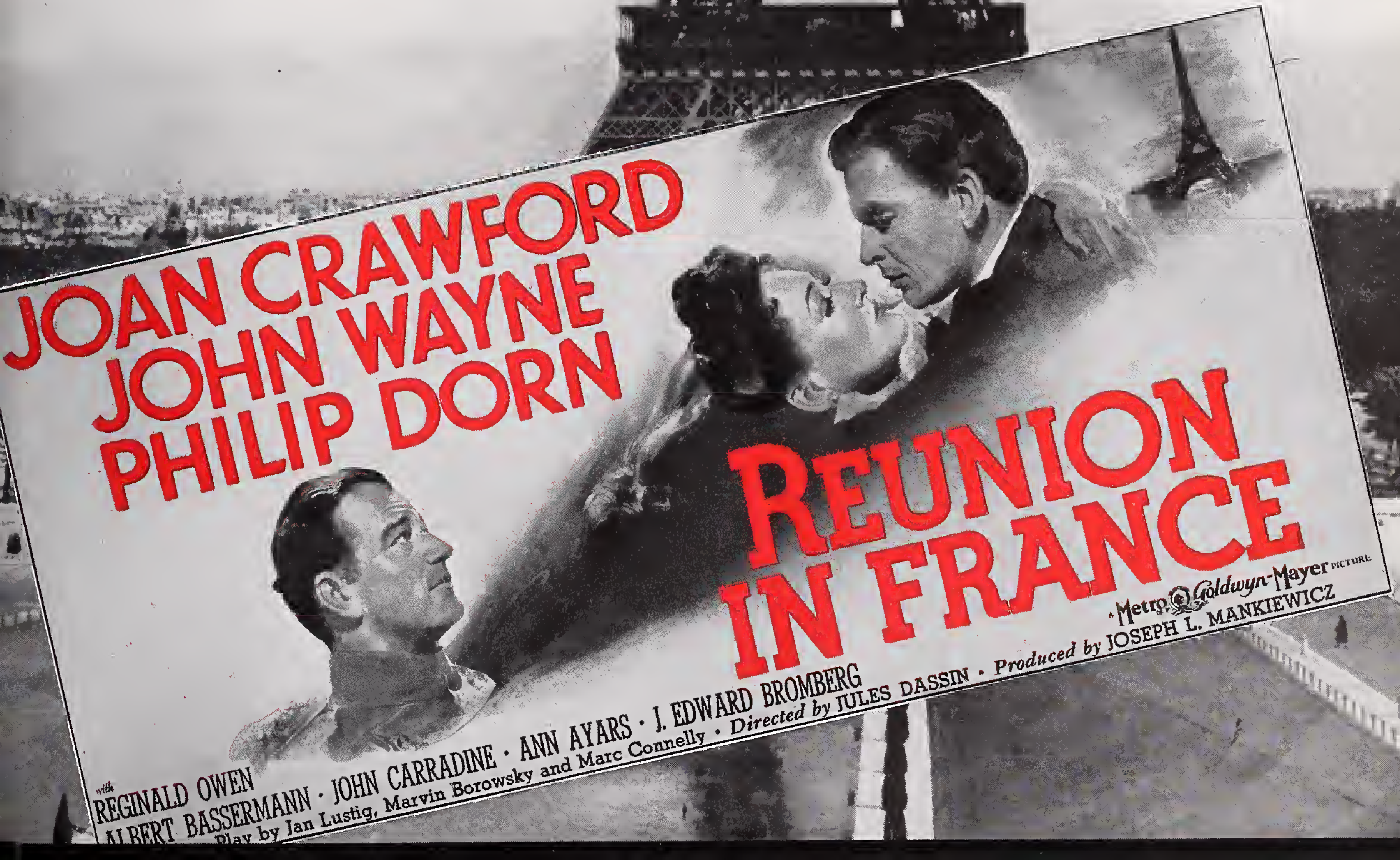
Metro-GOLDMINE-Mayer
Surefire Company!

GIVE BONDS
The Present With A Future!

LITHO U S A

IMPORTANT ANNOUNCEMENT ABOUT "REUNION IN FRANCE!"

Because of its amazing timeliness the producers are bringing it to the public at once! The story leaps from the very headlines of today, portraying the tense underground movement in Paris which is seething into open revolt. An American flyer, a beautiful Parisian woman and the secret forces of the international underground play their breath-taking parts in this absorbing drama. A Scoop by M-G-M for Live-Wire Showmen! THE PICTURE OF THE HOUR!



JOAN CRAWFORD
JOHN WAYNE
PHILIP DORN

REUNION IN FRANCE

with
REGINALD OWEN
ALBERT BASSERMANN · JOHN CARRADINE · ANN AYARS · J. EDWARD BROMBERG
Play by Jan Lustig, Marvin Borowsky and Marc Connelly · Directed by JULES DASSIN · Produced by JOSEPH L. MANKIEWICZ
A Metro-Goldwyn-Mayer PICTURE

Keeper of the Flame
I. A. R. WYLIE

Spencer **TRACY** · Katharine **HEPBURN**

Deep in your heart, seared in your soul you'll keep the flame of this drama a loved movie memory. Two great stars brilliant in "Woman of the Year" are reunited now—more exciting together than ever.

Keeper of the Flame

with

RICHARD WHORF · MARGARET WYCHERLY · FRANK CRAVEN
FORREST TUCKER · HORACE McNALLY · PERCY KILBRIDE
Screen Play by DONALD OGDEN STEWART · Based Upon the Book by I. A. R. WYLIE · Directed by GEORGE CUKOR · Produced by VICTOR SAVILLE · Associate Producer LEON GORDON
A Metro-Goldwyn-Mayer Picture

"Woman of the Year"
Was The Picture of the Year!
"Keeper of the Flame"
Is the same!

Leo's so excited, he broke into verse, above! The enthusiasm of the Preview audience this week inspired him. On this page is the first ad—(in the fan magazines)—of a big-time promotion for a big-time picture!

Now look over there Leo! Hedy will turn your head!

Crowds electrified as she speaks:
"I AM TONDELAYO!"

Hedy **LAMARR** Walter **PIDGEON**

WHITE CARGO

with
FRANK MORGAN · Richard Carlson · Reginald Owen · Henry O'Neill
Directed by Richard Thorpe · Produced by Victor Saville
Screen Play by Leon Gordon · From the Stage Play by Leon Gordon
Based on a Novel by Ida Vera Simonton · A Metro-Goldwyn-Mayer Picture

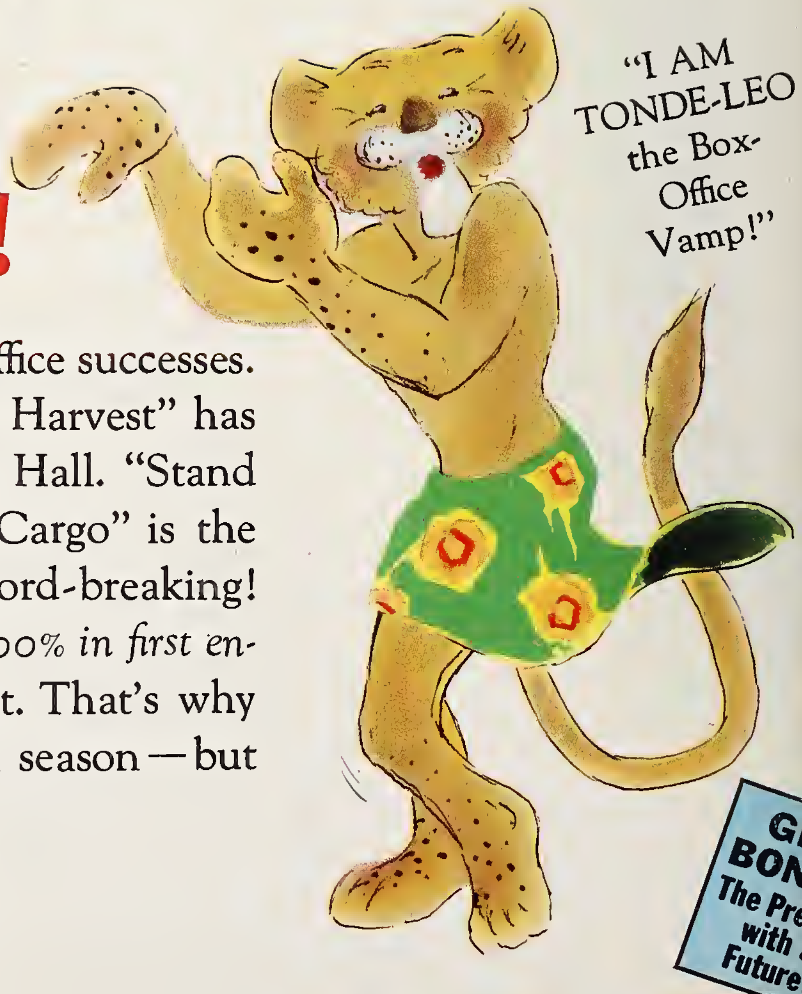
BUY BONDS for VICTORY

2nd Record-Breaking WEEK!
CAPITOL
BROADWAY and 51st STREET

Above: Capitol, N. Y.'s selling campaign. Definitely a Hold-Over! Be prepared!

At press time! "White Cargo's" first 23 engagements beat famed "Honky Tonk"!

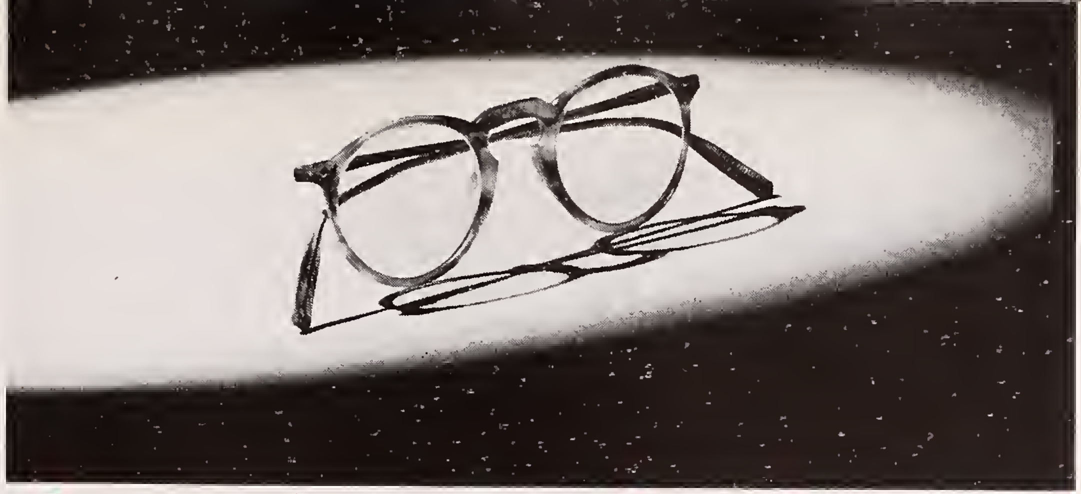
TONDE-LEO SHAKES RECORDS LOOSE!


"I AM TONDE-LEO the Box-Office Vamp!"

The industry headlines are glowing with M-G-M box-office successes. "For Me And My Gal" sweeps the nation. "Random Harvest" has its sensational World Premiere at Radio City Music Hall. "Stand By For Action" is the Talk of the Trade! "White Cargo" is the phenom of the day, fascinating, enthralling—and record-breaking! (*Best in 4 years in Chicago and Philly and Held Over 100% in first engagements!*) Tonde-Leo gives the folks what they want. That's why the industry says: "Not for just a day, not for just a season—but ALWAYS!" The Sure-fire Company!

Metro-GOLDMINE-Mayer

GIV
BOND
The Prese
with a
Future!



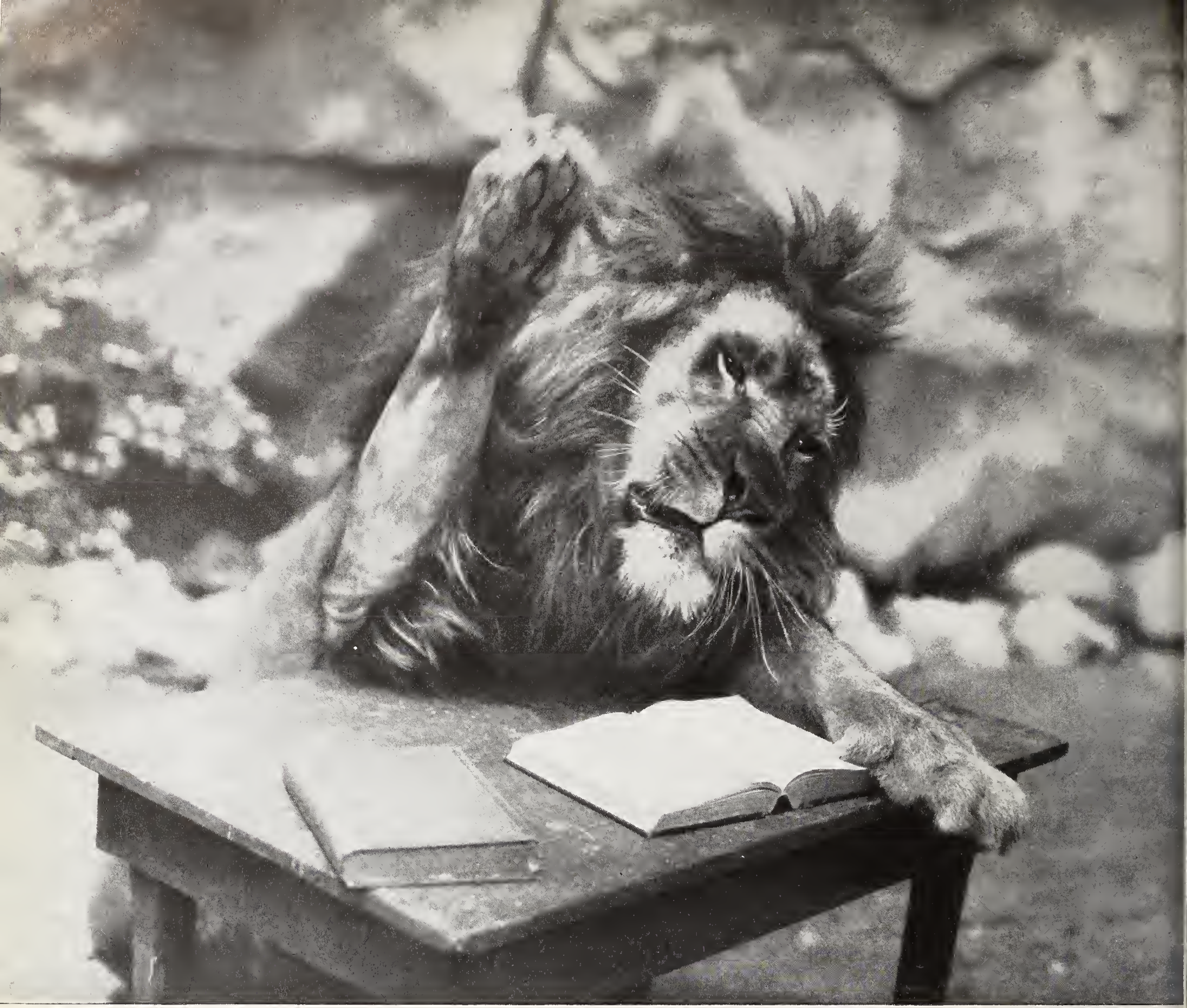
Read and Rejoice!

Did you ever see so many BIG ONES . . . and just when the folks are on a film spending-spree . . . Leo's got plenty more to help them spend . . . did you read the press raves on dandy "ANDY HARDY'S DOUBLE LIFE"... they predict Mickey's money show will be one of the series tops . . . and there's a couple of new cuties in it. "JOURNEY FOR MARGARET" in its first dates has won the hearts of all audiences with great performances by Bob Young, Laraine Day sharing honors with the greatest child star in years — meet 'Margaret' O'Brien! . . . Keep your ears and eyes open for the advance raves about "DU BARRY WAS A LADY". . . Life Magazine has already flashed lay-outs of loveliness to the nation — the stars are Red Skelton, Lucille Ball and Gene Kelly with Tommy Dorsey and Band plus a roster of talent and a de luxe show for the big coin . . . Another smash M-G-Musical: "CABIN IN THE SKY"... leave it to Leo to step out high, wide and handsome with something brand new... a spectacular, super-charged show teeming with talent: Ethel Waters, 'Rochester', Lena Horne (new cafe sensation in New York), Louis Armstrong, Rex Ingram, Duke Ellington and Band —it's torrid and terrific!... And just what the public wants is "CARELESS" starring gorgeous Lana Turner and Bob Young in a whale of a yarn . . . Hello Judy! Yes, America's sweetheart follows "For Me and My Gal" with a honey of a topper "PRESENTING LILY MARS" plus Van Heflin . . . and just at press time come first reports of Red Skelton convulsing America in "WHISTLING IN DIXIE"... this could go on forever, but we couldn't sign off without a future hot tip: "THE HUMAN COMEDY" is one of M-G-M's great of all time—Clarence Brown is making this heart-magic Saroyan drama with Mickey Rooney in the role to top all his roles . . . remember, we told you!

Truly Something To Hang On To!

Metro-GOLDMINE-Mayer

(and we look ahead to 1943 on next page!)



"I pledge to serve my country in 1943 by bringing your patrons the finest of entertainments for their hours of relaxation!"

UNITED NATIONS WEEK JAN. 14—20

AMERICA NEEDS YOUR PLEDGE!

AWARD REJECTS RUN, HITS 'MONOPOLY' IN LOUISIANA

Arbitrator Rules Offer to New Theatre Does Not Fulfill 'Some Run' Clause

Offers of second run to the Lakeview theatre in a New Orleans suburb are insufficient to fulfill the some run requirements of the Consent Decree, Philip E. James, arbitrator, ruled in the fifth New Orleans arbitration case Friday. His interpretation of Section VI of the decree was the broadest, and potentially most far reaching some run award yet handed down.

Paramount, RKO and Warners offered "runs on terms and conditions that are clearly calculated to defeat the intent and purposes of SectionVI," Mr. James found. He ordered the distributors to offer runs which would not so violate the decree, and assessed costs against them.

While granting that distributors have the right to choose which of two theatres shall have prior run, Mr. James clearly implied that he would consider any offer of less than first run to the Lakeview a violation of Section VI.

The case had been remanded to the arbitrator on August 21st by the Appeal Board in its 35th decision. It directed the original arbitrator, T. W. Bethea, to determine whether reasonable some run offers had been made.

Mr. James was substituted as the arbitrator when Mr. Bethea, his law partner, entered Naval service.

Two exceptions filed by Paramount when the case was remanded challenged the power of the Appeal Board to send the case back to the arbitrator, and the authority of an arbitrator to determine whether any particular offer meets some run requirements of Section VI.

Distributors will appeal Mr. James' ruling. Home office attorneys said it "clearly contradicted the original Appeal Board mandate."

"In my opinion the offering of a second run is tantamount to no offer at all and if justified by a strict interpretation of the consent decree will stifle competition, destroy initiative and further a monopoly," Mr. James wrote.

Such an offer is tantamount to forcing the Lakeview to close its doors, inasmuch as the area does not offer sufficient patronage for two runs, he said, ruling that distributors attempted to force a second run on the Lakeview in favor of the Beacon theatre, operated by the United Theatres circuit.

Admits Right to Select Own Customers

Mr. James recalled that R. E. Smith, New Orleans real estate operator, who developed the Lakeview section, had urged both the circuit and distributors to open a theatre to serve the residents. He then erected the Lakeview himself. After construction started United Theatres built the competitive Beacon, two blocks away.

"This startling statement of fact, amply supported by testimony, is common knowledge in the vicinity and entirely satisfies me that it is the determination of the circuit to drive the complainant from the competitive area at a staggering financial loss, for its goes without saying that the circuit has sufficient buying power and volume to force the local distributors to accede to their every wish," Mr. James commented.

NAME DISTRIBUTOR, NOT PRODUCER

"Warner Bros. Pictures, Inc., are producers, and Vitagraph, Inc., is its distributor," Albert G. Riley, arbitrator of the fourth Memphis complaint, ruled this week. He dismissed Warners from the complaint of the New theatre, Benton, Ark., on motion during hearings. Exhibitors were reminded that although the two corporate names frequently are used interchangeably in the trade, there is corporate distinction between the two companies. The case was one of several arbitration actions in which the producing company had been erroneously named defendant.

Selection of customers is ordinarily an established right of business, Mr. James admitted. But the Lakeview instance is subject to the Consent Decree, "which places, in my opinion, the parties thereto upon an entirely different contractual relationship," he said.

"It is well known that the suit which gave birth to the Decree was brought by the United States against an alleged motion picture trust under the Sherman Act. In an effort to avoid multiplicity of suits the parties to the Decree agreed to arbitrate and the practices which are made arbitrable were set forth as acts done in pursuance of an unlawful combination and conspiracy in restraint of trade.

"Obviously, this was an attempt to destroy once and for all the continued operation of an illegal trust and and the distributors signing the Decree was further proof that they also considered the trust atmosphere unhealthy and were willing to cooperate in its future elimination. In addition thereto every writing upon the Decree, its background and purposes, clearly show that it should be liberally construed in favor of the independent exhibitors," Mr. James declared.

With this in mind, the arbitrator expressed the opinion that if the offer of a run behind the Beacon would force the Lakeview to close, it "violates every conceivable intent and purpose in the minds of the framers of the decree."

Citing the portion of the original Appeal Board opinion which said that defendants have the right to decide whether Lakeview or Beacon should have prior run, he said this could not be read alone.

"If Section VI was created for the purpose of affording fair treatment to independent exhibitors, as would appear to be confirmed by the last two sentences of the second paragraph of page 10 of the same decision, then it is impossible to reconcile the statement that selection of customers can be entirely arbitrary unless is added 'provided the purposes of Section VI are met'," Mr. James said.

Dismissing the suggestion that the demand properly should have been for clearance under Section VIII, he found that the minimum of one day would be inadequate.

The practical solution the arbitrator suggested, "would be the granting of a first run to both for there is ample product and the only effect of such action would be the probable increase of film revenues in the area."

Foresees Injury to Film Industry in New Orleans

Local representatives of the distributors, he found, acted under instructions "and it is not their personal wish to stifle healthy competition or prejudice the financial standing of a competent and worthwhile citizen. The record is, however, fraught with prejudice and preference manifesting from a higher source apparently with every intent of restraining trade and fostering a monopoly which if continued will work irreparable injury to complainant and the motion picture industry in the City of New Orleans as well.

"Unless Section VI can be interpreted as providing for an examination of 'the run' as to reasonableness it follows likewise that the sham of healthy relations now existing between local distributors and exhibitors will be thrown aside and the independent exhibitor relegated to the previously existing cumbersome and inadequate relief," Mr. James concluded.

Memphis

C. N. Jenkins, operator of the New Theatre, Benton, Ark., lost his threefold clearance, some run and specific run case against Twentieth Century-Fox, Paramount, and Warners last week. Albert G. Riley, arbitrator, dismissed the complaint, and charged costs to Mr. Jenkins. It was the fourth Memphis action.

The opinion upheld the right of distributors to designate the terms on which they offer some run, so long as there is no direction violation of Section VI. None of the distributors, he found, had refused some run, or set terms and conditions in violation of the decree.

"The exhibitor insists that his theatre must be licensed as second run, and be granted a choice of pictures on second run, and has refused to negotiate on the offered basis," Mr. Riley found, declaring that Section VI granted no such right.

New Orleans

A combination clearance and some run case, the tribunal's eighth, was filed Friday at New Orleans by Mrs. William L. Paternostro, operating the Delta theatre at Lake Charles, La. She claims that the clearances granted by RKO and Paramount to the Victory, Paramount and Arcade theatres are unreasonable, and that terms of runs offered the Delta violate Section VI, of the consent decree.

Philadelphia

A clearance complaint against MGM, Paramount, RKO, Warners and 20th Century-Fox was filed at Philadelphia Friday by Harry Fried operator of the Riant theatre, Conshohocken, Pa. He asked elimination of the 14 days held by the Norristown first run Norris, Grand and Garrick theatres. It is the 22nd case.

Detroit

The Michigan theatre, Flint, Mich. withdrew its clearance complaint at Detroit against MGM, Paramount, Warners and 20th Century-Fox. All parties signed a general stipulation. It was case No. 10.

The Marre theatre company, operator of the downtown Rivoli, has appealed the 13th St. Louis case.

EXHIBITOR OPINION SEES DUALS AS LOCAL ISSUE

Here again are the showmen recording their opinions on the recently revived double bill issue, and in this third and concluding presentation setting forth widely diverse opinions on the practicality of program control for theatres.

Plainly enough, the strongly preponderant majority of motion picture exhibitors, whether using double bills or not, are of the opinion that the practice of showing two pictures on the same program is something less than admirable, no matter what the local necessities are.

The showmen are about equally divided in attributing the double bill practice to the demands of a bargain-hunting public and to the pressures of competition and trade practices.

There is decided point to the observations of Mitchell Wolfson of Miami who says: *" . . . Human nature being what it is, there will always be shoddy merchandise for sale in the mercantile shops and there will also be people who buy bargain-priced merchandise . . . some people like to sell . . . entertainment regardless of its palatability and also customers . . . will buy that type product. . . ."*

This is obviously true, but it is also obvious that nothing can be, need be, or should be, done about it. Those customers who want "bargain counter" goods have their rights and they will be served, in a free country, according to their buying power.

The Herald's forum of discussion on the double bill issue has presented the widely diverse judgments of a considerable number of leading showmen in all strata of exhibition, from small town to metropolis, circuit, affiliated and independent. The total of expressions recorded shows that there is no national answer to the problems posed by the double bill. It is a retail problem, which the retailer should be able to answer for himself and his customers.

—THE EDITOR

MITCHELL WOLFSON

Wometco Theatres, Miami

Unquestionably in my mind, the double feature does not add to the art of motion pictures anything of cultural or artistic value.

Here in our territory, we have been able to maintain at least 90 per cent of the houses with single feature bills. We think that this is a constructive policy and we believe it has proven profitable over the course of many years. Many local conditions, including proper and reasonable clearance, have aided us in maintaining this policy.

I can readily understand how exhibitors in other sections of the country, who oppose the double bill, have been forced into a double feature policy by unfair competition and inadequate clearance. Human nature being what it is, there will always be shoddy merchandise for sale in the mercantile shops and there will also be people who buy bargain-priced merchandise.

We have the same picture in our industry, some people who like to sell people entertainment regardless of its palatability and also customers who will buy that type product. I doubt very much if a single feature policy can be introduced into a double bill territory without some law (which may be unconstitutional) making single features mandatory.

In my opinion, the consequences of such a law would be to eliminate a great many of the Western features and the action features, that are not strong enough to sustain a satisfying program in most theatres. This would work a great hardship undoubtedly, on theatres that cater to people who actually like entertainment that consists of a great deal of action.

I doubt if the industry or the public can continually maintain a single feature program to the advantage of our national interests. In my opinion, there is some place for double feature theatres, but they should be regulated by clearance.

A considerable period of clearance or protection should be given a single feature theatre over the double feature theatre. This would allow the double feature patrons to get their action, and at the same time it would allow single feature theatres to offer the artistic picture to the majority of the American public who prefer single features.

In other words, I do not think you can eliminate the double feature, but certainly they can and should be regulated so that this type of bargain competition does not hurt the quality product and those theatres which desire to give quality entertainment rather than quantity entertainment.

K. LEE WILLIAMS

K. Lee Williams Theatres, Inc.,
Hot Springs, Ark.

Over a year ago, we established double bill programs in all of our "A" houses on Friday and Saturday only. Inasmuch as we operate in small situations, we selected action pictures for this double bill program, each picture, of course, being of an entirely different type. In our one-theatre towns one of the two pictures was always a Western. In our two-theatre towns we ran a Western, serial and shorts in the "B" houses and, as has been stated, a double in the "A" house.

The result of the double feature was remarkably favorable and in order to satisfy our own minds as to the drawing power of the double bill, we set in a few single bill programs and the result was that our receipts were below normal and in some cases were off one-third. As we do not have any competitive situations we do not feel that it would be practical to run the double program on any other than this one program on Friday and Saturday nights.

We do not recommend more war shorts. We are running all the war shorts produced and they are being received favorably but this, like everything else, can be overdone and my opinion is that they are coming through just about right now, and doing a splendid job in fulfilling their purpose.

EDWARD M. FAY

Fay's Theatres, Providence

In Providence, which has been dubbed "the double feature town", we have played two features successfully for nearly 25 years. Staff reviewers from the newspapers have on occasion torn their hair and sentenced double features to violent death, but double features prevail.

Just before the Mellett Tirade, a comedy columnist, name H. I. Phillips, shot motion pictures generally full of holes, called double features "tripe", and you may have read the blast as it was syndicated.

The war is here, however, and the blast grows mightier and the minority girds its loins and hollers for less film. This puts the Class B picture on the spot. Shorts and war shorts are suggested as the remedies. Even men and women who are not engaged in the business demand judgment.

Notwithstanding the fact that Providence has been called "a double feature town", the Majestic theatre played "Now, Voyager", "Desperate Journey", "Springtime in the Rockies" and "Gentleman Jim" as single features to standing room. If you have a good picture running about one hour and 40 minutes in length you do not need double features.

I. W. RODGERS

I. W. Rodgers Theatres, Cairo, Ill.

I think double features cheapen the whole industry and eventually lessen attendance. In my opinion it would be far better for the industry and for the war effort to use single features and more war shorts.

NIKITAS D. DIPSON

Genessee Theatrical Enterprises, Inc.,
Batavia, N. Y.

I am not in a position to have a precise idea of the adjustments that must be made in the other branches of the industry outside of exhibition if a change were made in the double bill policy now. My idea is that the industry must be thought of as a whole.

Certainly I can give you my opinion on double bills and as to whether or not it is practical to eliminate them from the standpoint of the theatre owner only. Except for my definite objection to the idea that "we should do it" because we were told so, there is not one single argument for double bills.

In my theatre experience I have never seen a more undesirable, unnecessary and inconvenient (from the standpoint of showmanship and theatre operation) widely accepted policy than the double bill for the following reasons.

It has lengthened unreasonably and beyond desirability for the theatre owner as well as the patron the full performance of the "show"; and because of that, naturally, it has decreased the seating capacity of the theatre.

It has made it impossible for a showman to

(Continued on opposite page)

“Protect single feature theatres with special clearance”

—*MITCHELL WOLFSON*

(Continued from preceding page)

give a balanced “show”. If I could go into detail I could give you examples of obviously unreasonable, inartistic combinations of double features as they have appeared advertised in the nation's newspapers. So much so, that people who want to see one of the pictures did not go because of the mere fact that the other feature was advertised with it.

Very seldom there has been a combination worth while, the trend being to attract from all classes and all ages, forgetting the fact that you may be able to attract them, but you never will be able to entertain them all at the same time.

Particularly at this time when shorts are not only desirable, but necessary, it will be unpatriotic to attempt to continue the policy unless showmen make the “show” still longer, overfeed the desire of the patron and tire his eyes.

With the price of admission not going up during this war as it did in the other, our commodity is certainly sold to the public reasonably in price, and no one of us should think that by eliminating the second feature he is cheating the public in offering a well balanced program with shorts. The change, which has been advocated generally by producers, distributors and the largest and most sensible section of the public, should be put into effect immediately.

Exhibitors cannot make the change. The menace has been created by competition and competitors do not get together and if they did get together they would not be unanimous. Therefore, the change cannot be made at once and to cover the whole country. It is, therefore, the distributors who, assuming they have the legal right to sell the use of their product to whomever they like to be exhibited under conditions, circumstances and prices of their choice, are the ones to eliminate double features now and forever without hesitation, and they may be sure the theatre owners sooner or later will be grateful as a whole.

Perhaps all the distributors could not get together on this. Perhaps some of the independent smaller units who are geared up to produce and distribute the so-called second feature almost exclusively will object to it. Then, I propose that the others can put the plan into effect and allow the smaller independent units to sell any way they like to. The theatre which will depend entirely upon double features from these independents obviously will not operate on this policy for a long time.

EARLE M. FAIN

Fain Theatres, Leesburg, Fla.

I do not use double bills.

Most Florida theatres use double bills. However, I don't think two poor pictures can make up for one good one and well selected shorts. It's hard for me to figure double bills against the man who thinks he needs them to keep going.

CLARK M. DAVIS

Lichtman Theatres, Washington, D. C.

The territory served out of Washington is pretty much virgin as to double features, giveaways and the like.

Our circuit of 24 theatres, as you undoubtedly know, operates exclusively for Negro patronage and it is possible that any restriction on double features would not work a terrific hardship on us. We have a half-dozen situations where we double feature only partially or to be exact only one or two changes a week. In only two theatres do we operate 100 per cent double features seven days a week.

We, therefore, do not believe that elimination of double features would work the hardship on our organization and this territory generally that it would on the sections of the country where the double feature policy has been prevalent and apparently essential for many years.

Since Mr. Mellett's speech, he has been quoted in the press as saying: “He had spoken his own mind and was not expressing what might be termed the Government's outlook on the situation.” We do not feel that the forcing of war shorts on the public in a wholesale manner serves the best interests of public morale as it does to use these shorts with discretion on the proper programs in the proper theatres.

We feel that one short properly publicized will do more ultimate good than a half-dozen booked helter-skelter into theatres without any thought as to whether they are reaching the right public and doing the job they were designed to do.

For example, we are giving as much attention to a Government documentary short produced by the Department of Agriculture titled, “Henry Browne, Farmer,” which depicts the war effort of the Negro farmer as we would to an important feature production. We are of the opinion that more benefits will be derived from the handling of this one 10-minute subject than any half-dozen Government subjects we have played in the last 18 months.

HARRY C. ARTHUR, JR.

Fanchon & Marco Service Corporation, St. Louis

I believe the action we here in St. Louis have voluntarily taken, i.e., the resolution to adopt single feature programs for the duration beginning no later than June 1, 1943, clearly indicates my personal stand.

Periodically, for years, the issue of single versus double features has come up, as one exhibitor or another made a vain stand for single-feature programs. It is anything but new, but now we *must* do this job, quickly and efficiently.

So long as it remained purely an economic question, it was difficult to solve: there were always those exhibitors anxious to take advantage of a situation, in the knowledge that fans greatly prefer virtually any double program, to a single feature.

The new aspect of the situation is altogether different. The motion picture is frankly faced with the problem of a cut of approximately 40 per cent of its raw stock in 1943, and with a great need for program time for Victory and Government shorts which require—and merit—playing time. There is little choice on our part. To continue to play double-feature programs when all theatres in an area agree to feature single films is to hinder the nation's war efforts.

> " . . . There is certainly no necessity to cry out for a Government edict telling us what we can or cannot do. That is exactly what every executive in our industry has wished to prevent, has stated time and again was entirely unnecessary. Yet, some of these same executives now are pleading for help from Federal agencies, inferring that our boasts of recent years were just that, and that the men within our own industry are incapable of solving a problem which war measures insist must be solved. . . . "
>
> —*HARRY C. ARTHUR, JR.*

Every exhibitor knows his patrons' preference for double features, and anticipates a sharp cut in patronage immediately following this change of policy. But exhibitors should also realize that this decrease will prove of a temporary nature only. Patrons may refuse to attend for a week or two, or longer, as a virtual protest-vote, but within a short time, if all theatres feature the same patriotic policy, those who have abstained from attending will come around again.

There is no reason to believe that the integral forces of our industry—distribution, production and exhibition—cannot successfully work this out themselves, especially if the problem is met head-on by all of us together, and a consistent plan of solution is agreed upon and followed through by each of us within our own sphere....

Showmanship is the answer to the problem. Any showman who can sell his patrons on some of the product he finds himself playing, is certainly capable of selling his patrons on the single feature program for the duration.

It will not be easy, but we have no one to blame but ourselves, for we must all of us assume the responsibility for the Frankenstein, double feature programs, which were conceived by, and which thrived on a natural desire for extra grosses.

Our big job in the field is to convince our 80,000,000 weekly patrons that single features constitute a war measure, and that despite the fact that a feature is being deleted, extra entertainment is in store for them in the excellent Government short subjects, and non-war shorts produced by our own studios, which hitherto have been crowded off screens to a great extent because of lengthy programs.

The time for talking is past. We are faced with the need for immediate action. The next step is to organize a Planning Committee, composed of producers, distributors and exhibitors, to work out the problem within the industry itself, and as expeditiously as possible. Otherwise, we are likely to be caught without product and without plans when the summer of 1943 rolls around to find us still talking.

Studios must gear themselves—*now*—for single feature programs. Distributors must change their plans and policies, and exhibitors will have the tremendously vital job of selling the movie-going public. It's a job that must be done—and done quickly—and it must be done by us—not by outside governmental representatives entirely unfamiliar with our particular problems.

Soldiers See Old Films

The Columbus Gallery of Fine Arts in Columbus started a policy of “winter movies” last week, designed to entertain service men with pictures made years ago. Showings are held twice on Saturday nights with “The Strong Man” and “Professional Patient,” of 1917 and 1926 respectively, comprising the initial program.

New Exhibitor Unit Formed In New York

Dissatisfied with representation in New York emergencies, independent exhibitors there have organized the Unaffiliated Independent Exhibitors, Inc., which met Wednesday at the Hotel Lincoln there to select officers and formulate plans.

Sponsors of the new unit are Jacob Leff, Acme theatre; Julius Charnow, People's Cinema; Jesse Stern, Washington theatre. Mr. Leff said Monday that Mayor Fiorello La Guardia's recent ban on bingo at theatres disclosed to "unaffiliated" exhibitors the lack of an organized defense of their operations. The fight against the Mayor's order has served to draw the exhibitors together, he said.

He charged that the present exhibitor organizations of the city, New York Allied, New York MPTOA, and the Independent Theatre Owners Association were either inactive or governed by operators with a "circuit viewpoint."

In the eyes of independent exhibitors, Mr. Leff added, a man operating more than nine theatres is a "circuit" operator; the new unit will not admit such. He asserted that the new unit is able to draw 125 members, who operate 175 theatres. Ninety-five per cent of these do not belong to the ITOA, he said.

The new unit is incorporated, and its charter at midweek was being considered in the New York supreme court.

Circuits Book N. Y. State Medical Service Film

Many circuits have booked New York State's first wartime short, "Fighters in White", which shows the organization and operation of emergency medical service in the state.

The Health Preparedness Commission and the State Department of Health cooperated in planning the film, with Major John J. Burke of the Health Preparedness Commission, as technical adviser and Thomas C. Stowell, publicity head of the State Health Department, as producer.

The Schine, Warners, Fabian, Kallet and Loew circuits are among the houses playing the short, with more than 500 bookings throughout the state already scheduled.

Boston Club Unveils Plaque

Members of the Boston Variety Club last week unveiled a plaque honoring members who are serving with the armed forces. The ceremony was held at the club's headquarters in the Statler Hotel. Present were Maurice Wolf, Harry Browning, Martin J. Mullen, Stanley Sumner, Joseph Levenson, Edward Maurey, Joseph Cifre, Edwin Callahan, William Erbb, Murray Weiss, Scott MacFarland and Norman Ayers.

Plan Benefits Service Men

Service men or members of their families who are present when chance game winners are announced will be paid the weekly increases which accrue when the claimants are absent, it was announced by Frank Harpster, Warners' district manager for Mansfield. All theatres operated by Warner Brothers in the city are adopting the same plan.

Variety Club Names German

Chief barker of the Baltimore Variety Club is Lauritz German, it was announced after recent elections. First assistant is William K. Saxt; second assistant, Rodney Collier; treasurer, O. D. Nicholas Weems, and secretary, Barry Goldman.

CANADA INDEPENDENTS' REQUESTS DENIED

Independent exhibitors of Canada were reported from Toronto this week to have been denied the requests made by their representatives at a meeting of the Wartime Prices and Trade Board with the Industry Advisory Council, headed by J. J. Fitzgibbons. The independents had sought to have the Board act as arbitrator in trade disputes, and asked a regrouping of the season's features on the ground that there are too many special films at high rentals.

"Harvest" Sets Record at Hall

Despite gasoline shortages and unusually cold weather, MGM's "Random Harvest" piled up a bigger four-day opening gross than "Mrs. Miniver," at the Radio City Music Hall, New York, according to the management. The film, based on James Hilton's novel and starring Greer Garson and Ronald Colman, opened last Thursday, and "is doing the best pre-Christmas business in the theatre's 10-year history," it was said. "Harvest" grossed $69,000 for the first four days, it was reported. It began its second week on Thursday.

Slight decreases at the box offices of Broadway theatres were reported over the weekend due to the usual slump before Christmas, in addition to other factors. "Road to Morocco," Paramount musical starring Bing Crosby, Bob Hope and Dorothy Lamour, entered its seventh and final week at the Paramount theatre on Wednesday. It is the first picture to play seven consecutive weeks at that house. Robert M. Weitman, managing director of the Paramount, estimated it will have played to nearly 1,000,000 patrons on conclusion of its run.

Preston Sturges' latest comedy for Paramount, "The Palm Beach Story," was held over a second week at the Rivoli. Universal's "Who Done It?," the Abbott and Costello vehicle, began its fourth week at Loew's Criterion on Wednesday. "Life Begins at 8:30," the 20th Century-Fox film, ended its second week at the Roxy on Monday, and was followed by the company's "Black Swan," starring Tyrone Power. Warners' "Casablanca," in its fourth week at the Hollywood, will be held over, according to the company.

Named Division Manager

Jack Glackin, partner in the Glackin-LeWitt Theatres of New Britain, Plainville, and Sound View, Conn., has appointed John Polka, manager of the Strand, Plainville, as the circuit's division manager. He will supervise the theatres of the circuit in New Britain, Plainville and Sound View. Albert Montefalco, formerly manager of the Roxy, New Britain, Conn., is the new manager at the Strand, Plainville.

Theatre Closed for Winter

The Motor-In theatre, Tacoma, Wash., closed for the winter last week and will reopen in the spring. B. E. Congdon, owner, reported that inclement weather and gas restrictions adversely affected business.

Folsom Named to WMC

Marion B. Folsom, Eastman Kodak Company treasurer, has been added to the New York State War Manpower Commission. He is the fourth representative of management to be chosen.

Sam Smith Sees Coward Film Unhurt by Cuts

Dialogue deletions ordered by the Production Code Administration for the Noel Coward picture, "In Which We Serve," will not have an adverse effect on the bookings of the film, according to Sam Smith, president of the Kinematograph Renter's Society, British distributors' organization.

Mr. Smith, who is in New York to attend the American premiere of the picture, which United Artists is releasing, said on Monday that the British producers of the Coward film anticipated similar eliminations when it was submitted to the British censor. No deletions were made in England, however, he pointed out.

"We hoped it would also get by here," he said. "However, although I have not seen the picture since the deletions were made, I am so familiar with it that I do not believe the picture will be hurt or its bookings affected by them. In any event, we will of course bow to the authorities here." Mr. Smith was the primary financial backer of the production. The film opened at the Capitol theatre, New York, on Thursday.

MPPDA Studies Appeal On Seal for "Marines"

The appeal made by March of Time for a code seal of its feature production, "We Are the Marines," was reported to be under advisement by the board of directors of the Motion Picture Producers and Distributors of America. The Production Code Administration seal was withheld because of certain language used in the film, words said to be in violation of the code. The board was to have met on Monday to review the picture in its original form but the meeting was postponed until Wednesday and the seal was held in abeyance.

According to reports, a matter of precedent was the point of argument raised, administrators being of the opinion that if "damn" and "hell" were approved, then other words of similar category eventually would become common in screen dialogue. Under certain prescribed conditions, however, the code permits some profanity.

Freedom House Honors "In Which We Serve"

"In Which We Serve," the Noel Coward picture, was the recipient of the first award made to a motion picture by Freedom House. The presentation was made by its director, Herbert Agar, on Monday afternoon at the Freedom House, and the award, in the form of a scroll, was accepted by Lowell Thomas, president of the Overseas Press Club, on behalf of Mr. Coward.

Among the guests at the presentation ceremony were officials from the United Nations and executives of the motion picture industry. A special preview performance recently was arranged for Freedom House officials by United Artists, which distributes the film.

Weinberg Joins Marines

Arthur Weinberg, Harvard law school student, joined the Marines Sunday and will report to Parris Island for training. He is the son of Louis Weinberg, executive of Columbia Pictures.

Manager Gets Commission

Arthur W. Baker, manager of the Circle theatre in Indianapolis for the past 10 years, has been commissioned a first lieutenant in the Special Service Corps of the Army.

HIT AFTER HIT . . .

from The PARAMOUNT Company

. . IN UNBROKEN SUCCESSION

Paramount Pictures

FROM JANUARY 1, 1942 . . .

"BAHAMA PAS

"THE LADY HAS PLANS"

"THIS GUN FOR HIRE"

"TAKE A LETTER, DA

"BEYOND THE BLUE H

"THE FOREST RANGE

"THE MAJOR AND THE

"ROAD TO MOROCCO"

LOUISIANA PURCHASE”

AGE” • “THE FLEET’S IN”

“MY FAVORITE BLONDE”

REAP THE WILD WIND”

LING” • “HOLIDAY INN”

RIZON” • “WAKE ISLAND”

” • “THE GLASS KEY”

MINOR”

. . . TO JANUARY 1, 1943!

Paramount Pictures

...FROM JANUARY 1, 1943...

"The Palm Beach Story"

starring
CLAUDETTE **COLBERT** • JOEL **McCREA**
with
MARY ASTOR • RUDY VALLEE

PRESTON STURGES' biggest cast—and his funniest picture! Sturges wrote it in his slyest "Lady Eve" manner—directed it with a "McGinty" wallop! Everybody'll be going to "Palm Beach" for the holidays, this year!

"Lucky Jordan"

starring **ALAN LADD**

—hottest male name in pictures—starred in a socko yarn written FOR him and directed at machine-gun tempo by Frank Tuttle—who directed "THIS GUN FOR HIRE." Ladd's No. 2 male today on the fan mags' "favorite stars" lists—and going up! Certified B. O.!

"Star Spangled Rhythm"

The Paramount musical comedy of all time—with the biggest all-star cast in the history of pictures; more stars than in Old Glory! For instance—BING CROSBY, BOB HOPE, FRED MacMURRAY, FRANCHOT TONE, RAY MILLAND, VICTOR MOORE, DOROTHY LAMOUR, PAULETTE GODDARD, VERA ZORINA, MARY MARTIN, DICK POWELL, BETTY HUTTON, EDDIE BRACKEN, VERONICA LAKE, ALAN LADD, ROCHESTER—those are just the *top billing* names; full list runs on for yards! Socko song hits, too—some of 'em getting a big play *already* on the air! Directed by George Marshall and packed to the brim with all the things they love.

...RIGHT THRU THE YEAR...

Paramount Pictures

AND NO END IN SIGH

IN TECHNICOLOR

"DIXIE"

BING CROSBY · DOROTHY LAMOUR · MARJORIE REYNOLDS LYNNE OVERMAN and a sensational film newcomer, BILLY DE WOLFE. Direction by that maestro of musicals, Edward Sutherland. And what a title!—Picture that one on your marquee! It's all about the famous Virginia Minstrels—with a Hit Parade full of old and new songs!

"CHINA"

A title that's a B.O. natural. Plus a cast like this:

LORETTA YOUNG · ALAN LADD WILLIAM BENDIX...and plenty more. Plus direction in the "Wake Island" manner by the man who made "Wake"—John Farrow. Plus big-scale production. "China" will be one of 1943's outstanding war dramas—and one of its outstanding grossers!

IN TECHNICOLOR!

"HAPPY GO LUCKY"

DICK POWELL · MARY MARTIN BETTY HUTTON · EDDIE BRACKEN · RUDY VALLEE

Five names to make any marquee glitter. Five smashing song hits. Technicolor. Directed by Curtis Bernhardt. Add 'em up and you'll know why preview audiences stamped their approval!

"LET'S FACE IT"

BOB HOPE · EDDIE BRACKEN DONA DRAKE · GIL LAMB CASS DALEY—just to mention a few of the headliners. Here's the musical that was Broadway's top smash hit, now on the screen with Hollywood's top comedy cast. Directed by Sidney Lanfield—and a cinch to be one of the year's top grossers!

"THE MIRACLE OF MORGAN'S CREEK"

Starring

BETTY HUTTON and **EDDIE BRACKEN**

This one will be an international sensation! Hollywood is already whispering about this Preston Sturges original story — directed with that same gleam in the eye that makes Sturges great!

"TRUE TO LIFE"

(Tentative Title)

MARY MARTIN · FRANCHOT TONE · DICK POWELL · VICTOR MOORE · MABEL PAIGE — and George Marshall directing! Here's another gay, lilting, musical triumph from the one company that knows how to make 'em!

"INCENDIARY BLONDE"

The fabulous story of Texas Guinan's "Hello, Sucker" years—with **BETTY HUTTON** as "Texas" and **ALAN LADD** in a role that was made for him! All the color of speak-easy days—plus the heart-warming, hummable song hits of the Roaring 20's that every-one knows and loves!

"NO TIME FOR LOVE"

Mitch Leisen directed it in his best "Take a Letter" style . . . with a cast topped by

CLAUDETTE COLBERT
FRED MacMURRAY

PAUL McGRATH, ILKA CHASE, JUNE HAVOC and RICHARD HAYDN. The story's about a lady photographer and a sandhog. And the preview flash is: "Leisen's done it again!"

IN TECHNICOLOR!

"RIDING HIGH"

Music and Technicolor!

DOROTHY LAMOUR and DICK POWELL!

Songs and Laughter! VICTOR MOORE and CASS DALEY—GIL LAMB! Rhythm and riot! MILT BRITTON and his famous Break-It-Up-Boys Band! Extended time and Holdovers!

"FIVE GRAVES TO CAIRO"

(Tentative Title)

The sensational writer-director team — Charles Brackett and Billy Wilder—which gave the screen "The Major and the Minor" are set for another big one! This time it's FRANCHOT TONE, ERIC VON STROHEIM, AKIM TAMIROFF—and a top-flight femme star to be announced. Inside tip: Von Stroheim plays the role of Rommel! The line forms right here . . .

RIGHT THROUGH THE YEAR . . .

Paramount Pictures

. . . With these and countless more in preparatio

IN TECHNICOLOR!

Cecil B. DeMille's "The STORY of Dr. WASSELL"

DeMille production and direction . . . Technicolor . . . a top DeMille cast, now being selected . . . and a story built around one of the most thrilling TRUE sagas of heroism to come out of the war in the Far East.

"SO PROUDLY WE HAIL"

CLAUDETTE COLBERT, PAULETTE GODDARD, VERONICA LAKE, WALTER ABEL, BARBARA BRITTON, GEORGE REEVES and newcomer SONNY TUFTS. Direction and production by MARK SANDRICH; drama based on the heroism of American nurses at Bataan.

"FRENCHMAN'S CREEK"

Another great screen story from the author of "REBECCA"; already a best-seller as a novel and an outstanding success as a magazine serial. JOAN FONTAINE is being discussed as the top feminine name; to be given important production.

IN TECHNICOLOR!

"LADY IN THE DARK"

Moss Hart's big Broadway smash, screened with a cast headed by that "Major and Minor" team, GINGER ROGERS and RAY MILLAND. Plus WARNER BAXTER, MISCHA AUER, DON LOPER and more. All the hit tunes of the stage version. Mitchell Leisen directs and produces. This will be one of the big Technicolor musicals of the season.

For production and release by THE PARAMOUNT COMPA

INTER-AMERICAN 16 MM FILM AUDIENCE TOPS TWO MILLION

Reisman Says Industry Aid in South America Responsible for Success

"Many thousands" of the citizens of Latin America are weekly learning about the United States from the motion picture. Still more North Americans are meeting and studying their good neighbors to the south via the non-theatrical, 16mm. screen program of the Coordinator of Inter-American Affairs.

Figures from South America show that 983,000 persons, through the last week of November had seen these special films.

In the United States audiences at showings of films about Latin America totalled approximately 1,763,000. The majority were children.

The Latin American audiences, most of whom are not reached by the regular commercial screen exports of the U. S. film industry, attended screenings in schools, churches and special groups. At approximately 2,780 exhibitions they viewed the 52 titles which, through November, the Coordinator had shipped southward.

In the United States the Coordinator's domestic distribution branch had 26 titles in circulation at the end of November to schools, universities, clubs, and church groups, through a nation-wide system of non-theatrical outlets.

Films Distributed Without Cost

In both North and South America these 16mm. films are distributed without cost as part of the government's program for the cultural interchange of factual, educational and scientific motion pictures between the Americas. It has been underway for almost two years.

The material for these 16mm. films is drawn from the production of the professional entertainment screen, educational and scientific producers, documentary film makers, and government agencies. To a small extent they also represent original production. All are specially edited, and the South American prints shipped with Spanish and Portuguese sound tracks.

Francis Alstock, director of the Coordinator's film division, last week disclosed an increasing use of Hollywood production skill to make special factual pictures for the South American program. Professional camera men have also been sent to South America to augment the reels which the governments of many American republics have sent north.

These non-theatrical films are now reaching Latin Americans through about 265 outlets. They consist of existing 16mm. sound projectors in schools, clubs and other agencies and of new projection equipment sent southward by the Coordinator.

Executives of the agency point out that the non-theatrical program is aimed at special groups in South America and consists in large part of informational film on subjects such as health and agriculture, or on the customs, home life and economies of the United States. With these there is a leaven of entertainment material adapted from Hollywood's product.

Phil Reisman, vice president and foreign manager of RKO, is in charge of distribution for Mr. Alstock. This week he explained how the agency has blazed a new trail in the exchange of educational and scientific material with South America.

Sees Number of Outlets Increased

The number of South Americans who have seen these special reels, he predicted, will soon top 2,000,000. Acquisition of new and existing 16mm. projector equipment will also increase the number of outlets, he said. Mobile projection units are carrying many of the coordinator's films to back-country sections, small schools, and villages where the inhabitants have never seen any motion picture. Many have scarcely heard of the United States, he reported.

In each large South American city committees of local educators, businessmen and officials are assisting enthusiastically in the circulation of the films, he disclosed.

Actual distribution, according to Mr. Reisman, is left largely in the hands of the commercial film industry. American film men in South America, and native distributors, theatre operators and salesmen are in charge of the booking and circulation arrangements. An American film man arranges for paid projectionists, shipping, and other services necessary to take the pictures to the special groups.

Company lines and jealousies have been completely forgotten in the cooperative effort to aid inter-American understanding, he said. All U. S. film men serve ex-officio on the Coordinator's committee.

Division Staffed With Industry People

The agency has been unique among government groups in asking the film industry to supervise Latin American distribution, according to the RKO vice-president. He said that it has prevented conflict with commercial theatres, and enabled men who are familiar with local problems to see that the special films reach the proper audiences. Fully 98 per cent of these South American bookings have been supervised by the industry, he disclosed.

Additionally, Mr. Reisman noted, Nelson Rockefeller, the coordinator, has staffed the film division with industry people. He cited Mr. Alstock, at one time with RKO, and Selznick International; Charles E. McCarthy, former 20th Century-Fox publicity chief; Robert Maroney, also with Selznick and now head of U. S. distribution for the agency. Also, he noted, many top Hollywood production talents are working on Inter-American films.

Although only 52 films were in active circulation in Latin America at the end of November Mr. Reisman, quoting Mr. Alstock, said that by the first of the year more than 75 titles will have been shipped. Also "about forty" are in preparation in Hollywood. The figures include special and scientific films.

The greatest interest in the film exchange has been shown in Mexico. There, in three November weeks, 73,000 persons attended 73 showings. In Brazil 52,000 saw 30 subjects at 150 showings. At 104 showings 39,000 Uruguayans saw 36 subjects. Attendance in Peru, Chile, and Honduras was also in the five figures.

Between 150 and 300 prints are now made of the general South American titles Mr. Reisman disclosed. However, he pointed out, many special medical, dental and scientific reels are sent in limited number to special interested groups.

In the United States the agency had about 3,350 prints in release at the first of this month. The cumulative audience of 1,763,000 has seen the 26 pictures about South America in 3,890 situations, mostly schools, at 9,600 screenings. The available prints have been combined into about 6,270 different programs.

Officials of the agency point out that the non-theatrical work is supplementary to the increasing understanding which is being brought about through the commercial screen. Hollywood, both Mr. Reisman and Mr. Alstock said, is taking increasing care to present the North American truthfully, and Latin American customs truthfully.

Also, it was pointed out, the newsreel division of the coordinator's office is reaching about 11,000,000 Latin Americans each week with special newsreels of interest to them. The agency has shipped, in cooperation with the commercial newsreels, special footage on the recent visits of President Batista of Cuba, President Prado of Peru and President Oleha of Ecuador.

Special military newsreels have been sent to Brazil for study in the war college, and sports, educational and cultural events of inter-American interest were filmed for special news clips.

New Haven Has Celebrations

Three Christmas parties were held in New Haven last week, the combined exchanges meeting in the Film Building, Paramount employees gathering in its building, and Warner Brothers entertaining at the Racebrook Country Club. The annual dinner and dance of the Loew-Poli circuit was another event in the city, with Harry Shaw, division manager, acting as chairman at the Taft Hotel.

Emerling Designs Mat Service

Ernest Emerling, member of the Loew home office publicity staff, has developed a mat service which will be used by the company in the future. Regular photo mailings usually used will be replaced by three, four and five-column scene and publicity mats, resulting in a saving of copper and zinc.

Gas Suspension Hits Eastern Theatres

Unusual Cold Also Hurt; Salesmen Affected by Cut in Gas Ration

The suspension from Friday through Sunday last week of A, B and C gasoline rationing books effected the motion picture industry in many ways, all of which were not immediately apparent. The suspension, in 17 eastern states, together with unseasonably cold weather in the northern area, hurt theatre attendance in rural and suburban districts. More obviously affected were film salesmen, and theatres dependent upon oil and faced with WPB orders that they change to coal for heating.

In Chicago last week theatre operators told newspapermen they were unable to maintain the 65-degree minimum required by the Health Department. The cold weather gave the city an average temperature of 16.5 degrees. Last year, the average in the period was 35.8. As elsewhere, the Office of Price Administration allowed use of Jan-January-February fuel oil allotments.

Paramount salesmen there are not using their automobiles until January 4th. Most have "B" books.

Philadelphia theatres are discussing the local OPA warning that unless they, along with other public buildings nationally warned by the Washinngton OPA headquarters, convert to coal by next month, they may receive no more oil.

One hundred twelve Warner theatres have been converted from oil to coal in the past year at an annual saving of $2,150,000 gallons of fuel oil. By January 26th, all large scale users of such oil must prove inability to convert. Seventeen RKO houses have converted.

The Earl theatre, at New Oxford, Pa., owned and managed by William H. Snyder, Jr., became the first casualty of the fuel oil situation in the eastern Pennsylvania area. Inability to convert the heating system to coal will make it necessary to eliminate Monday and Tuesday operation after the holidays. The house will be open only four days a week. In addition, gasoline and tire rationing has hit patronage, operations further impaired by the loss of the services of the projectionist, now Sergeant Alvin Rex Gilbert.

Cold Weather Has Little Effect on New York Gross

In New York, the cold weather and the curtailment of automobile travel had no discernible effect on film theatres. Good pictures drew good crowds.

In various situations, there are efforts by independents and circuits to adjust schedules to decreased use of private autos, and increased use of buses and trains, with the theatre programs being prepared in accordance with transit schedules.

The Interstate circuit of Texas has begun this on a large scale, together with "education" of its public in use of buses and "downtown" restaurants.

The rationing of gasoline in other than the 17 eastern states, unaffected by the weekend emergency, but new to its territories, is bringing reports of decreased attendance during weekdays. However, weekends remain strong. The consensus in the Minneapolis area is that the public soon will become accustomed to new modes of travel, and that films remain the staple of entertainment, good pictures always drawing.

Deliveries Unaffected By Gas Ration Cut

Resumption of the selling of gasoline Sunday at midnight brought increased woe to film salesmen, as they learned the value of B and C coupons had been cut from four gallons to three.

Unaffected, both by the spread of rationing to the whole country, and by the weekend suspension of sales in the 17 eastern states, were film delivery services, which operate with T books.

It was debated among theatremen this week what interpretation patrons would put on the repeated Governmental warnings that A coupons be used only for "necessary" purposes.

These views, it was emphasized, are the reasoning in areas in which theatres are reached only by automobile, such as the vast suburban areas around metropolitan centers like New York and Chicago, and in rural territories.

Five New Companies Incorporate in Albany

Papers of incorporation have been granted by Michael F. Walsh, New York Secretary of State, to five motion picture companies, another has submitted its annual statement, and one has filed change of capital.

Newsreel Distributors, Inc., New York, Albert R. Connelly, Robert H. Gray, and George B. Turner, directors, was incorporated with 200 shares of stock. Evad Remark Enterprises, Inc., New York, David Kramer, Leon Weiss and Solomon Axelrod, directors, was incorporated with 100 shares of stock.

Century Theatres, Inc., New York, was incorporated with 200 shares of stock at no stated par value, directors being Nathanial Hortan, Richard Richards and Edward Halson. Papers were also filed for L.O.L. Productions, Inc., New York, by Samuel Oliphant, Harold A. Lerman and Arthur Leonard with 200 shares of stock at no stated par value.

Jack DeWinter Productions, Inc., New York, was granted incorporation papers with 100 shares of stock at no stated par value, M. H. Kamen, Max Fruchtman and Herman Brothers filing the papers.

A change in the capital stock of Isleboro Amusement Corporation, New York, reducing it to $13,800 was filed by Charles Segal.

Print Demand Heavy

RKO's first Government Victory Film, "Conquer by the Clock," is requiring more than the usual number of prints, according to the company.

WLB Order Ends Paper Strike

The War Labor Board ordered discontinuance of the Newspaper and Mail Delivery Union's strike last Thursday, relieving a condition which for three days barred newspapers of New York publishers from newsstands.

All available radio time was utilized during the period by film circuit operators and independent owners for picture advertisements. Department stores and magazines were among other types of businesses which bought air time. Spot announcements which were used by the Loew theatres, Center theatre and Radio City Music Hall on the last day of the strike were repeated on the following day to an even greater extent over WEAF.

Among the producing companies, Warner Brothers gave special attention to the promotion of "Casablanca" over the air, Paramount pushed "Palm Beach Story," while RKO continued its daily feature, "Mr. Hollywood" over WMCA, and MGM stressed the "Lion's Roar" over the Blue network.

Photographers Committee Of Academy Named

Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, appointed 25 members to a committee of directors of photography who will adopt rules to govern this year's Cinematographic Awards. The committee consists of the following:

Ray Wilkinson, chairman; John Arnold, Dan Clark, Charles Clarke, Robert DeGrasse, Arthur Edeson, Fred Gage, Merritt B. Gerstad, Ernest Haller, C. Roy Hunter, Milton Krasner, E. B. McGreal, Arthur Miller, Ernest Miller, Victor Milnor, L. William O'Connell, Robert Planck, Charles Rosher, Joseph Ruttenberg, Mack Stengler, Karl Struss, Ted Tetzlaff, Leo Tover, Charles J. Van Enger and Joseph Walker.

A Committee of Film Editors has been appointed to consider the rules which will govern this year's film editing awards. On the Committee are Anna Bauchens, Hector Dods, Sherman Harris, Hal Kern, Francis Lyon, Harold McCord, Maurice Pivar, Murray Seldeen, David Weisbart and I. James Wilkinson.

Heads Variety Club

Harry C. Crawford, manager of the Missouri theatre, has been elected chief barker of the St. Louis Variety Club. Other officers are: Clarence Hill and Sam Levine, assistant barkers; Lester Grand, doughboy; James Arthur, property master; Fred Wehrenberg, Edward B. Arthur, Tom Canavan, Rex Williams, Ralph McGowan, Herbert Washburn, canvasmen; Harry C. Arthur, Jr., national canvasman, and Lou Ansell and Mr. Washburn, delegates to the national convention.

Acquire Philadelphia House

Abe Rovner and Leonard Hettelson added to their theatre holdings in Philadelphia in taking over the operation of the Aurora theatre. The house was purchased from Charles Goldfine, who continues to operate the Alden theatre.

Telenews Manager to Army

Lester Allen, manager, editor and film cutter at the Telenews theatre, Denver, has left for the Army. Mr. Allen opened the Denver Telenews going to Denver from the Oakland, Cal., Telenews theatre.

Wiegand in Navy

George Wiegand, an executive of the Fanchon & Marco-St. Louis Amusement Company, St. Louis, has enlisted in the Navy.

PRE-SELLING KEYNOTE OF MID-SEASON CAMPAIGNS

Intensive Use of All Media Aimed at Building Public Interest in New Films

Intensive pre-selling of forthcoming motion pictures in national magazines, key city newspapers, radio and the trade press in the keynote of mid-season advertising campaigns, according to home office ad men and sales executives.

Special efforts to inform exhibitors, and to build up public interest in pictures further than ever in advance of release are apparent in the campaigns of practically all of the major companies. Publicity, teaser copy, fan magazine advertisements and trade press copy all are being moved ahead to provide some of the most intensive overall exploitation ever given pictures.

Object of this increased advertising emphasis, and increase in many ad budgets, sales officials say, is to aid salesmen in earlier deals and to extend picture playing time.

There are signs that it is meeting with considerable success, and several sales executives expressed the opinion that by extending the length of bookings, and holdovers, sales departments will be able to do much to offset production decreases or release delays. Increasing film shortages and other wartime problems have added measurably to this possibility of product scarcity, they said.

Universal, according to Maurice Bergman, director of advertising and publicity, has been constantly increasing its pre-selling efforts through the fall of 1942. The company's 1943 campaign plans, he added, call for considerably more advance attention to all Universal pictures. Both top product and general releases are expected to benefit.

Newspaper Advertising Widely Expanded

Newspaper advertising in key situations has been expanded most of all the media used by Universal. However, plans are under way for a big increase in radio, too. The company, he indicated, will buy time for five or six big forthcoming productions on the radio networks. Typical of the pictures which will receive special attention is "Johnny Comes Marching Home," for which Phil Spitalny and his girl band, in the cast, will be followed with spot announcements after their weekly NBC network broadcasts.

"Forever Yours," with Deanna Durbin; "Corvettes in Action," "Arabian Nights" and other new releases are to receive extraordinary advance attention.

Mr. Bergman said many of the newspaper teasers were being run in two and three colors, for the first time. This is done in both Sunday and regular editions, in advance of releases. This ad often runs to two and three columns.

Metro-Goldwyn-Mayer, which has been a leader in pre-selling for several years, is continuing and reinforcing its national campaigns. Both newspapers and magazines are being used to build up advance interest in the key engagements through which the principal Metro pictures are first released. News of these openings and subsequent reviews and business are used in copy.

Si Seadler, advertising manager for the company, cited the current campaign for "Stand By for Action" as an example, without equal in the film field, of extensive pre-selling. Two column, 50 line, advance ads are being placed in at least 115 daily papers in 50 key cities.

The regular MGM "columns," The Lions Roar, and Picture of the Month, appearing monthly in preferred position in the class, general, women's and home magazines, also are one of the industry's most effective pre-selling media, Mr. Seadler declared. Advance copy on pictures is carefully scheduled from the time stories take form. They reach a peak effort, related to newspaper and publicity campaigns, about three weeks before a picture opens.

He cited campaigns on "Stand By for Action" and "White Cargo" as examples.

Warners, with a policy of individual sales and release for its pictures, has been tying advertising very closely to pre-release engagements. These openings are preceded by special newspaper campaigns, and some national advertising.

Newspaper copy also is used in teasers as much as three weeks in advance of test runs. Special display and cooperative copy also is placed during these runs and varying campaigns tried out to select the best themes.

Much Copy Addressed To Exhibitors

Results of initial runs, including holdovers, theatre records and grosses receive considerable attention in Warner national and trade press copy, to tie with general release periods. Home officials recently said that this was part of a successful effort to sell extended playing time and holdover bookings, and said that much of this ad copy was addressed to exhibitors.

Increasing advertising budgets not only at RKO but throughout the industry have brought about a very definite trend toward increased advertising of pictures and more pre-selling, according to S. Barret McCormick, advertising and publicity director of RKO. With the breakdown of uniform release dates, he said, campaigns are being spread over a much longer period. Intensity is being maintained, however, and often increased, on important pictures.

The result is a much more effective pre-selling job, to both the exhibitor and the public, in his opinion. RKO has increased newspaper budgets, as well as national magazine space on big pictures and is maintaining fan press coverage. Typically, the "Once Upon a Honeymoon" ads preceded release from a month to three weeks in almost all instances.

Paramount, with widely spread regional release dates, also has spread its advertising coverage over a longer period, it was said. More advance newspaper space has been taken by the company for "Palm Beach Story," "Road to Morocco," "The Glass Key" and other recent releases. The results of test runs have been advertised prominently. Spot radio transcriptions are getting an increasing local play by this company.

Special Teaser Campaign On Noel Coward Film

United Artists, for its forthcoming "In Which We Serve" has used a special teaser campaign in New York City newspapers built up to the December 24th premiere. Copy has been placed daily for almost two weeks in advance. National magazines and the trade press also are being used by the company in extensive pre-selling campaigns addressed at exhibitors for the Noel Coward film.

Similar campaigns are expected on "American Empire," "The Powers Girl" and "Jacare."

Republic recently increased its magazine ad budget and is taking more space in fan magazines and new space in monthly home and youth publications. Newspaper and trade budgets are also higher, allowing for more pre-selling.

Heading its list, which covers a total circulation of 20,000,000, are *Life, Liberty* and *Look,* and such publications as *Click, Pic, See, Spot, Song Hits, True Detective, Master Detective, Photoplay-Movie Mirror, Hollywood, Scholastic, Motion Picture, Movie Story, Screen Guide, Stardom, Movie-Radio Guide, Screenland, Silver Screen, Movie Show, Charm, Co-Ed, Modern Screen, Screen Romances, Movies, Movie Life, Movie Stars Parade* and *College Humor. Parents' Magazine* as well as the youth bracket are included, with *American Girl, Boy's Life, Open Road for Boys, Young America, Young Catholic Messenger, Calling All Girls, True Comics, and Real Heroes.*

Republic's policy allows for space not only in advance of release, but, in many instances, for advertisements over a period of as long as three months. They continue well after the official release date. Extra space, up to full pages in color, is being used for top-budget films.

Advertisements in the December issues concentrated on "Heart of the Golden West," Roy Rogers special. January issues cover "Flying Tigers"; February, "Ice Capades Revue," and March, the Gene Autry reissues.

Theatres in Campaign to Halt Seat Slashing

The Warner theatre circuit in Philadelphia, in an effort to conserve all theatre equipment, is experimenting with a plan to discourage mischievous youngsters from cutting or defacing theatre seats by making a direct appeal to their patriotic sense of duty. The problem of getting seating material to replace damaged seats is becoming more serious. Not only have youngsters cut old seats, but much damage has been done at houses where new seats have been installed.

Since the most extensive damage to seats has been at Warner's Queen theatre in Wilmington, Del., which recently was remodeled and reseated, the experiment is being conducted at that house. A special trailer has been prepared containing a special plea to the youngsters to stop the practice of damaging seats on the grounds of patriotic duty in sparing materials. The effect of the trailer is being studied by the Warner managers with a view to putting similar trailers on other screens.

Sustains Damage Verdict

Judge William E. Hirt in Pennsylvania state superior court, on December 11th, sustained the verdict of the Philadelphia court of common pleas in allowing damages of $734 to a patron who suffered injuries when she was knocked down and trampled by a crowd in the aisles. The original verdict was granted in February, 1941, in favor of a Mary Simms against Harry Schwartz's Strand theatre, neighborhood house in Philadelphia.

Photo Club Elects Welsh

Dennis Welsh, Fox Movietone cameraman in Philadelphia, has been elected secretary of the Philadelphia Press Photographers' Association.

Conrad Enters Officers School

Fred W. Conrad reported to Fort Lewis last week after joining the Army, and will attend Officers Candidate School. He formerly operated the Monte theatre in Montesano, Wash.

THE FIRST GREAT SCREEN DR

The world-famous heroes... in a magnificently stirring epic of gallant love and adventure! Every character... every scene a never-to-be-forgotten thrill!

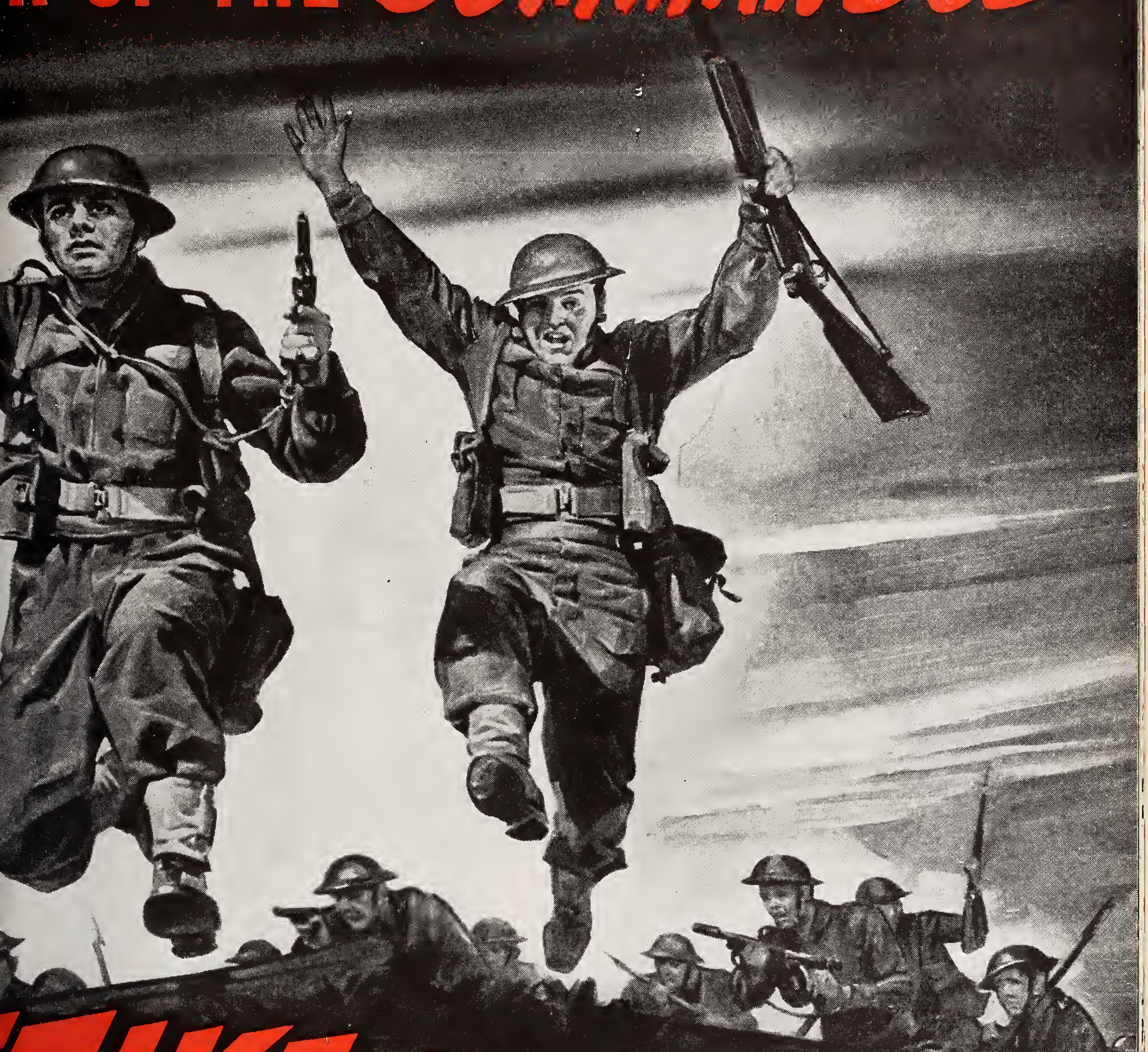
COMMANDOS

STARRING **PAU**

COLUMBIA PICTURES

with **ANNA LEE · LILLIAN GISH · SIR CEDRIC HARDWICKE · ROB**

A OF THE COMMANDOS



RIKE AT DAWN

MUNI

HIS MOST DYNAMIC ROLE!

OTE • Based on the C. S. Forester Cosmopolitan Magazine Story
Screen play by Irwin Shaw • Directed by JOHN FARROW

• A LESTER COWAN PRODUCTION
A COLUMBIA PICTURE

SELL 'EM THE GREATEST
CHRISTMAS GIFT OF ALL
...U. S. WAR BONDS!

THE *HOLLYWOOD* SCENE

From HOLLYWOOD BUREAU

Production Marches On

In the face of continuing conjecture and prediction concerning a curtailment of production, imputed in advance to a variety of causes, Hollywood increased its index figure from 45 to 47 at the close of a week in which eight pictures were started and six were consigned to the cutting rooms.

The Hollywood scene, as to production, at the weekend:

COMPLETED

Columbia
- After Midnight With Boston Blackie

Monogram
- You Can't Beat the Law

Paramount
- Salute for Three

PRC
- My Son, the Hero

RKO Radio
- From Here to Victory

Universal
- He's My Guy

STARTED

Columbia
- Boy from Stalingrad
- Broadway Daddies
- Frontier Fury

Monogram
- Ape Man
- Robber's Roost

Republic
- Idaho
- Blocked Trail

Universal
- Good Morning Judge

SHOOTING

Columbia
- Destroyer
- Merry-Go-Round

MGM
- Bataan Patrol
- Air Raid Wardens
- Dr. Gillespie's Prison Story
- I Dood It
- Private Miss Jones
- Gentle Annie
- Salute to the Marines

Paramount
- Miracle of Morgan's Creek
- Dixie
- China
- Henry Aldrich Swings It
- So Proudly We Hail
- Lady In the Dark

PRC
- Corregidor
- This Land Is Mine

Republic
- Chatterbox
- Hit Parade of 1943

20th Century-Fox
- School for Sabotage
- Moon Is Down
- Hello Frisco Hello

United Artists
- G-String Murders (Stromberg)
- Stage Door Canteen (Lesser)
- Meet John Bonniwell (Sherman)
- Never Surrender (Pressburger)

Universal
- White Savage
- Corvettes in Action
- We've Never Been Licked
- Oh Doctor
- Solid Senders
- Captive Wild Woman

Warners
- Mission to Moscow
- Old Acquaintance
- Devotion
- Thank Your Lucky Stars
- Action in the North Atlantic

The life of the late Earl of Suffolk may be depicted on the screen, his biography, written by William D. Bayles under the title of "The Incredible Earl of Suffolk," having been purchased by Twentieth Century-Fox. The material recently has been publicized in a magazine serial, and the company plans to produce the picture with George Sanders as the star.

The Earl of Suffolk was an adventurer and soldier of fortune, besides being recognized as a bomb expert. He was killed last year when one of the bombs with which he was experimenting exploded.

The Broadway stage hit, "Let's Face It," is scheduled to go into production the middle of January. Sidney Lanfield has been assigned to direct the Paramount picture, which was adapted by Herbert and Dorothy Fields. Dona Drake, Eddie Bracken, Bob Hope and Marjorie Reynolds will be in the cast. Paramount also has acquired Stephen Longstreet's book, "Stallion Road," and announced that Bing Crosby probably will play the lead. The story deals with an old California horse-breeding ranch, and the Crosby part would be that of a veterinarian.

At Metro-Goldwyn-Mayer, plans call for Kathryn Grayson to appear in a story, "The Merry Widow Goes West," which is being written by Leo Townsend and Felix Jackson. Gene Kelly is slated for a part in MGM's "Marriage Is a Private Affair," with Lana Turner. Kelly and Miss Grayson are currently working in the same picture, which is near completion, "Private Miss Jones."

Warner Brothers has selected Sam Wood to direct the Edna Ferber story, "Saratoga Trunk," and is negotiating for the services of Vivien Leigh, who is under contract to David Selznick. She is in England at present. Another Warner project would reassemble the same quartet of Humphrey Bogart, Mark Hellinger, Raoul Walsh and W. R. Burnett of "High Sierra" and enlist their services for a production titled "I Wasn't Born Yesterday."

Edward Robinson To Star in "Destroyer"

Ronald Reagan's brother, Neil, will make his motion picture debut in the Columbia picture, "Destroyer," which stars Edward G. Robinson. Columbia will follow this by casting him in another film, "After Midnight with Boston Blackie." . . . Four principal roles in the RKO film, "The Fallen Sparrow," have been filled by John Garfield, Maureen O'Hara, Anna Lee and Walter Slezak. It is an adaptation of Dorothy B. Hughes' new novel.

An original story, "Slap Happy," has been purchased by Monogram from the author, Harrison Howell, and will be produced by Samuel Katzman and Jack Dietz. . . . William Cameron Menzies, production designer of "Gone With the Wind" and "For Whom the Bell Tolls," has been named as associate producer of Samuel Goldwyn's untitled film about Russia, which is being written by Lillian Hellman.

Sol Lesser, United Artists producer, currently planning production on the "Stage Door Canteen," has announced that Al Jolson has been signed to play himself in the picture. Frank Borzage is directing the film. . . . "The Gibson Girl," a story based on a famous model, will be filmed by RKO with Ginger Rogers and Anne Shirley playing important parts. . . . Producers Releasing Corporation will start production on "Girls in Chains," a prison drama, with Sylvia Sidney and Ricardo Cortez in the featured roles.

RKO Radio Pictures announced that Wally Brown, stage and radio comedian recently signed by the company, will appear in "Adventures of a Rookie." Also, Jean Arthur and John Wayne will play opposite each other in "Free for All" which will be produced by Frank Ross, with Henry Hathaway handling the directing assignment. . . . Early in January, it is expected that the Republic picture, "Tahiti Honey," will go before the cameras. Simone Simon has been selected to play opposite a trio of male stars, Dennis O'Keefe, Michael Whalen and Lionel Stander.

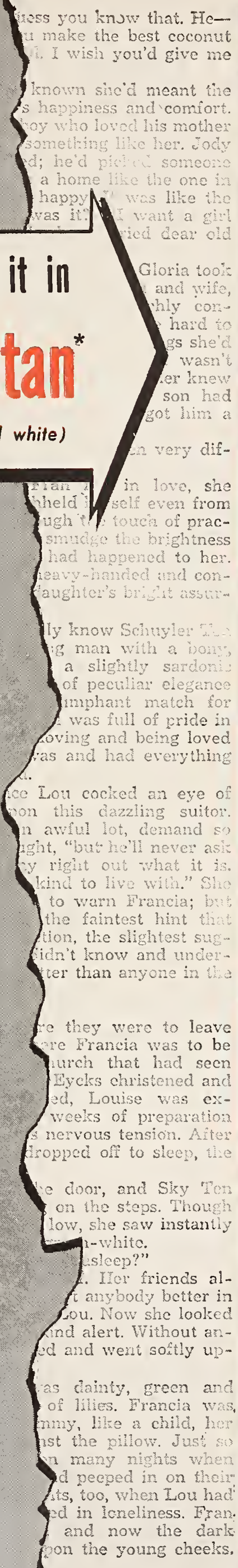
The Paramount picturization of the stage production, "Lady in the Dark," will have in the leading parts Ginger Rogers, Ray Milland, Warner Baxter and Jon Hall. The last named actor recently was assigned to the film, it was announced. . . . The Negro production, "Thanks, Pal," which is being prepared by Twentieth Century-Fox with Bill Robinson in the featured role, will have Katherine Dunham and Dooley Wilson as colored entertainers who supply songs and comedy relief.

Edward Dmytryk's first assignment under his new RKO Radio contract will be the direction of "The Falcon Comes Back." Production is scheduled to start January 14th. . . . Mark Sandrich, producer-director of Paramount's "So Proudly We Hail," has signed Ted Hecht to play an important role in the film. Hecht recently was seen in "Manila Calling". . . . A chorus composed of war workers from the Douglas and Lockheed airplane factories will be heard in a Columbia picture starring Jean Arthur and Joel McCrea, according to Mario Silva, assistant musical director at the studio. They will supply the vocal background in two songs titled, "Don't Try to Steal the Sweetheart of a Soldier" and "Damn the Torpedoes."

William Anderson and Leslie Urbach have been assigned as dialogue directors on two Columbia pictures. The former will work with Charles Barton, who is directing "Broadway Daddies," a musical romance starring Jinx Falkenburg. Mr. Urbach will function as dialogue director for "Boy from Stalingrad," which is being directed by Sidney Salkow. . . . Fred Jackman, Jr., has been assigned as cameraman for Paramount's "Alaskan Highway," which goes into production early next month.

Jackie Cooper Enters Navy

Jackie Cooper, who was last starred in RKO's "Syncopation," entered the United States Naval Reserve last week. He will take a two-year training course at Loyola University and will be commissioned an ensign on graduation.



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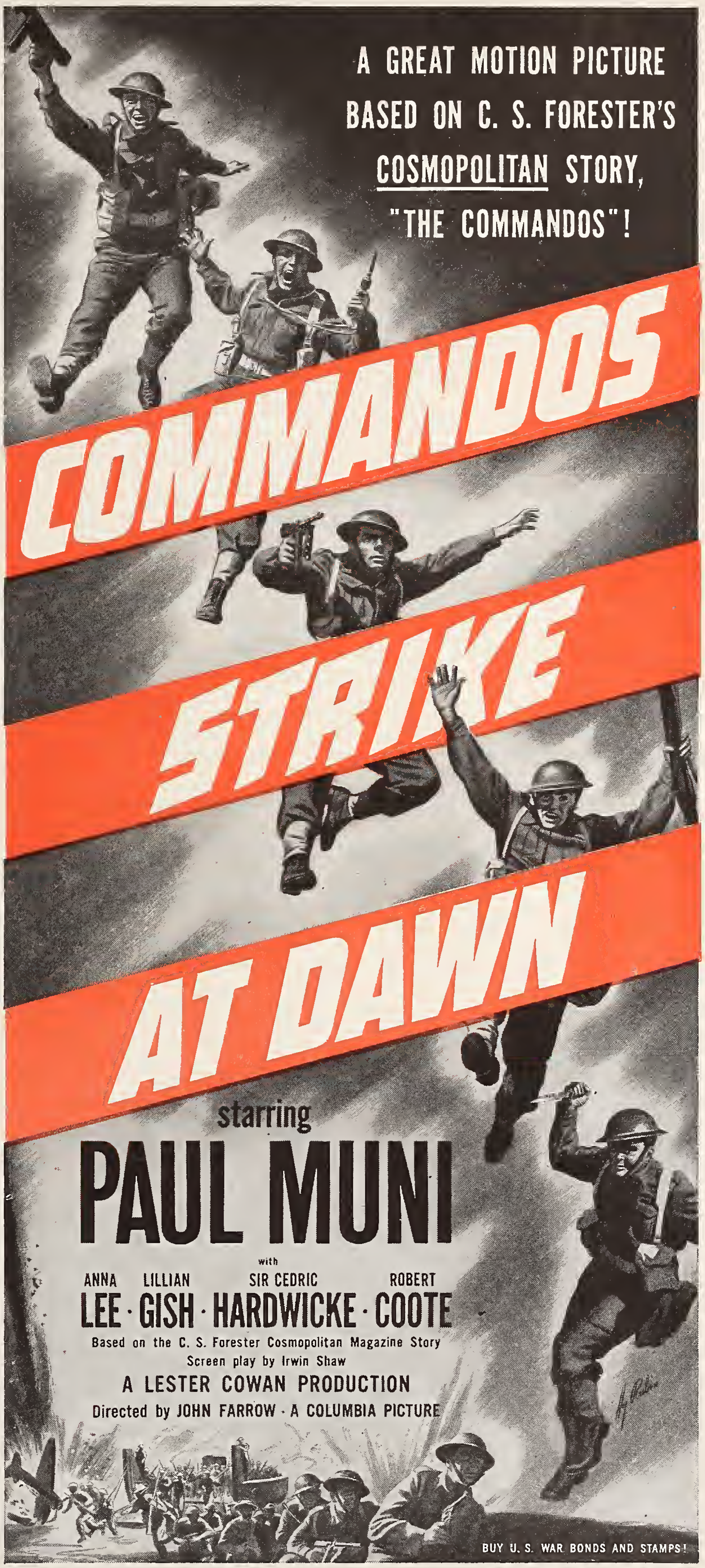
*(*appears in black and white)*



A GREAT MOTION PICTURE
BASED ON C. S. FORESTER'S
COSMOPOLITAN STORY,
"THE COMMANDOS"!

COMMANDOS STRIKE AT DAWN

starring

PAUL MUNI

with

ANNA LEE · LILLIAN GISH · SIR CEDRIC HARDWICKE · ROBERT COOTE

Based on the C. S. Forester Cosmopolitan Magazine Story
Screen play by Irwin Shaw

A LESTER COWAN PRODUCTION

Directed by JOHN FARROW · A COLUMBIA PICTURE

BUY U. S. WAR BONDS AND STAMPS!

COLUMBIA PICTURES

LATE FILM REVIEWS

For other reviews see Product Digest Section, starting on page 87.

Arabian Nights

(Universal-Wanger)

Adventure in Technicolor

In an excursion afield from the zone of earnestness to which he has addressed his attentions during recent years, producer Walter Wanger has assembled here a variety of ingredients not commonly associated and has blended them, with skill and a measure of daring, in a picture like none other the screen has seen. It is a combining of fantasy, fable, conflict, comedy, beauty to test the compass of the Technicolor process and narrative which seeks only and successfully to supply amusement.

The scene is old Bagdad and most if not all of the Arabian Nights familiars are among those present. The script by Michael Hogan concerns the romance between Haroun-Al-Raschid and Sherazade and no fable ever received a more spectacular yet lighthearted narration. In the manner of retaining the spectacular whilst indulging the lightheartedness Mr. Wanger and director John Rawlins achieved what amounts in effect to a new dimension in fantasy.

Their material ranges from the pattern employed by the late Douglas Fairbanks in "The Thief of Bagdad" to the format of the present Abbott and Costello. It includes uses of the dagger, the rack, bow and arrow, spear, warriors afoot and horseback (in a desert attack which takes the breath away) and combatants in pairs, groups and battalions.

It also includes uses of the harem, the slave block, and of a large number of young women becostumed in the interests of display. Its use of the auction block is of a kinship with Gypsy Rose Lee's use of a runway, although the disrobing is attended to by the auctioneer instead of the disrobee and the result of it is visible to the prospective buyers—who seem to view it with much pleasure—instead of to the audience. This sequence is a revelation to the less subtle practitioners of the techniques of revelation and perhaps a precedent.

Jon Hall, Maria Montez, Sabu and Leif Erikson are the principals who portray their characters with considerations of plausibility for such customers as insist upon taking a story seriously. Billy Gilbert, Edgar Barrier, John Qualen, Shemp Howard, Richard Lane devote themselves alongside the principals, to the types of comedy they commonly dispense in films of modern dating. Gags are phrased in the vernacular of the era and profit by the formality. Slapstick is of course ageless. Ditto sex.

In one way or another the picture bids for interest of all in the audience scale. There is plenty of adventuring for the juvenile. There is comedy enough for the laugh crowd. There is enough of romance to satisfy the amorous and enough of beauty, of all kinds, to keep the eye of young, old or in between from straying.

Previewed at the Filmarte Theatre, Hollywood, to an afternoon turnout of invitees representing press and profession. Concensus verging on unanimity was that the film is a bonanza. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date December 25, 1942. Running time, 87 min. PCA No. 8967. General audience classification.
Sherazade ....Maria Montez
Haroun-Al-Raschid ....John Hall
Sabu, Leif Erikson, Billy Gilbert, Edgar Barrier, Shemp Howard, Thomas Gomez, Turhan Bey, Elyse Knox, Acquanetta, Carmen D'Antonio, John Qualen, Richard Lane.

When Johnny Comes Marching Home

(Universal)

Music for the Many

On the occasion of its previewing to a Hollywood audience this musical made good Universal Vice-President W. A. Scully's signed promise, published as an advertisement in the November 28th edition of this periodical, that "it will entertain your patrons and send them out with a smile".

It did just that.

This is the picture, it will be remembered, of which Mr. Scully said, "We believe in the subject just as we believed in 'Buck Privates'". He also said, "We request that you do not book this picture until you see it". It is to be reported that the preview audience did not turn the flipflops another preview audience did for "Buck Privates," although it gave them plenty of amusement, and that showmen who for any reason can't get to a screening of the film in advance of booking it, needn't postpone the contracting out of apprehension. It is a better piece of entertainment than its billing suggests. Music is the mainstay of the production and there is a world of it, well presented in all the standard forms and ranging over the whole scale of variety. The classics and the topicals are given expert attention in turn, orchestrally, vocally and in terms of dance. Just about everything that can be done with a musical number is done.

Comedy is the runner-up content and it's sprightly stuff which kept the youngsters in the audience, particularly, in a burble of merriment. There is also the usual romance.

Allan Jones sings, alone and with others, the Phil Spitalny Hour of Charm All Girl Orchestra plays, both independently and in accompaniment, and the Four Step Brothers dance a couple of feature routines. So do Gloria Jean, Donald O'Connor and Peggy Ryan, who also sing in the course of portraying a youthful trio trying to be helpful in the romantic equation, and Jane Frazee, opposite Jones in the story, also sings. Evelyn and her magic violin, featured by Spitalny, does a lot of entertaining with her bow in a specialty number.

Oscar Brodney and Dorothy Bennett collaborated on the script, which concerns a soldier hero home on leave who tries to hide out from his fans and who is suspected of being a deserter, not seriously. The tale serves as framework for the music.

Production is by Bernard W. Burton and direction by Charles Lamont, both of whom rate bows for their endeavors.

There is mirth, music and much lightheartedness in the film, nothing at all of strain or significance. It belongs on anybody's screen.

Previewed at the Four Star Theatre, Hollywood, to a Friday night audience composed in part of young people and in whole, on the evidence of their responses, of pleasantly entertained citizens. Reviewer's rating: Excellent.—WILLIAM R. WEAVER.

Release January 1, 1943. Running time, 74 min. PCA 8933. General audience classification.
Soldier ....Allan Jones
Singer ....Jane Frazee
Gloria Jean, Donald O'Connor, Peggy Ryan, Phil Spitalny and his All-Girl Orchestra, Four Step Brothers.

Name More WAC Publicity Units

Additional publicity chairmen have been selected in the key cities of more than 25,000 population to function under the expanded program of the War Activities Committee. The following have been named by the area chairmen in the Detroit, Chicago, St. Louis and Newark areas:

Detroit exchange: Alice Gorham, chairman, has named: Hubert Daley, Adrian; M. H. Carstens, Allegan; Edgar Kroll, Alpena; Gerald Hoag, Ann Arbor; P. O. Brake, Battle Creek; F. E. Ackerman, Bay City; Jack King, Benton Harbor; J. A. Simon, Big Rapids; Frank Anderson, Cadillac; Paul Seippel, Flint; P. Schlossman, Grand Haven; A. Johnson, Grand Rapids; H. R. Martin, Greenville; Paul Tohill, Hillsdale; H. G. Carley, Holland; Leo Madison, Iona; W. S. McLaren, Jackson; B. F. Schram, Kalamazoo; P. F. Heavey, Kalamazoo; Frank Butterfield, Lansing; Verne Sicotte, Lansing; W. C. Green, Ludington; Jack Haynes Manistee; J. R. Denniston, Monroe; P. Schlossman, Muskegon; R. W. Eberhard, Nile; Howard Sweet, Owosso; Bernard Smith, Pontiac; J. S. Helsdon, Port Huron; E. L. Merkley, Saginaw; H. Leverenz, South Haven; L. D. Everett, St. Joseph; C. C. Sturgis, Sturgis; L. H. Warner, Three Rivers; Gus Bartram, Traverse City; Gene Yarnel, Ypsilanti.

William Hollander, exchange area chairman in Chicago has appointed: Thomas J. Finin, Decatur; Harry Pitner, Fairfield; George Barber, Villa Grove; Russel Hurt, La Salle; L. C. Worley, Peoria; R. L. Cutler, Macomb; Rudy Horn, Elgin; W. N. Van Matre, Jr., Rockford; O. L. Turner, Harrisburg; Thomas C. Pierce, Kewanee; Guy Martin, South Bend; Emil Ruberti, Gary.

Les Kaufman, chairman of the St. Louis exchange area, has named: Roy Cato, Cape Girardeau, Mo.; Homer Marvel, Mt. Vernon, Ill.; George Hunter, Jacksonville, Ill.; Max Tschauder, Springfield, Ill.; I. Wienshienk, Alton, Ill.; Harry Morre, Paducah, Ky.; Rex Barrett, Columbia, Mo.; Caesar Berutt, Rolla, Mo.; E. F. Clarke, Matoon, Ill.; Russell Hogue, Effingham, Ill.; W. A. Collins, DeSoto, Mo.; H. E. Miller, Festus, Mo.; Jerry Baker, Mexico, Mo.; J. O. Plemon, Poplar Bluff; Alma Medley, Sikeston, Mo.; K. C. Whetstone, Keokuke, Iowa; V. L. Helling, St. Charles, Mo.; John Marlow, Herrin, Ill.; George Karsch, Farmington, Mo.; Marvin Griffin, Cairo, Ill.; Harry Schiedker, Hannibal, Mo.

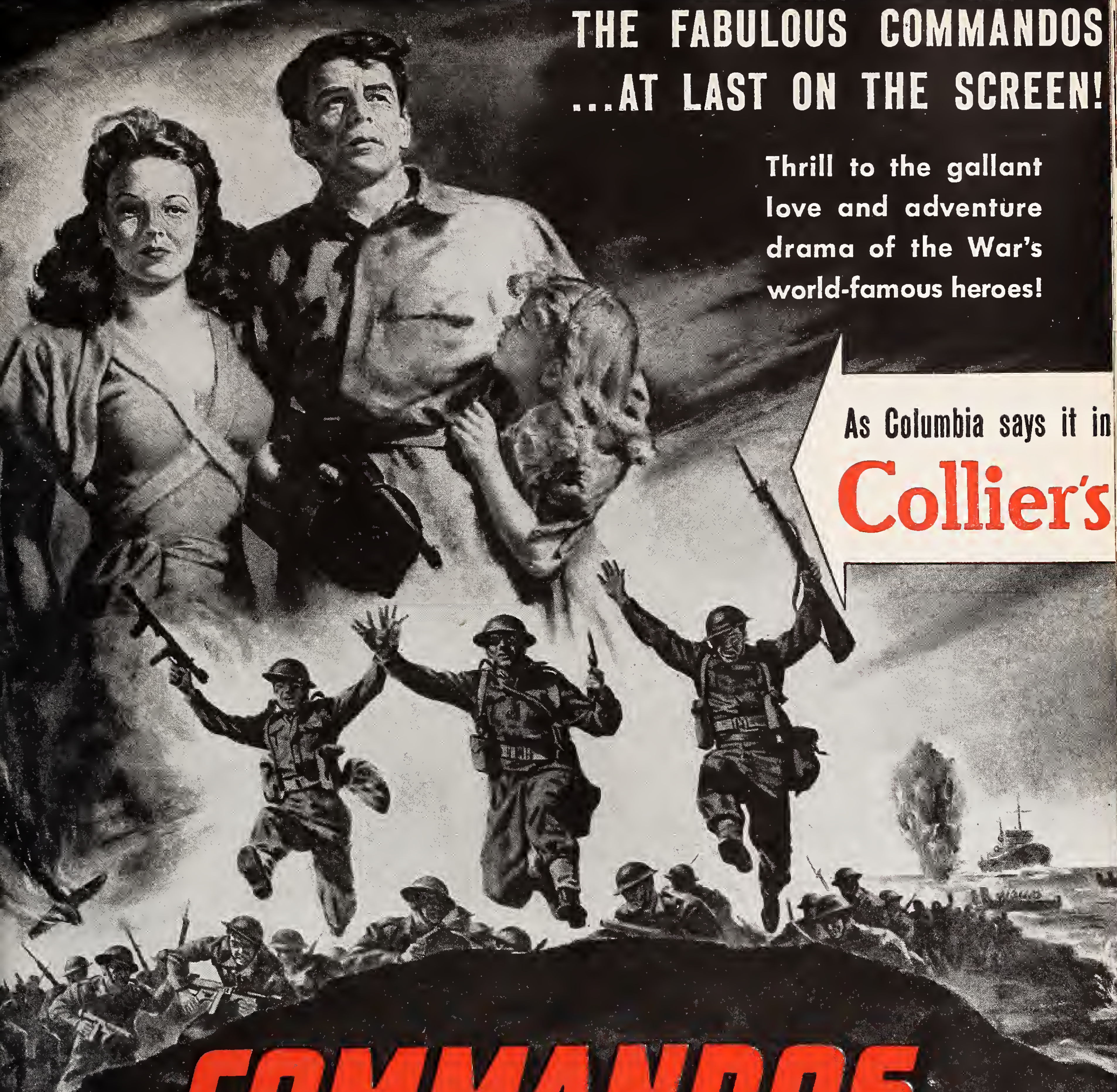
Robert M. Paskow, city chairman in Newark, N. J., has appointed the following: Jack Maher, Hackensack, N. J.; Ansel Weinstein, Newark; Notis Komnenos, Jerome Baker, Union City; Alvin Sloan, Jr., Washington; David Levin, New Brunswick; Lee Newbury, Manasquan; Morris Smolen, Morristown; Maury Miller, Passaic; Garrett Voorman, Paterson; John Tucker, Somerville; Edward Batlan, Elizabeth; Edward C. Dowden, New York City.

Theatre Raises Prices

Warners' Lion theatre, at Red Lion, Pa., managed by William Heckman, has been granted permission by the Town Council to increase admission prices two cents during the week and five cents on Saturdays.. Permission of the Council was necessary under a lease the theatre holds on the municipal building housing the theatre.

Little Fire Danger in St. Louis

Harry D. McBride, Director of Public Safety in St. Louis, announced that few serious fire hazards existed in the city's amusement centers. The announcement was made after an investigation of more than 863 night clubs, dance halls and theatres by members of his department.



THE FABULOUS COMMANDOS ...AT LAST ON THE SCREEN!

Thrill to the gallant
love and adventure
drama of the War's
world-famous heroes!

As Columbia says it in
Collier's

COMMANDOS STRIKE AT DAWN

STARRING **PAUL MUNI** IN HIS MOST DYNAMIC ROLE!

with **ANNA LEE • LILLIAN GISH • SIR CEDRIC HARDWICKE • ROBERT COOTE**

Based on the C. S Forester Cosmopolitan Magazine Story · Screen play by Irwin Shaw

Directed by JOHN FARROW · A LESTER COWAN PRODUCTION · A COLUMBIA PICTURE

BUY U. S.
War Bonds
and Stamps!

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

One of the most difficult obstacles which British producers have had to overcome in order to make the production of pictures under wartime conditions a practicable process, has been—and is—the rationing of clothes. Despite the clearing house set up by the British Film Producers Association, costumes are not come by easily enough for convenience; the limits on the issue of clothing coupons are limits on the mechanical processes of picture making.

One example of how these obstacles can be overcome has been provided by the foresight of the Gaumont British-Gainsborough producer, Maurice Ostrer, who has launched what is in essence a studio hire service.

A catalogue of over 7,000 articles in stock in the wardrobes at Islington and Shepherds Bush has been compiled and a new department set up under the name of "Studio Hire Service" to deal with the requirements of other studios. This arrangement enables producers to augment the coupons allotted to them by the Board of Trade for purchasing clothes for films. When a Gainsborough film is completed, the whole wardrobe worn by stars and other players is photographed and put into the general stock.

Hundreds of dresses, articles of lingerie, shoes, fancy costumes and accessories have been photographed and are included in the catalogue for reference when a production manager is in search of articles which may now be unobtainable or require too many coupons for outright purchase.

Hiring Charge Below Purchase Cost

No coupons are required for hiring clothes between studios, and the saving in this respect to other studios has more than justified the organization. Another wartime advantage to producers is in the hiring charge which is much below the cost of outright purchases.

This new department has its headquarters at Shepherds Bush under the direction of Ernest Beha. Alterations have proved one of the stumbling blocks in the smooth running of the department. Obviously it would not be economical to allow standard size clothes to be altered out of all proportion to the original size, but temporary alterations are carried out on the spot by Beha's staff.

An artiste from another studio can now go along to Shepherds Bush after the wardrobe chief has selected a garment from the Studio Hire Service catalogue, be fitted, and have an alteration done in time next day.

Plans of U. S. Companies Difficult to Forecast

What effect the amendment to the Monetary Quota regulations will have upon the production plans of the Americans here is still a little difficult to foresee. There has been no formal announcement, either individual or collective, by the U. S. distributors here as to their future plans. Unofficially it is understood that Columbia will continue producing films with George Formby, who has a contract with the organization.

BAN OVERTIME ON COMMERCIAL FILMS

British unions have banned overtime work for commercial films, despite lengthy discussion between unions and employers. The Pinewood Studio and those producers making war service films are not affected.

Paramount has two marked for production, "The Old Lady Shows Her Medals" and "The Admirable Crichton," which probably will materialize. The plans of 20th Century-Fox and Warners are as yet nebulous. It is not impossible that if Two Cities materialize plans to use Robert Donat, the films—or some at least—may be released through Metro, with which Donat has a contract.

Meanwhile, Metro is completing "Sabotage Agent" on an R.A.F. airfield in East Anglia, where action exteriors are being filmed. Warners are at work at Teddington on "The Dark Tower," which may be their last for a few months. RKO Radio's Victor Hanbury is producing "Murder on a Convoy" at Denham. His "Squadron Leader X," meanwhile, has scored a direct hit with the trade critics here.

As already recorded in these columns, Mr. Hanbury, no doubt inspired by the critical success of "Squadron Leader X," is working on the new picture with much the same team. Not only has he in the film the same principals—Eric Portman and Anne Dvorak—but also the same director, Lance Comfort, and technicians associated with the previous film are together again.

As might be imagined, the background is greatly marine and nautical, and already into the processing machines have gone sequences set aboard ship and on the waterfront, most of them of a direct action variety, and said to be in the tradition of "Squadron Leader X."

Warners Producing "Dark Tower"

Warners' concentration is on a circus drama, "The Dark Tower," from an original by Alexander Woollcott and George S. Kaufman, which brings to the spotlight again Ben Lyon, Anne Crawford and David Farrar. Most of the sequences shot so far have been against the background of the giant circus ring in which many of the leading circus artistes now in Britain have performed their routines.

The ring built up at the Teddington lot, with its vastness, its opulence and its velvet drapes, brocaded curtains, plush chairs, and heavy gilt mouldings has been voted by some of the players the most luxurious they have played in, but a circus such as England won't see again for many years.

Apart from the spectacular side, interest centres upon Miss Crawford, who is cast as a trapeze artiste whose most daring turns are done under hypnotic influence. Gradually as the hypnotist gains fuller control over her life as well as her act, she becomes his puppet. John Harlow directs.

Born as "Umpitty Poo," the Michael Balcon production, "Nine Men," director Harry Watt's drama of a party of soldiers during the earlier stages of the North African campaign, has been completed on the floor at Ealing.

The nine actors who play the chief parts, under Harry Watt's guidance, have made their performances into a single closely knit portrait in miniature of the character of the British troops who, in their refusal to accept defeat, turned their long Libya-Egypt struggle into victory against Rommel's forces.

"Demi Paradise" Stars Laurence Olivier

The cast of "Nine Men" includes Jack Lambert, Gordon Jackson, Frederick Piper, Jack Horsman, Grant Sutherland, Bill Blewitt, Eric Nicklewood, John Varley and Richard Wilkinson.

Anatole de Grunwald, producing "The Demi Paradise," starring Laurence Olivier, and which Anthony Asquith is directing for Two Cities, already has cast many roles in this subject.

The cast now includes Leslie Henson (who will play himself), Marjorie Fielding, Guy Middleton, Hay Petrie, Everley Gregg, Aubrey Mallalieu, Beatrice Harrison, Doreen Percheron, George Thorpe and, it is claimed, a sensational discovery in Inga Perten, a lovely young Yugo Slav, who will be given her first real acting opportunity in films by Anatole de Grunwald and Anthony Asquith. The leading feminine role has not yet been cast.

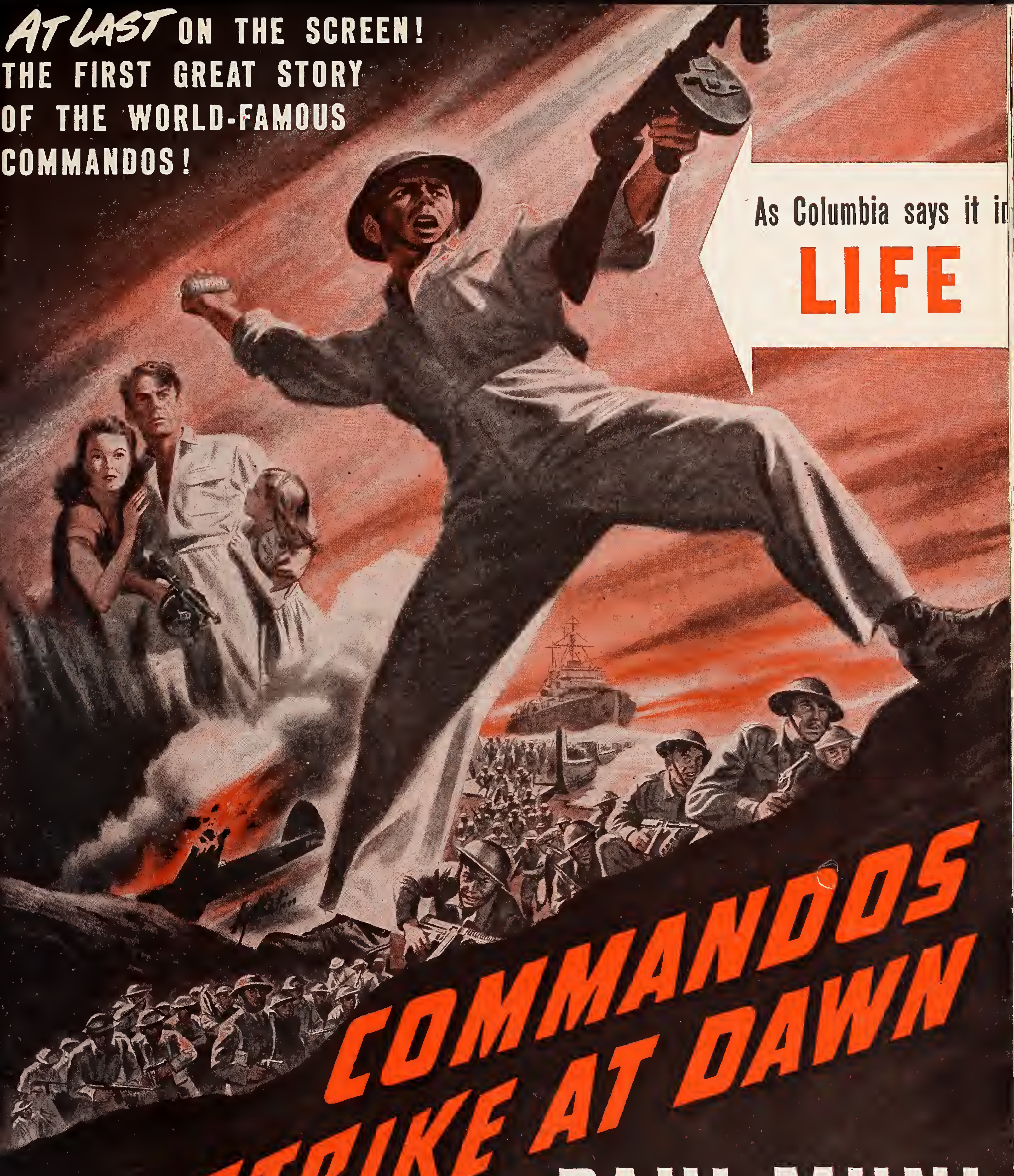
"The Man in Grey," a romantic drama of Regency days, starring Margaret Lockwood, James Mason and Phyllis Calvert, went into production recently at Shepherds Bush under Leslie Arliss' direction. Also at Shepherds Bush is "Millions Like Us," an original story by Frank Launder and Sidney Gilliatt (who wrote "The Young Mr. Pitt"), starring Eric Portman with Patricia Roc. This film is dedicated to the women working in factories without glory and without uniforms. The writers also are directing and took a unit on location to the Midlands to a munition workers' hostel recently. At Islington Val Guest, also a writer, is directing his first feature film—"Miss London, Ltd."—a large scale musical—starring Arthur Askey, Evelyn Dall and Anne Shelton.

Writers Direct Their Own Productions

A fact regarding these three Gainsborough films is that each is directed by the man, or men, who wrote the story. Leslie Arliss is scenario editor at Shepherds Bush and previously had directed "The Night Has Eyes." Val Guest made his directorial bow on the Arthur Askey M. O. I. short "The Nose Has It." Frank Launder and Sidney Gilliatt, author of many Gainsborough films, become directors for the first time on "Millions Like Us."

Gainsborough, following their new policy of allowing the men who write stories to direct their own subjects, now have allocated two additional films to Frank Launder and Sidney Gilliatt, at present co-directing "Millions Like Us."

Frank Launder is writing a story to be called "2,000 Women," which he also will direct. He has chosen for his background a women's internment camp at Vittel in France.



AT LAST ON THE SCREEN!
THE FIRST GREAT STORY
OF THE WORLD-FAMOUS
COMMANDOS!

As Columbia says it in
LIFE

COMMANDOS STRIKE AT DAWN

STARRING **PAUL MUNI**

in his most dynamic role

with ANNA LEE • LILLIAN GISH • SIR CEDRIC HARDWICKE • ROBERT COOTE

Directed by JOHN FARROW • A LESTER COWAN PRODUCTION • A COLUMBIA PICTURE

BUY U. S.
War Bonds
and Stamps!

Based on the C. S. Forester
Cosmopolitan Magazine Story
Screen play by Irwin Shaw

Fromkess Cites Shortage of Technicians

Leon Fromkess, vice-president in charge of production for Producers Releasing Corporation, said in an interview in New York last Friday, "obtaining technical help is a greater problem than securing artists. Twenty-two per cent of the manpower of technical staffs are serving with the armed forces, and the shortage is acute."

Mr. Fromkess, in New York for conferences with home office executives on future production plans, was not too seriously concerned with the reduction of raw stock to date. "We have been getting by so far without asking for additional stock," he said.

Two pictures have been added to the 1942 schedule, "Corregidor" and "Follies Girl," bringing the total to 44 instead of the 42 originally planned. The American Red Cross gave its complete endorsement of "Corregidor" and cooperated in the filming of the picture, which will be released on March 1st to tie in with Red Cross Month.

Mr. Fromkess said that five pictures will be completed in January, and will be ready for release on February 1st, and he added that during his stay in New York a tentative schedule for the 1943-44 season will be drawn up with a "topical theme on war backgrounds featured."

The Butterfield Circuit, Detroit, and the Thalheimer Circuit, Virginia, have been sold 1942-43 product of Producers Releasing Corporation, Arthur Greenblatt, company saleshead, announced.

Mr. Greenblatt recently returned to New York from Washington, where he conferred with George Gill, Washington franchise holder, and member of the board of directors. The Fox Wisconsin Theatres was another circuit which recently contracted for PRC's "Prisoner of Japan" and "A Yank in Libya" to be played through the circuit.

Mississippi Tax Collections Drop

A sharp slump in collections on admissions to motion picture theatres in Mississippi during November as compared with the previous three months, has been noted in figures released last week by the state tax collector's office at Jackson.

The stricter observance of Sunday laws in Jackson and other interior communities of the state are blamed for the smaller collections. The November aggregate, however, ran ahead of the same month of 1941, totaling $56,537 against $43,270. The October, 1942, collections were slightly more than $70,000.

Camp Show Unit Performs For Bermuda Soldiers

The Overseas show group unit, number 23, has arrived in Bermuda, the USO-Camp Shows announced this week, and is entertaining service men in that area. A new policy of supplying one show a month for American troops at offshore and overseas bases now is in effect.

The Bermuda group consists of Russ Brown, Gypsy Markoff, Iris Wayne and Terry Lawlor. Other units are in England, Ireland, Newfoundland, Alaska, the Caribbean and Hawaii.

RCA Gets Army-Navy "E"

The Radiomarine Corporation of America received the Army-Navy "E" for achievement in manufacturing radio equipment for war in a ceremony last Saturday at the company plant in New York. The presentation of the award was made by Rear Admiral William G. Watts and Brigadier General Ralph K. Robertson.

LEON FROMKESS

CBS Executives Take Salary Cut

Following a proposal by William S. Paley, president of the Columbia Broadcasting Company, stockholders of the company voted salary reductions for network executives at a meeting last week, also accepting a pension plan.

The adoption of the new measure cuts Mr. Paley's salary to $65,000 a year with no profit sharing. He received $202,155.35 in 1941. The pension plan which will be put into effect contains contingent death benefit features for officers and employees receiving over $3,000 a year, and those otherwise eligible. The estimated cost of the program is set at $280,000 for the first year, increasing $16,000 a year thereafter.

A reduction in funds and a change of formula for payments distributable this year under the network's additional compensation plan was another proposal approved by the stockholders.

Minneapolis House Obtains First Run Pictures

J. J. Friedl, president of the Minnesota Amusement Company, plans first run pictures for the Century theatre in Minneapolis, to relieve a local product accumulation, it was announced last week.

It formerly was made to play carry-overs from the State and Orpheum theatres. The Lyric and the World theatres now will be used for that purpose, the shift leaving the city's downtown area without a second run house, since the Lyric theatre was the only house showing them.

Pinanski Named Administrator

Samuel Pinanski, New England circuit operator, was appointed last week administrator of the estate of Charles Stern, United Artists' New England district manager, who died November 28th with his wife Anna in the fire at the Cocoanut Grove night club, Boston. Mr. Pinanski also was named guardian of the Sterns' son, Joseph, 16.

Collins Promoted to Manager

James Collins, assistant manager of the Wheaton theatre, Wheaton, Ill., has replaced William Thomas, who has joined the Army.

'We Serve' Opens In New York

Noel Coward's film, "In Which We Serve," for which private screenings were held for high-ranking Government officials in Washington, London and Toronto, had its American premiere Wednesday night at the Capitol theatre, New York, for the benefit of the Overseas Press Club's correspondents' fund. Prices for the debut ranged from $1.65 to $11. On the following day, the picture began its continuous run at popular prices.

Written, produced, directed and acted by Mr. Coward, the film is the screen history of an English fighting ship and is reportedly based on war experiences of Lord Louis Mountbatten. United Artists is releasing the film in the U. S.

The company also held five simultaneous premier performances for "Jacare," the Frank Buck production made in the Amazon jungle, on Saturday, December 26th, in New York, Boston, Providence, Detroit and Los Angeles.

Warner Bros. film, "Yankee Doodle Dandy," returned to Broadway on Friday at the Strand theatre for its first general release at regular prices. It is the screen biography of the late George M. Cohan, and stars James Cagney in the principal role. "Yankee" will have its Mexican premiere in January in Mexico City. Warners reported that Robert Schless, general foreign manager, and G. R. Keyser, in charge of foreign publicity, were expected to return to New York from Mexico at midweek, following preparations for the opening.

MGM's naval drama, "Stand By for Action," will have midnight showings on New Year's Eve in a number of key situations. Robert Taylor, Charles Laughton and Brian Donlevy share star billing.

"Commandos Strike at Dawn," the Columbia production starring Paul Muni, will have its premiere at the J. P. Harris theatre, Pittsburgh, on December 30th. "Commandos," produced by Lester Cowan, is the story of the Nazi occupation of Norway.

20th Century-Fox Party Honors Service Men

More than 800 employees of the Twentieth Century-Fox home office, exchanges and Movietone News gathered at the Hotel Astor in New York Thursday afternoon to witness the dedication of a service flag in honor of 604 employees of the company branches who are in the armed forces.

The ceremony highlighted a Christmas party, luncheon and entertainment. Spyros Skouras, president; W. C. Michel, executive vice-president; Hermann G. Place, chairman of the executive committee, and Tom J. Connors, vice-president in charge of distribution, were among the executives who attended. Entertainment was furnished by Jack Partington of the Roxy theatre.

Rathvon Heads Film Group For Red Cross War Fund

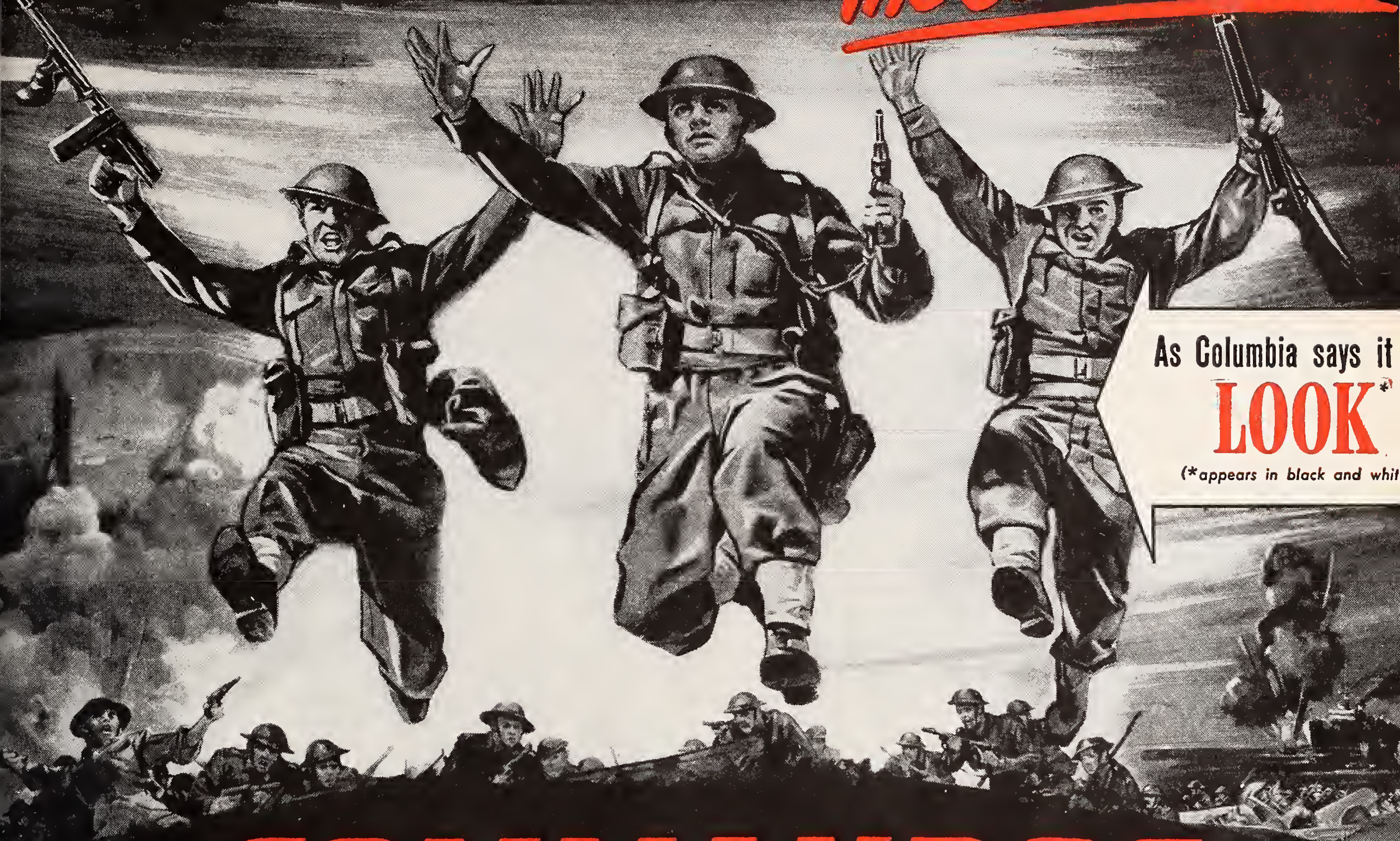
N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation, has been appointed chairman of the motion picture industry division for the 1943 Red Cross War Fund of New York City, which will begin operations on March 1st.

The appointment was made by Eugene W. Stetson, the Fund's chairman of the New York Commerce and Industry Committee.

MGM Sets Earlier Trade Showing

Metro-Goldwyn-Mayer will trade show two of its pictures earlier than previously announced. They are "Presenting Lily Mars" and "Three Hearts for Julia" and will be shown January 5th in exchange centers throughout the country.

IT'S HERE! THE FIRST GREAT SCREEN STORY OF TODAY'S GREAT HEROES... *THE COMMANDOS!*



As Columbia says it

LOOK*

(*appears in black and whit

COMMANDOS STRIKE AT DAWN

STARRING

PAUL MUNI

WITH

ANNA LEE · LILLIAN GISH

SIR CEDRIC HARDWICKE · ROBERT COOTE

Based on the C. S. Forester Cosmopolitan Magazine Story
Screen play by Irwin Shaw · Directed by JOHN FARROW

A LESTER COWAN PRODUCTION

A COLUMBIA PICTURE

BUY U. S. WAR BONDS
AND STAMPS!

Urge Theatre Aid in United Nations Week

Balaban National Chairman for Red Cross Drive to Be Held in April

Theatre men throughout the country this week were urged by their leaders to support vigorously the motion picture industry's "United Nations Week," January 14th through 20th.

The leaders represent the War Activities Committee of the industry, which is sponsoring the drive, and expect the cooperation of 16,000 theatres.

Meanwhile, with plans being completed for the Week—the purpose of which is to acquaint the public with the necessity of unity in the war, and with the customs and purposes of the Allied Nations—the industry's leaders also were preparing the annual collection for the American Red Cross. This will occur the first week in April.

Barney Balaban, president of Paramount, will be national chairman, under the WAC. In a wire to Si Fabian, circuit owner and chairman of the WAC theatres division, Mr. Balaban promised this week that the film industry will "exert every effort" to make the drive "the most outstanding ever held in our industry."

On Tuesday morning, at the Ziegfeld theatre, New York, approximately 1,000 exhibitors attended a meeting in which purposes of the United Nations drive were explained, and in which guest speakers were Sylwin Strakacz, Polish consul general, and others. Presiding were New York co-chairmen Sam Rinzler of the Randforce circuit, and Fred Schwartz, of the Century circuit.

On Thursday, Boston showmen gathered in the Variety Club rooms at the Hotel Statler to hear Edward Alperson, RKO circuit general manager and chairman of the United Nations drive, explain the campaign. The meeting was arranged by Joseph Brennan, drive chairman in Boston, and Sam Pinanski, WAC chairman there.

Alperson Addresses Groups of Exhibitors

Mr. Alperson had addressed the Minneapolis territory exhibitors Monday, at the Hotel Nicollet, and Tuesday, the Chicago area showmen, at the Chicago Theatre Building.

Another speaker in behalf of the drive was Harry Goldberg, Warner circuit publicity director, who on Monday spoke to Albany exhibitors at the Ten Eyck Hotel, and on Wednesday to Pittsburgh exhibitors at the Warner Club.

All salesmen of the Minneapolis territory have been urged to cooperate fully, by Harry French, vice-president of the Minnesota Amusement Company.

The first state executive to respond was Governor John Bricker, Ohio, with an official state United Nations Week. The industry's request to the Governor came from C. H. Schreiber, RKO city manager in Columbus.

Carl Buermele, Detroit operator, called city exhibitors together Wednesday at the Variety Club in the Hotel Book-Cadillac.

A special bulletin on the campaign came last week from the Motion Picture Theatre Owners of America, over the signature of Edward L. Kuykendall, president.

The bulletin said, "Please don't wait until the last minute to sign your pledge and send it in" and remarked that the national and local drive chairmen were working hard without compensation and therefore were "entitled to a prompt response from every exhibitor."

Newspaper cooperation has been sought. The New York *Journal-American* and the Boston *Traveler* urged cooperation editorially.

A 12-page campaign book, in color, this week was sent to theatres. Its cover may be used as a lobby poster.

The Postoffice Department, January 14th, will issue a new two-cent "United Nations" stamp. Postmaster General Frank Walker observed that wartime work in the Department has reduced the number of new issues, but that the present issue was worthwhile because of its psychological value among the public. The new stamp will be red, or normal size, and arranged vertically. It will replace the present two-cent Defense stamp.

The Albany exchange territory will go "all out" for the United Nations drive, Chairman Louis R. Golding, chairman, pledged at a luncheon in that city Monday. Despite the fact that the weather ranged from 15 degrees below zero in Albany to 55 below zero in the northern part of the Albany exchange territory, 25 exhibitors, representing more than 100 theatres, were on hand.

Pledge cards promising theatre collections during the week were given to the exhibitors, who signed them. The Victory short, Metro's "You, John Jones," and the drive's collection trailer, were promised exhibitors as soon as possible.

Report Success In Bond Drive

As theatres continued their campaign to persuade their patrons that "E" bonds and Stamps make excellent Christmas gifts, reports from exhibitor chairmen to the War Activities Committee headquarters indicated that the December 1st-7th drive in memory of Pearl Harbor met with considerable success.

Arthur Lehman, WAC exhibitor chairman for Mississippi, announced sales of $1,300,000. From New Mexico, George L. Tucker reported $500,000 was tallied. In Connecticut and Massachusetts, Chairman I. J. Hoffman stated, sales will reach just under $100,000.

Nashville, Tennessee, Tony Sudekum declared, netted $10,650, actual value.

The RKO theatre circuit, Harry Mandel reported, totaled sales of $541,000, actual value. Maturity value would bring this figure up to almost three-quarters of a million.

Newest figures from theatres in and around the New York area indicated a large total. The Randforce Circuit announced sales of $163,800, maturity value. The Paramount theatre hit $12,638 for the week; the Strand, $11,418, and the Roxy, $31,175.

Campaign "Held Over" In Washington

A Bond rally at the Rivoli, New York, last week, brought $14,000. Purchasers of $1,000 Bonds received season passes. Washington "held over" its "December 7th" week drive, during last week.

More than $600,000 worth of Bonds were sold by St. Louis theatres during "Avenge December 7th" week. The Ambassador, with the sale of $150,000, topped the 110 houses in the St. Louis area, helped by the American Legion, Greek Committee of St. Louis, Coast Guardsmen and radio talent.

Loew-Poli theatres in the New Haven division sold $115,100 in Bonds during the week, topped by the Majestic, Bridgeport, for a single record of $30,650. Corresponding week at the Warner circuit resulted in sale of $90,075 in Bonds, of which $55,150 were sold by Connecticut houses, and $28,600 by Massachusetts, and $6,325 by the local zone office. For the month of November, Warner houses sold $47,725 in Bonds and $22,002 in Stamps, or a total of $102,194.

Stressing again the Government's dire need of copper, Christopher J. Dunphy of the War Production Board this week asked a concerted drive by exhibitors to collect that metal. It is suggested there be "copper matinees" similar to the scrap matinees. The theatre division of the War Activities Committee has wired all exhibitor exchange chairmen asking that showmen hold as many of the new type shows as possible within the next two weeks. The wire also stressed proper collection.

Schlesinger Cartoons To Aid Bond Sales

Leon Schlesinger, Warner Brothers cartoon producer, is completing arrangements in Washington for the production of animated cartoons to boost War Bond sales. He is expected to arrive in New York on Monday before returning to the coast.

Poletti Urges Holiday Fire Precautions

Governor Charles Poletti moved over the weekend to re-examine every place of public amusement, including all theatres, having a certificate of operation from the New York State police. In addition, the chiefs of police in every city received similar orders.

Governor Poletti said, "I urgently request the cooperation of the proprietors of the 22,000 places of public assembly in New York State and particularly owners of amusement places with a capacity of over 100 persons, in taking every precaution against fire during the Christmas and New Year's season."

In the light of the Boston and Halifax fires, Governor Poletti requested that owners of all public assembly places comply with all provisions of law relating to fire escapes, fire extinguishers and other fire prevention facilities. The state police are in charge of fire safety ordinances in all rural theatres and must issue certificates of operation to new theatres.

George Burrows Honored On Joining Monogram

Two parties were tendered George D. Burrows in New York last week upon his assuming duties as treasurer of Monogram Pictures. United Artists was host at the "21" Club, and the Guaranty Trust Company gave a cocktail party in his honor at the Yale Club.

Arthur Kelly presented Mr. Burrows with a gold cigarette case on behalf of United Artists before executives of both Monogram Pictures and United Artists. Among those present were Edward C. Raftery, Carl Leserman and Harry Buckley of United Artists, Samuel Broidy and Trem Carr of Monogram, and Ben Jennings of Agfa Films. Mr. Burrows formerly was financial expert on motion picture affairs for the Guaranty Trust Company.

Paper Cuts Film Space

The pictorial portion of the regular "At the Movies" page, published in the Sunday editions of the *Tribune*, Tampa, Fla., has been reduced. Formerly, stills from pictures being shown currently at the theatres covered about half of the eight-column page, but for the past two weeks this pictorial display has been reduced to a scant six inches by four columns. Film columns have been continued.

STUDIOS ACQUIRE 25 STORY PROPERTIES IN NOVEMBER

Purchases for Month Off Considerably from 46 Recorded in October

Story purchases for film production declined sharply during November. The total of properties acquired was only 25, the lowest for any month in the past 12. The total compares with 39 story buys in November of 1941 and 46 purchases last month.

Of the 25 properties acquired by major studios in November, 12 were originals, 12 were books and there was one play purchased.

The highlight of the November acquisitions was the deal between Twentieth Century-Fox and David O. Selznick by which the former acquired "The Keys of the Kingdom," best selling novel by A. J. Cronin; "Jane Eyre," novel by Charlotte Bronte, and "Claudia," the play by Rose Franken.

Other important purchases in November were "The Free French," the tentative title of a biographical story about General Charles de Gaulle by William Faulkner, acquired by Warner Bros. for a 1943 production; "Victor Hugo," biography of the French writer by Matthew Josephson, bought by Twentieth Century-Fox, and Metro-Goldwyn-Mayer's purchase of the film rights to Erskine Caldwell's "All Night Long," which is a story of Russian guerrillas.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
December, 1941	16	10(a)	.	26
January, 1942	27	9(b)	4	40
February	44	10(c)	3	65
March	40	15(d)	2	57
April	43	8(e)	5	56
May	30	11(f)	5	46
June	35	16(g)	4	55
July	24	12(h)	4	40
August	35	13(i)	4	52
September	22	10(j)	2	34
October	32	9(k)	5	46
November	12	12(l)	1	25
TOTALS FOR 12 MONTHS	360	143(m)	39	542

(a) Including 4 magazine stories.
(b) Including 1 film and 1 song.
(c) Including 3 magazine stories and 1 song.
(d) Including 4 magazine stories and 2 musical compositions.
(e) Including 2 magazine stories and 1 newspaper comic strip.
(f) Including 4 magazine stories and 2 radio scripts.
(g) Including 1 magazine story, 1 song and 1 poem.
(h) Including 3 films, 1 radio script and 1 song.
(i) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.
(j) Including 4 magazine stories.
(k) Including 2 magazine stories and 2 songs.
(l) Including 2 novelettes.
(m) Including 26 magazine stories, 8 musical compositions, 4 radio scripts, 4 films, 2 newspaper comic strips, 2 novelettes and 1 poem.

Properties Purchased During November

Advance Agents to Africa, original, purchased by Paramount. Brian Donlevy, William Bendix, Walter Abel and Albert Dekker are in the cast.

All Night Long, novel by Erskine Caldwell, purchased by Metro-Goldwyn-Mayer. The story deals with Russian guerrillas.

Claudia, play by Rose Franken, acquired by Twentieth Century-Fox in deal with David O. Selznick. William Perlberg will produce and Dorothy McGuire will be starred.

Free French, The, tentative title of biographical story about General Charles de Gaulle by William Faulkner, purchased by Warner Brothers.

Gay Nineties, The, formerly "Life of Tony Pastor," purchased by Warner Bros. for production by Jack Chertok.

Gone With the Draft, book by Park Kendall, purchased by Republic.

Harvey Girls, The, novel by Samuel Hopkins Adams, purchased by Metro-Goldwyn-Mayer.

Honey Boy, The, original by Dailey Paskman, purchased by Metro-Goldwyn-Mayer.

I Cannot Sail Your Seas, novelette by Martha Cheavens, who wrote "Penny Serenade," purchased by Metro-Goldwyn-Mayer. The story tells of the experiences of two people forced by circumstances beyond their control to start life over on three separate occasions.

Jane Eyre, novel, acquired by Twentieth Century-Fox in deal with David O. Selznick; Kenneth Macgowan, producer; Robert Stevenson, director; Joan Fontaine, star; adaptation of novel by John Houseman and Robert Stevenson; screenplay by Aldous Huxley and Ketti Frings.

Keys of the Kingdom, The, novel by A. J. Cronin, acquired by Twentieth Century-Fox in deal with David O. Selznick. Nunnally Johnson will produce.

Liberator, The, original, purchased by Warner Bros. The story deals with a Consolidated B-24 bomber.

Lighthouse Maisie, original by Robert Halff, purchased by Metro-Goldwyn-Mayer.

Madame Gibraltar, original by Mason Wright, purchased by Metro-Goldwyn-Mayer.

Man the Guns, original by Frederick Hazlitt Brennan, purchased by Metro-Goldwyn Mayer.

Marching Along, autobiography of the late John Phillip Sousa, acquired by Twentieth Century Fox. At the same time all film rights to his songs were obtained by the studio. The picture will be made under the title, "Stars and Stripes Forever." Nunnally Johnson will produce.

"Private Hargrove" Is Bought by Metro

Meet the People, original and unpublished treatment, by Ben Barzman, Sol Barzman and Louis Lantz.

Mr. Bullfinch Takes a Walk, original by Philip Dunne and Charles E. McCarthy. Screenplay by MacKinlay Kantor.

Private Eddie Dawson, story of an A.E.F. soldier in Australia; screenplay by Ivan Goff, purchased by Warner Bros. for production by Mark Hellinger.

Refugee Smith Stories, originals by Eustace Cockrell, purchased by Metro-Goldwyn-Mayer.

See Here, Private Hargrove, book by Marion Hargrove, purchased by Metro-Goldwyn-Mayer.

Snatching of Bookie Bob, The, original by Damon Runyon, purchased by Metro-Goldwyn-Mayer.

Time Between, The, novelette by Gale Wilhelm, acquired by Warner Bros. as a starring vehicle for Ann Sheridan and Dennis Morgan.

Time of Peace, original by Ben Ames Williams, purchased by Metro-Goldwyn-Mayer.

Victor Hugo, biography by Matthew Josephson, purchased by Twentieth Century-Fox. Lamar Trotti will produce. The book was written at the request of the studio, which shared the cost of a year's research into Hugo's life.

Shift Exploitation Men

Changes in the field exploitation staff of RKO Radio Pictures were announced this week by Terry Turner. New assignments will send Donald Prince to Boston, Robert Pryor to Los Angeles and San Francisco, Ted Wynn to Minneapolis, David Cantor to Philadelphia, Harry Reiners to New York and New Haven, and Al Selig to Pittsburgh. Gardner Wilson, new staff member, will cover Atlanta, while Allen Lester goes to Dallas and Oklahoma City, replacing Ronald Ames, who has entered the army.

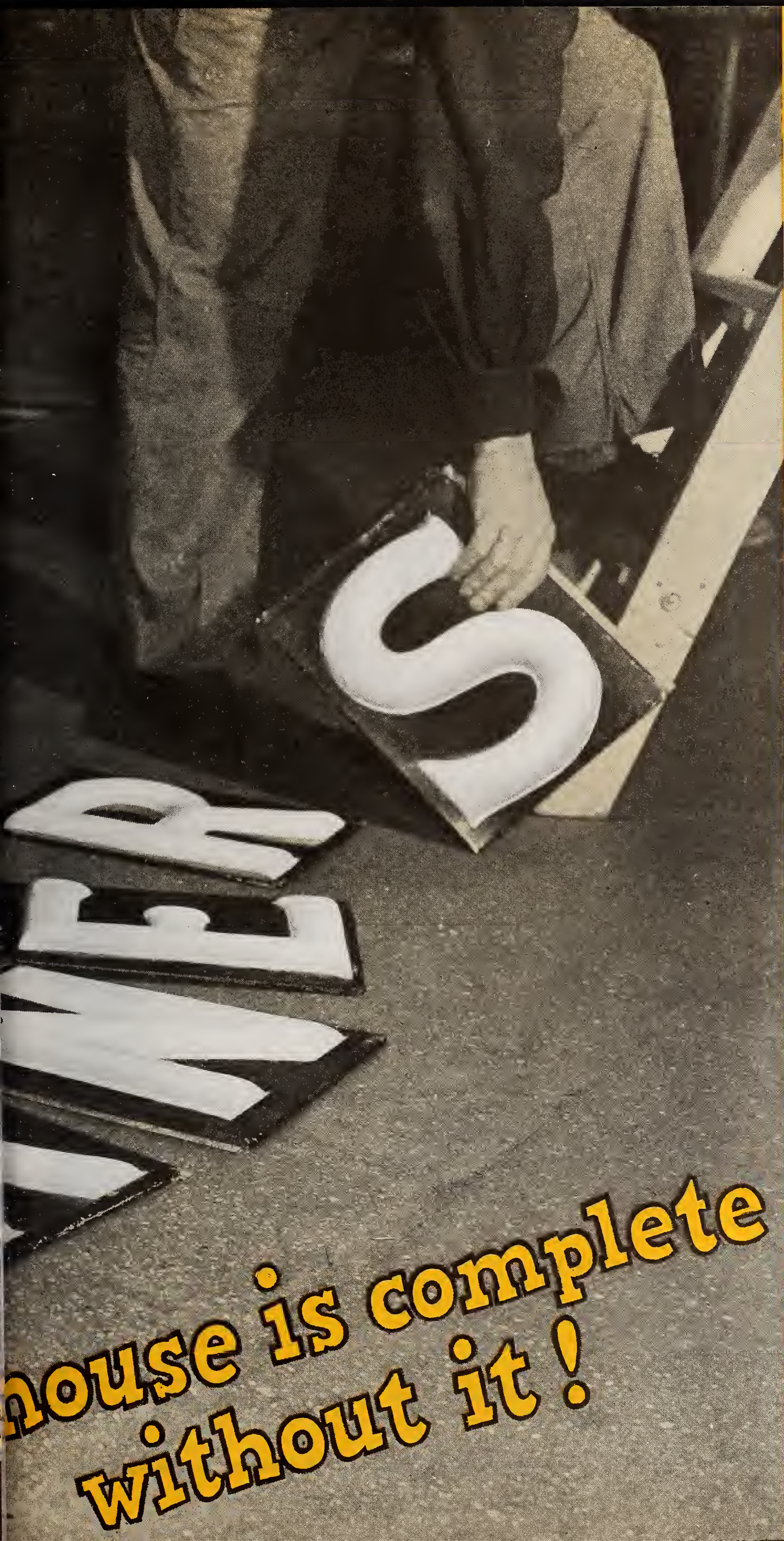
Sells Colorado House

Frank Barnes has sold the Capitol theatre, Springfield, Col., and has left for the Army. George Nescher of Valley Falls, Kan., bought the house.

950 of Union in Service

The musicians union in Chicago has reported that a total of 950 members now are serving in the nation's armed forces.

GEORGE
NOW PLAYING
DANDY
M. COHAN
Presented by WARNER BROS.
W
A
No


NER
S
house is complete
without it!

YANKEE DOODLE DANDY

★

CASABLANCA

★

GEORGE WASHINGTON SLEPT HERE

★

GENTLEMAN JIM

★

FLYING FORTRESS

★

NOW, VOYAGER

★

YOU CAN'T ESCAPE FOREVER

★

DESPERATE JOURNEY

★

ACROSS THE PACIFIC

★

NEXT:
AIR FORCE

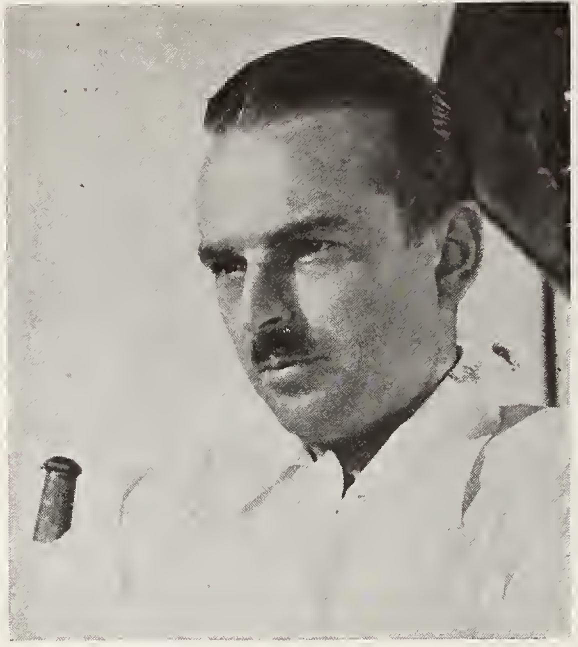
★

Jack L. Warner
Executive Producer

November Box Office Champions

David Miller, director

FLYING TIGERS: Republic. Associate producer, Edmund Grainger. Directed by David Miller. Screenplay by Kenneth Gamet and Barry Trivers. Original story by Kenneth Gamet. Film editor, Ernest Nims. Cast: John Wayne, John Carroll, Anna Lee, Paul Kelly, Gordon Jones, Mae Clark, Addison Richards. Release date, October 8, 1942.

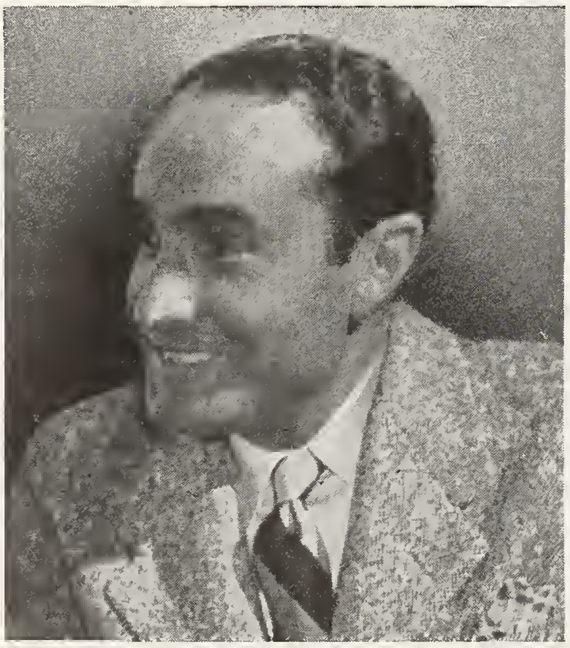


Bruce Humberstone, director

ICELAND: Twentieth Century-Fox. Produced by William LeBaron. Directed by Bruce Humberstone. Original screenplay by Robert Ellis and Helen Logan. Lyrics and music by Mack Gordon and Harry Warren. Skating ensembles by James Gonzales. Cast: Sonja Henie, John Payne, Jack Oakie, Felix Bressart. Release date, October 2, 1942.

Albert Lewin, director

MOON AND SIXPENCE: Loew-Lewin-United Artists. Produced by David L. Loew. Directed and adapted by Albert Lewin. Based on the novel by Somerset Maugham. Associate producer, Stanley Kramer. Production designed by Gordon Wills. Cast: George Sanders, Herbert Marshall, Steve Geray, Doris Dudley. Release date, October 2, 1942.



Irving Rapper, director

NOW, VOYAGER: Warner Brothers. Produced by Hal B. Wallis. Directed by Irving Rapper. Screenplay by Casey Robinson. From the novel by Olive Higgins Prouty. Film editor, Warren Low. Cast: Bette Davis, Paul Henreid, Claude Rains, Gladys Cooper, Bonita Granville, Ilka Chase, John Loder. Release date, October 31, 1942.

Irving Cummings, director

SPRINGTIME IN THE ROCKIES: Twentieth Century-Fox. Produced by William LeBaron. Directed by Irving Cummings. Screenplay by Walter Bullock and Ken Englund. Adaptation by Jacques Thery. Based on a story by Philip Wylie. Cast: Betty Grable, John Payne, Carmen Miranda. Cesar Romero. Release date, November 6, 1942.

Norman Taurog, director

A YANK AT ETON: Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by Norman Taurog. Screenplay by George Oppenheimer, Lionel Hauser and Thomas Phipps. Original story by George Oppenheimer. Musical score, Bronislau Kaper. Cast: Mickey Rooney, Edmund Gwenn, Ian Hunter. September, October, November release.

Theatres Hurt By Nine-State Blackout

The largest area yet to be covered by a blackout in the United States affected nine states last week, with an area coverage of 712,000 square miles and a total population of about 15,000,000. The time of the blackout was 9:00 to 9:20 P.M. Mountain Time or 10:00 P.M. Central War Time. Rural as well as urban areas were included in the test, with only railroads and vital war industries excepted. The states covered were Colorado, Wyoming, Nebraska, North Dakota, South Dakota, Minnesota, Iowa, Missouri and Kansas.

According to reports from Denver, which had its first blackout that night of December 14th, theatre grosses were cut from five to 10 per cent. The city was blacked out almost 100 per cent and motion picture houses cooperated fully with civilian defense officials.

From Kansas City, another large city affected by the test, reports were that theatres made announcements in advance to prepare film patrons and cautioned the public to observe the regulations. Because of advice offered by city officials that people stay at home during the test, theatre business was unusually low, it was said. In the city's local metropolitan area, not a single report was made of any infraction of blackout regulations on the part of a motion picture theatre and many film industry executives and personnel participated as air raid wardens and fire watchers.

Civilian defense authorities reported the nine-state test was successful.

A test blackout starting at 9:30 P.M. last Thursday night was held in New York City and was reported to have caused only slight confusion among Broadway crowds who sought shelter in theatres and buildings as lights were extinguished and traffic came to a halt. No appreciable decrease at the box office was noted.

The dimout ordered by Army officials for the Philadelphia and Camden territory goes into effect on January 4th. Night lights of that area, it was said, provide a beacon to airplanes over the sea and elimination of this beacon would delay the fastest bombing plane as much as two minutes.

A questionnaire has been set to local theatres by the technical advisory committee on engineering of the Philadelphia Council of Defense to determine whether film houses could be used as air raid shelters. If the council finds a theatre has the requisite shelter accommodations, it will designate the house as an official public air raid shelter.

"Wine, Women" Producer Sentenced to Jail

Isidore H. Herk, co-producer of "Wine, Women and Song," was sentenced to six months in prison by Judge Owen W. Bohan in General Sessions in New York on charges of producing an indecent stage production.

Co-defendants Samuel Funt, company manager, and Herman Shapiro, stage manager, were given suspended sentences.

Morgan's Son To Wed

Richard Paul Morgan, member of the Paramount legal department, and son of Oscar Morgan, short subject sales manager for that company, will marry Constance Sullivan, daughter of the late Congressman John L. Sullivan, on December 29th in New York.

To Honor Fabian

Si Fabian, chairman of the theatres division of the War Activities Committee, will be tendered a dinner Monday at the Ambassador Hotel, Los Angeles. Charles Skouras will preside.

Hartford Mayor Stresses Decency in Theatre

Mayor Thomas J. Spellacy of Hartford held a conference with the managers of the Hartford theatre and the State theatre there last Friday to discuss the matter of "indecent shows" in Hartford.

The mayor was told by the managers that they "never have had and never will have any indecent exhibitions" in their theatres. Mayor Spellacy called the conference following publication in *The Catholic Transcript,* Hartford, of an editorial which charged city officials of "doing nothing" about the presentation of stage shows here. The paper described the local stage shows as "burlesque under a misleading name."

Mayor Spellacy also said, 'Neither the Police Department itself nor the vice squad has received any complaints concerning any theatrical performance. I am certain that both Chief Hallissey and the vice squad will not permit any indecent show." The State, which is one of the largest film and vaudeville theatres in the state, issued a statement in regard to the now cancelled appearance of Margie Hart here:

"At the time that we were approached to book Miss Hart at the State theatre, we made several pointed inquiries of a cross section of public opinion regarding the advisability of presenting her. We asked newspapermen, businessmen, wives, husbands, and mothers. The opinion was unanimous that if we presented Miss Hart at the New Year's Eve show in the song and dance act which she performed in a recent movie entirely without suggestiveness and entirely passed by the national movie censoring office, there could be no offense to the sensibilities of the theatre-going public, but upon reading the mayor's statement and the editorial in *The Transcript,* we immediately saw that we were in error in booking Miss Hart and we forthwith cancelled her scheduled appearance."

RKO Sets 3 Groups with Five Southern Circuits

Robert Mochrie, general sales manager of RKO Pictures, announced that the first three groups of pictures of the company's 1942-43 product have been set with five southern circuits. Mr. Mochrie returned to New York last Tuesday after a tour of the southern branches.

Fifteen pictures are involved in the deal, and the following circuits have completed negotiations: Wilby-Kincey, Lucas and Jenkins, M. A. Lightman, Paramount Enterprises, and Wilby.

Paramount's First Three Blocks Set Record

A new sales record was established by the Paramount sales force last week, Neil Agnew, distribution head, announced in New York. On the first three blocks of pictures, 1,973 contracts were concluded.

Total sales for the company's three blocks for the 1942-'43 season were more than 100 per cent ahead of sales for the same period last year, it was reported. Trade showings on Paramount's fourth block for the current season have been set for December 28th and 29th and March 19th.

Chertok in Washington For Talks on Film

Jack Chertok, assigned by Jack L. Warner, executive producer of the Warner Bros. studios, to produce "The Liberator," telling the story of peace after the war, arrived in Washington last weekend for conferences with officials in connection with the production. The script is being prepared by William Faulkner.

While in Washington, Mr. Chertok also will confer on future Latin-American good-will films, a number of which he already has produced.

Reissue Eight Autry Films

The reissue of eight Gene Autry films for 1943 was announced this week by Republic Pictures, with the first, Boots and Saddles," scheduled for January 15th.

Mr. Autry is a flight sergeant in the Air Corps, and now is stationed at Luke Field, Arizona. The wide following which the cowboy star's films enjoyed was given as the reason for the Republic decision. He placed first among Western stars in the MOTION PICTURE HERALD-*Fame* poll of money-making stars.

The schedule calls for the following pictures: "Boots and Saddles," January 15; "The Old Barn Dance," March 1; "Mexicali Rose," April 15; "In Old Monterey," June 1; "South of the Border," July 15; "Gaucho Serenade," September 1; "Ride, Tenderfoot, Ride," October 15; "Tumbling Tumbleweeds," December 1.

A total of seven pictures, two in December, four in January and one in February, are scheduled for release by Republic Pictures. "Ice Capades Revue" was to have been released this week while dates for the rest are as follows:

"Johnny Doughboy," December 31; "Mountain Rhythm," January 8; "London Blackout Murders," January 15; "Thundering Trails," January 25; "Fighting Devil Dogs," January 29; "Dead Man's Gulch," February 5.

RKO Sales Drive Starts Feb. 5

A 15-week drive for billings carrying the slogan "Ned Depinet Drive" will be launched by RKO Radio Pictures commencing February 5th and running until May 20th. The event is an annual event of the company's sales department.

Robert Wolff, metropolitan district manager in New York, will be captain of the campaign, and he is scheduled to visit branches as early as January 4th. He will be accompanied by Harry Gittleson, assistant to western district sales manager Walter Branson. Prizes, which will be announced later, will be offered to winners in various classifications. The drive will take in all 38 RKO branch offices in the United States and Canada.

DeGaulle Requests London Showing of "Casablanca"

General Charles DeGaulle, leader of the Fighting French forces, cabled Warner Brothers last Wednesday, requesting a special showing in London of "Casablanca," according to the company.

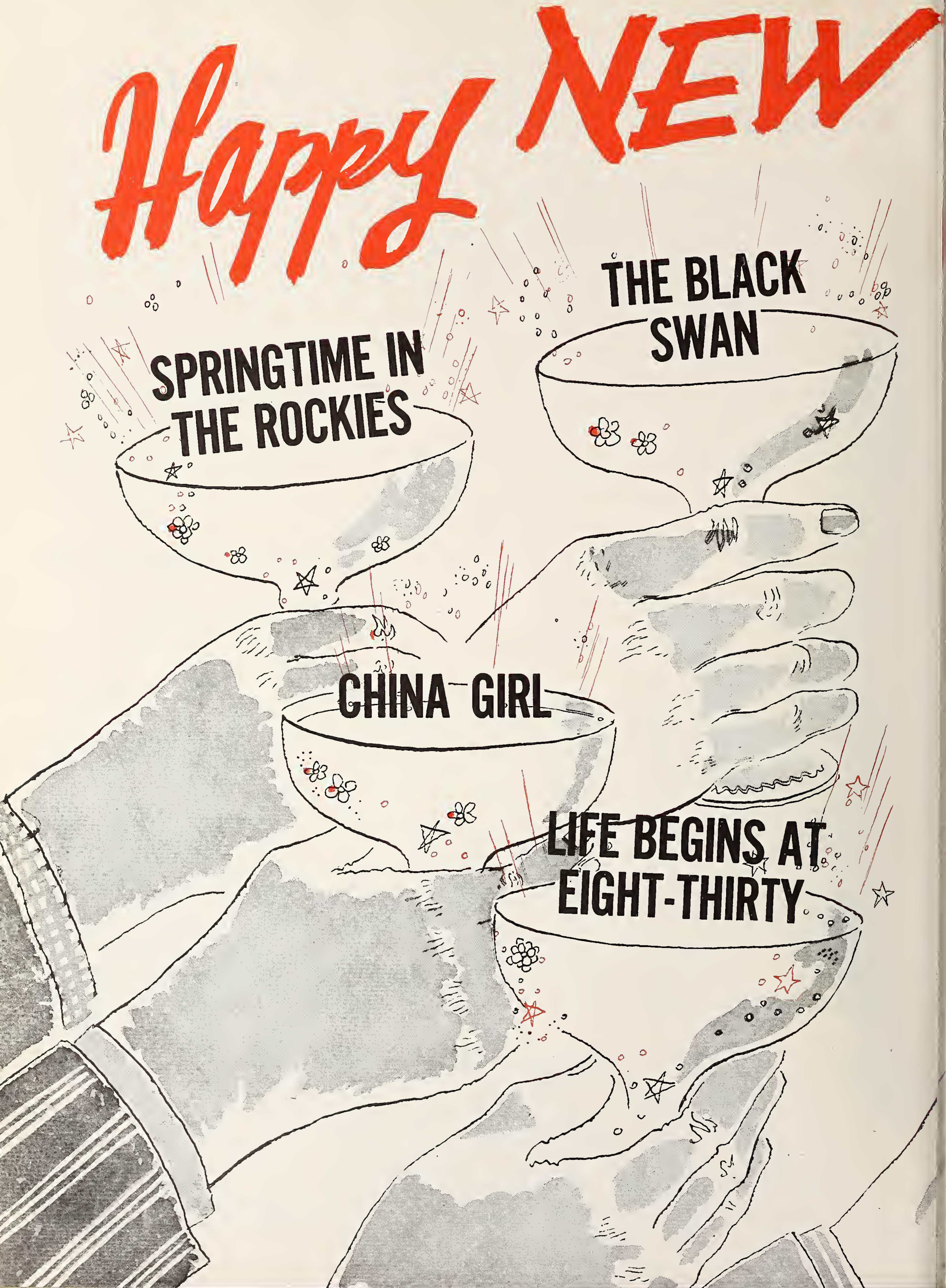
The French leader desired the film to be shown to members of his staff because of the picture's timeliness in dealing with the struggle against Nazi domination in French Morocco, it was said. A report from the London headquarters of the Fighting French disclosed that its members were interested in seeing that wide distribution was given to the picture in unoccupied French possessions.

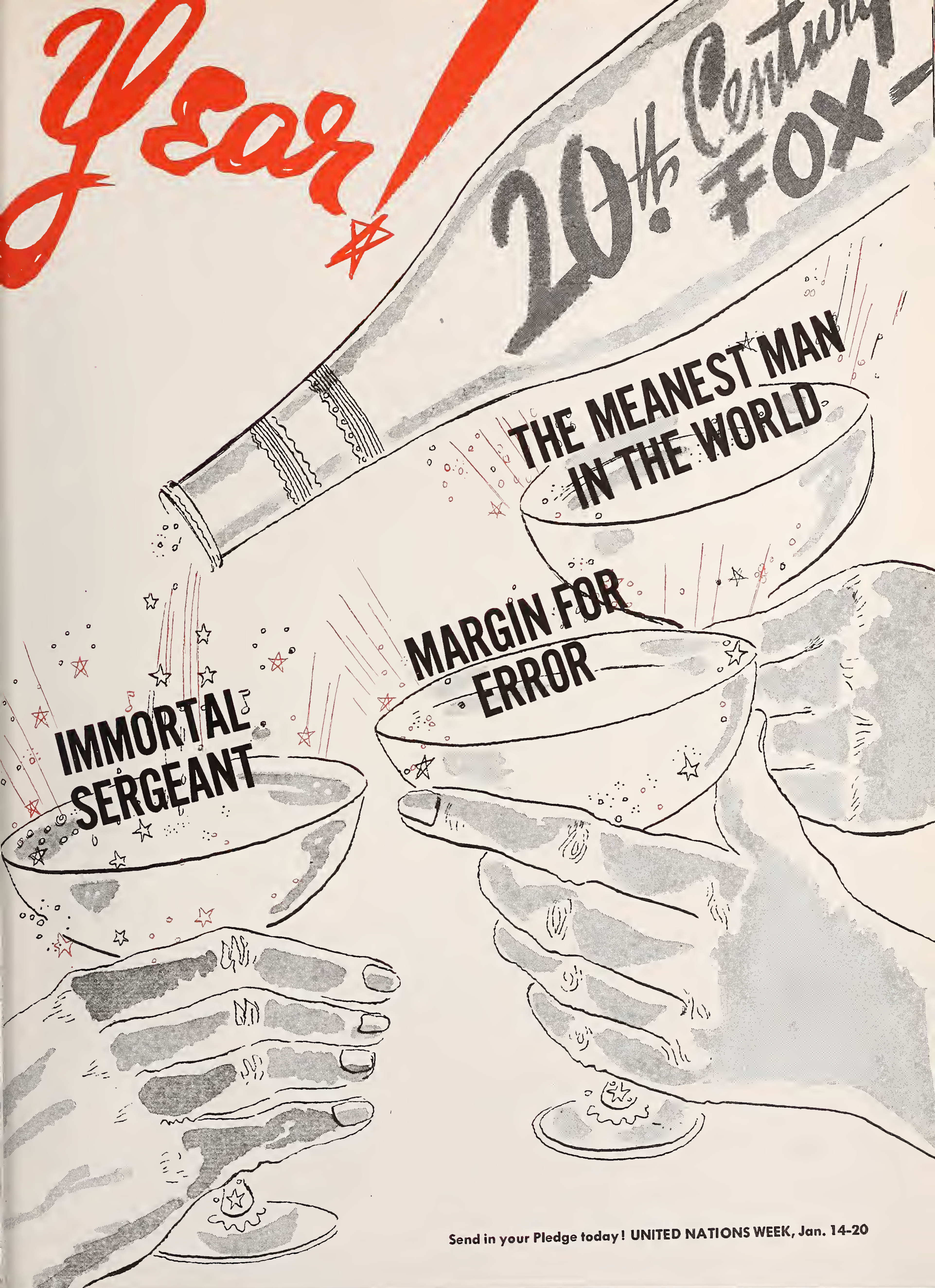
Set Back Showings One Week

Warner Brothers has announced that national trade showings for "Air Force" and "Truck Busters" has been set back from January 11th to January 18th.

Sardinia Theatre Burns

The State theatres was among municipal buildings destroyed by fire in Cagliari, capital of Sardinia, Radio Berne reported last week.


Happy NEW
SPRINGTIME IN THE ROCKIES
THE BLACK SWAN
CHINA GIRL
LIFE BEGINS AT EIGHT-THIRTY


Year!
20th Century FOX
THE MEANEST MAN IN THE WORLD
MARGIN FOR ERROR
IMMORTAL SERGEANT

Send in your Pledge today! UNITED NATIONS WEEK, Jan. 14-20

Stanley Profit Is $2,953,127

The Stanley Company of America, theatre owning subsidiary of Warners, has earned a net profit of $2,953,127 during the fiscal year ended August 31st, it reported last week.

The net income, before amortization, depreciation and interest, was $8,807,035, and $5,435,099 after those charges. Provision for normal Federal income and excess profits taxes was $2,540,000.

Assets of the company, as of August 31st, were $1,978,604. Of this, $1,220,252 was in cash. Current liabilities were $9,905,337, of which $2,849,286 was a reserve for Federal income taxes, and $2,914,655 was owed to Warner Brothers and subsidiaries.

Warner stock during December, on the New York Stock Exchange, was a feature in amusement shares selling. On sales of 10,200 shares, it advanced one-quarter of a point to a new 1942 high.

Columbia Quarter Net Equals $312,000

Columbia's statement of earnings for the 13 weeks ended September 26th showed a net profit of $312,000. The operating profit was $989,000. Deductions for estimated Federal taxes, including the excess profits tax, totaled $677,000. In the similar 13-week period of 1941, operating profit was $371,000, deductions totaled $109,000, and the net profit was $262,000.

The figures are subject to final check by accountants at the end of the current fiscal year.

National Decency Legion Classifies Eight Films

The National Legion of Decency reviewed eight films for the current week, approving four for general patronage, three as unobjectionable for adults and one as objectionable in part. The classification follows:

Class A-1, Unobjectionable for General Patronage: "Hi-ya Chum," "It Comes Up Love," "Saludos Amigos," "Tornado in the Saddle." Class A-2, Unobjectionable for Adults: "Behind the Eight Ball," "Queen of Broadway," "Man of Courage." Class B, Objectionable in Part: "Star Spangled Rhythm."

To Decide Sales Policy On "For Whom the Bell"

Leonard Goldenson, Paramount vice-president in charge of theatre operations, will hold a meeting of company officials and theatre partners next month to discuss exhibition and sales policies on the company's picture, "For Whom the Bell Tolls."

The picture will be ready for exhibition by the time the meeting takes place, it was said by director Sam Wood, who arrived in New York from the coast Monday. No definite policy on exhibition has been set by Paramount as yet.

Warner Washington Circuit Books Republic Serial

The Republic serial, "G-Men vs. the Black Dragon," has been booked by the Warner Circuit in Washington. The 15-chapter serial has a topical theme concerning sabotage activities. The pictures will be played over the entire circuit in the capital.

Lightman Memphis Barker

M. A. Lightman has been elected chief barker of the Memphis Variety Club, with L. W. McClintock first assistant, H. G. Krumm, second assistant, E. P. Sapinsley, property manager, and R. H. Conway, treasurer.

MEXICAN INDUSTRY IS VALUED AT $60,000,000

Fernando de Fuentes, retiring president of the Mexican Motion Picture Producers and Distributors Association, declared at the annual meeting in Mexico City last week that the current value of the film industry in Mexico is about $60,000,000, including studios. The latter, he said, now are working at capacity. He also reported that Mexican films are becoming established in foreign markets.

Bonus Payments In Arbitration

Whether publicists in the New York home office of Paramount will be eligible for the company's cost-of-living bonuses given other employees will be determined next month. Arbitration on the question concluded Monday in that city. Milton Diamond, the arbiter, is expected to give his decision within 30 days.

The publicists are represented by the Screen Publicists Guild, Local 114 of the CIO, which protested against the stoppage of the bonus payments to members after a contract was signed. The contract established Guild standards, and included pay raises.

H. Bache, Metro booker in Philadelphia, was elected president for 1943, of the Philadelphia Film Exchange Employees Union, Local B-7, IATSE. Other officers elected were Peg Fogarty, vice-president; Henrietta Weinberg, secretary; James Flynn, business agent; Harry Appel, sergeant-at-arms, and Nathan Leon and Shirley Maslow, board of trustees. The executive board includes Mae Radigan and Victoria Van Story, inspectresses; Jimmy Keating, shippers; Leo Hanan, bookers; and Ed Fryburger and Anthony Blase, posters.

RKO Announces Trade Shows on 2 Films

Trade showings of Samuel Goldwyn's "They Got Me Covered," will be held Tuesday, December 29th at 11 A.M. with a few exceptions, Ned E. Depinet, president of RKO Pictures, announced this week.

New York will have three screenings on Tuesday at 11 A.M., 2 P.M. and 4 P.M. In Cincinnati, the showing will be at 8:15 P.M., while Albany and St. Louis will hold showings the following day, December 30th at 11 A.M. It also was announced that advance trade showings of "Hitler's Children" will be held on December 28th at 11 A.M., 2 P.M. and 4 P.M. in New York, and in Los Angeles at 11 A.M.

Maguire in Coast Guard

Harry Maguire of the RKO publicity department in New York, last week reported for duty with the Coast Guard. He enlisted several weeks ago. He is the 15th from the department in the services.

Set Release on "Human Comedy"

General release of Metro-Goldwyn-Mayer's "The Human Comedy" is set for March, and will coincide with publication of the book of the same title by William Saroyan. It is a Book of the Month club selection.

Broder Theatres Sign Altec

The Broder Theatres Circuit, Detroit, has signed with Altec Service for repair and replacement service in its theatres.

British Films Set For Release

Two features and two shorts produced by the British Ministry of Information will be released in America soon by Universal, RKO, Warner Bros. and Paramount as a result of the drawing held last Friday by eight major distributors at the New York offices of the Motion Picture Producers and Distributors of America.

Universal will distribute "Next of Kin," the much-discussed MOI feature which originally was not considered suitable for release here by British officials. RKO drew distribution rights to another feature, "Coastal Command," reported to be a film about England's coastal defenses. "We Sail at Midnight" and "Merchant Seamen," are the two shorts which Warner Bros. and Paramount, respectively, will distribute in the U. S. The latter picture was put back into the rota by Columbia, which originally had agreed to release it under arrangement with Sidney Bernstein.

According to an official of the film division of MOI in New York, no release dates have yet been set by any of the four companies for the films.

The eight major companies have agreed to distribute eight features and 16 shorts for the MOI in the U. S. under the plan worked out by Mr. Bernstein prior to his return to England two months ago. According to George Archibald, director of the film division for MOI, future releases also will be decided by lot.

"We Sail at Midnight" deals with the sending of essential war materials to England under convoy on lend-lease arrangement between the U. S. and Great Britain. Last spring, a crew of MOI cameramen came to this country to shoot sequences for the film. "Merchant Seamen" details the life of England's merchant marine under hazardous war conditions.

Elmer Davis Names Eliot OWI Head in Britain

The appointment of Thomas H. Eliot as head of the Office of War Information in Great Britain was announced last week by Elmer Davis, OWI chief.

Mr. Eliot was a member of the House of Representatives from Massachusetts. He was not returned to his seat in the November elections. His job will be to give Great Britain a clearer picture of this nation, its people and its war effort, it was said. He long has been known as an exponent of greater collaboration between this country and England.

Navy Unit Praises MGM Film

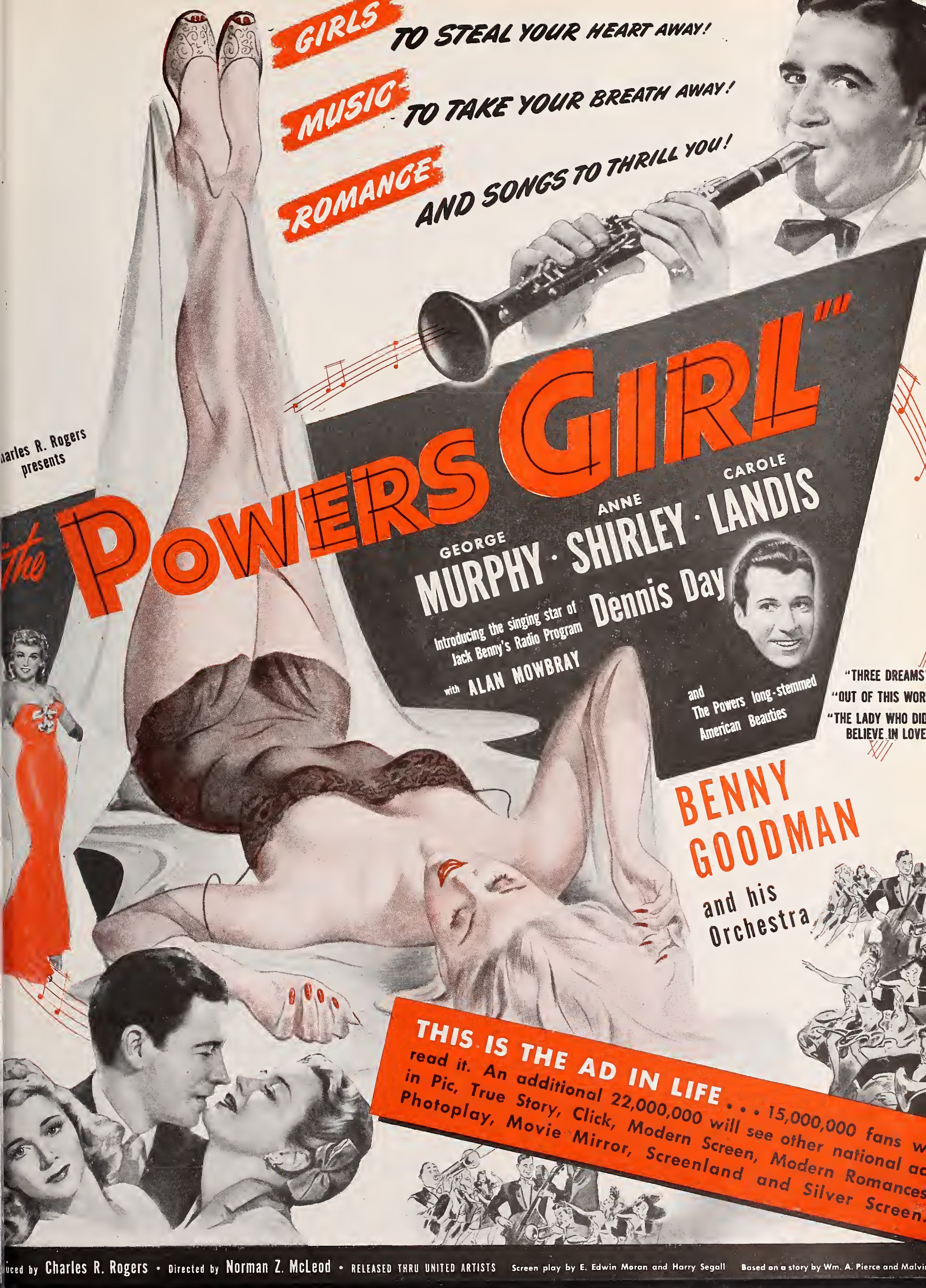
"Stand By for Action" has received high praise from the Navy League. Metro-Goldwyn-Mayer, producers of the picture, made public a letter from Sheldon Clark, president of the League. A special advance showing of the film is being sponsored December 30th at the Palace theatre in Washington by the League.

Honor Buck at Luncheon

Frank Buck, who appears in the United Artists-Jules Levey picture, "Jacare," was honored at a luncheon in the Biltmore Hotel, Providence, last week. At the luncheon were the Mayor, Dennis Roberts, and representatives of educational, business and civic associations, and exhibition.

"York" Print to Chiang

Warners "Sergeant York" was presented to Dr. Wei-Tan-Ming, Chinese Ambassador, in Washington, Monday, by Mort Blumenstock, the company's eastern advertising and publicity manager. The print is to be sent by plane to Generalissimo Chiang-Kai Shek.



GIRLS TO STEAL YOUR HEART AWAY!

MUSIC TO TAKE YOUR BREATH AWAY!

ROMANCE AND SONGS TO THRILL YOU!

arles R. Rogers
presents

the "POWERS GIRL"

GEORGE MURPHY · ANNE SHIRLEY · CAROLE LANDIS

Introducing the singing star of Jack Benny's Radio Program Dennis Day

with ALAN MOWBRAY

and The Powers long-stemmed American Beauties

BENNY GOODMAN and his Orchestra

"THREE DREAMS"
"OUT OF THIS WOR
"THE LADY WHO DID
BELIEVE IN LOVE

THIS IS THE AD IN LIFE . . . 15,000,000 fans w read it. An additional 22,000,000 will see other national ac in Pic, True Story, Click, Modern Screen, Modern Romances Photoplay, Movie Mirror, Screenland and Silver Screen.

uced by Charles R. Rogers • Directed by Norman Z. McLeod • RELEASED THRU UNITED ARTISTS Screen play by E. Edwin Moran and Harry Segall Based on a story by Wm. A. Pierce and Malvi

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

COUNTER-ESPIONAGE: Warren William—It's a good show. But, oh, how sick we're getting of these minor war pictures. There are so many of them and so little new to their plots! No business. Played Tuesday, December 8.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

MEET THE STEWARTS: William Holden, Francis Dee—We were disappointed in this. The play was trivial and the box office draw was very poor. Of course, we realize that gas rationing has affected our midweek programs fully 50 per cent and that probably will mean elimination of our third change. Played Wednesday, Thursday, December 9, 10.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY ALL KISSED THE BRIDE: Joan Crawford, Melvyn Douglas—Good little comedy and drew fairly well. Business only average. Played Sunday, November 29.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

Metro-Goldwyn-Mayer

CALLING DR. GILLESPIE: Lionel Barrymore—Good picture to fair business. Played Tuesday-Thursday, November 10-12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

CROSSROADS: William Powell, Hedy Lamarr—Fair picture. Played Saturday-Monday, October 10-12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—This was brought back as a revival and we expected to do much better business than we did. They put everything into this picture and it was marvelous. Played Tuesday-Thursday, December 8-10. —Bernard N. Rubin, Terrace Theatre, Los Angeles, Cal. General patronage.

MAISIE GETS HER MAN: Ann Sothern, Red Skelton—Good Maisie picture; Red Skelton not so good. Played Tuesday-Thursday, October 6-8.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—This picture again demonstrated our contention that the industry can make high class pictures and therefore should release no other kind. Even small localities such as ours can do business with a picture such as this one. Every one agrees that it was splendid. Played Sunday, Monday, November 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

PACIFIC RENDEZVOUS: Lee Bowman, Jean Rogers—Didn't Bill Powell make this for Metro a few years ago. Seemed very familiar to us. Pleasing program picture which played to poor business in midweek, partially due to first snowfall of the year, which came during the evening hours. Played Wednesday, Thursday, December 9, 10.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.—[MGM produced "Rendezvous," with William Powell in 1935.—Editor.]

SHIP AHOY: Red Skelton—Good picture. Red Skelton better in this one. Played Sunday-Tuesday, November 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weismuller, Maureen O'Sullivan—This picture is a box-office attraction in the small towns and the kids go for one like this. The chimpanzee was the star in this one. Played to good business. Played Sunday, Monday, November 1, 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Paramount

ARE HUSBANDS NECESSARY?: Ray Milland. Betty Field—Rather—I'd ask, was this picture necessary? So silly, it's a disappointment. Audience was very restless. Played Friday, Saturday, December 11, 12.—Arthur K. Dame, Palace Theatre, Penocook, N. H. General patronage.

GLASS KEY, THE: Brian Donlevy, Veronica Lake —This drew pretty well for a Thanksgiving attraction; hardly as good at the box office as it has been claimed but a good solid program picture, made so by Alan Ladd, who can act rings around many other better known players. Sell him strong as he's a coming bet. Played Wednesday, Thursday, November 24, 25.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—Swell picture, many good comments. We need more shows like this. Business good. Played Wednesday, Thursday, December 2, 3.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—This is a swell show; it did swell business, and it entertained everyone, young and old. Ginger Rogers puts this one over, and if your patrons like her, sell her name big as she's the whole show. Played Sunday, Monday, November 22, 23.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

OUTLAWS OF THE DESERT: William Boyd—Good Western, business good. Played Friday, Saturday, November 6, 7.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard, John Wayne—Do not believe this was worth the rise in admission. We have used a number of special attractions at regular prices which we thought were better. The picture did satisfy and there was no squawk, but many said they did not feel it worth the raised admission. Box office gross was very good. Played Sunday-Tuesday, December 6-8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WE REFUSE TO DIE: Victory Reel, Ellen Drew—Even in a small town, with 95 per cent native American population, the message of this film made a deep impression. Where there is a sprinkling or dominant percentage of Middle-European population this should score 100 per cent. Well done and impressive.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

BIG STREET, THE: Henry Fonda, Lucille Ball—A good solid program picture with plenty of sentiment; not heavy at our box office, though, doing about 75 per cent of normal average; all who saw it praised it. I liked it immensely as it is done in the best Damon Runyon style. The few flaws in the story are hardly noticed, but the punches hit you hard, especially the last line. Played Wednesday, Thursday, December 2, 3.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HERE WE GO AGAIN: Edgar Bergen, Fibber McGee and Molly—Good picture and good business. Fine stuff for small towns. Played Wednesday, Thursday, December 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEXICAN SPITFIRE'S ELEPHANT: Lupe Velez, Leon Errol—A small midweek crowd found much to laugh at in this picture, especially Leon Errol's characterization. If you need a picture to provide laughs, don't overlook this one, for our people really were all in from laughing. Played Wednesday, Thursday, December 9, 10.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PRIDE OF THE YANKEES, THE: Gary Cooper, Teresa Wright—Very fine production, but size of crowd cut down by advanced price and very bad weather. Outstanding performances by Cooper and Miss Wright. Would do better business at 35 cents. Played Saturday-Monday, December 5-7.—Melville Danner. Kozy Theatre, Granite, Okla. Small town patronage.

Republic

FLYING TIGERS: John Wayne, Anna Lee—A new, good air plane picture, but didn't do what we expected. Had nice tieups with air force, special enclosures, extra space in paper, but no sellout. Didn't have that certain something that packs them in.—Harland Rankin, Centre Theatre, Chatham, Ontario.

FLYING TIGERS: John Wayne, John Carroll—The story of a group of men known as the Flying Tigers, defying death on the Burma Road. The picture is full of action from the beginning to the end with comedy from the smart aleck, John Carroll. Business was fair. Played Friday-Tuesday, December 11-15.—Bernard M. Rubin, Terrace Theatre, Los Angeles, Cal. General patronage.

GIRL FROM ALASKA: Ray Middleton, Jean Parker—Excellent outdoor picture. Worth a playdate in most any theatre. While it didn't help draw—or did it draw those who were here?—it did save the day as far as our patronage was concerned on the entertainment side of a double feature show. The co-feature was "Are Husbands Necessary?" Played Friday, Saturday, December 11, 12.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

HURRICANE SMITH: Ray Middleton, Jane Wyatt —Only a fair return. No star value. Just got by but not very proud of our box office statement.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can.

JOAN OF OZARK: Judy Canova—Good picture, enjoyed here. Played Friday, Saturday, October 9, 10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

JOAN OF OZARK: Joe E. Brown, Judy Canova—Good show that pleased. Business only fair. Played Monday, Tuesday, November 30, December 1.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SHEPHERD OF THE OZARKS: Weaver Bros. and Elviry—Good program fare. No draw, however. Played Friday, Saturday, December 4, 5.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

SHEPHERD OF THE OZARKS: Weaver Bros. & Elviry—Better than we expected and audience reaction was good. Quite a bit of hokum which is small town meat. Played Friday, Saturday, December 4, 5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SIS HOPKINS: Judy Canova—Business average but those that saw it seemed well pleased. Played Thursday-Saturday, December 3-5.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

SONS OF THE PIONEERS: Roy Rogers, "Gabby" Hayes—Good picture, played to good business. Played Friday, Saturday, October 30, 31.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

VALLEY OF HUNTED MEN: Three Mesquiteers —Better than average Western with the Three Mesquiteers chasing Nazi spies. Played Friday, Saturday, December 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BERLIN CORRESPONDENT: Virginia Gilmore—"War and humors of war"—yes, we're getting one spy yarn on top of another, ad infinitum. As they go, however, this one's good of its type. Big cash prize saved the box office this time. Played Wednesday, Thursday. December 9, 10.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

FOOTLIGHT SERENADE: Betty Grable, John Payne—A good musical film which failed to do business here; well-made and presented; canot account for its flop at our house, perhaps due to the letdown after the long Thanksgiving weekend which preceded it. Played Sunday, Monday, November 29, 30.—Thomas Di Lorenzo, New Paltz Theatre. New Paltz, N. Y. Small town patronage.

(Continued on page 72)

"A BIG MONEY MAKER THAT CAN'T MISS!"

—*Says Daily Variety*

HARRY
SHERMAN
presents

AMERICAN EMPIRE

"Produced on a mammoth scale by Harry Sherman. Boasts one of the most spectacular gun fights ever filmed. Nothing was spared to make it a colossal thriller!" —*Hollywood Reporter*

"Thrills and drama on a massive scale. You can garner a lot of extra sheckels by giving this a strong selling campaign. It won't disappoint!" —*Showmen's Trade Review*

"A real prize package and the turnstiles should click. A western in the grand manner treated to all the mastery which Producer Sherman has demonstrated in making action entertainment. An upped budget boosts the film to the super class!" —*Boxoffice*

"Make a big note of 'American Empire'. The thrilling gun battle finish has one of the best outdoor fire sequences ever filmed!" —*The Independent*

ON TO VICTORY
UNITED NATIONS WEEK
Jan. 14th thru Jan. 20th, 1943

Richard DIX
Leo CARRILLO
Preston FOSTER
with **Frances Gifford · Guinn Williams**

Directed by William McGann   Screenplay by J. Robert Bren, Gladys Atwater and Ben Grauman Kohn • A Harry Sherman Production • **Released thru United Artists**

(*Continued from page 70*)

GIRL TROUBLE: Joan Bennett, Don Ameche—Very good comedy which drew only average business, and deserved more. Played Sunday, Monday, December 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOW GREEN WAS MY VALLEY: Walter Pidgeon—Good picture, played to good business. Played Saturday-Monday, October 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MAGNIFICENT DOPE: Henry Fonda, Don Ameche, Lynn Bari—Good comedy that pleased. Played Sunday-Tuesday, December 8-10.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MANILA CALLING: Lloyd Nolan, Carol Landis—A general exodus by the women was the fate of this one. They walked out en masse, and I don't blame them. There is absolutely no excuse for the brutality shown in this picture. Amputations without benefit of anesthetic, pulling tongues out of people, supposedly to show the brutality of the Japs. It just doesn't make sense, in these war days. There is enough tragedy being brought to homes by the war, without inflicting more on the screen. I'll say it again and again, that people come to the theatre for relaxation, and that they are sickened by the constant shorts and features, where war scenes predominate. And that goes for a lot of the Victory shorts, too.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MY GAL SAL: Rita Hayworth, Victor Mature—A swell color picture that pleased the entire audience. Rita Hayworth good and Mature good. Played Tuesday-Thursday, November 17-19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

POSTMAN DIDN'T RING, THE: Richard Travis, Brenda Joyce—Good action picture that was double billed with Western for weekend patrons. Business only fair. Played Friday, December 4—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RINGS ON HER FINGERS: Gene Tierney, Henry Fonda—Good picture, business fair. Played Tuesday-Thursday, November 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ROXIE HART: Ginger Rogers—Business average, no comments. Played Thursday-Saturday, November 26-28.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

THAT OTHER WOMAN: James Ellison, Virginia Gilmore—Good little picture with plenty of comedy. Pleased light business. Played Saturday, December 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS ABOVE ALL: Joan Fontaine, Tyrone Power –One man's meat is another man's poison. I did grand business on this one. Played Monday-Wednesday, November 23-25.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

TO THE SHORES OF TRIPOLI: John Payne, Maureen O'Hara—Swell color picture, and very timely at this time, with good directing, good acting. Played Saturday-Monday, November 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

United Artists

BATTLE CRY OF CHINA (KUKAN): Filmed by Rey Scott—A one-hour trip around the China of 1940, done in excellent color, with a punchy narration, which we ran for the student body of our state teacher's college. It failed to attract sufficient attention at the box office, but nevertheless, I am glad I ran it. Very interesting for the type of audience to which it is directed. Played Sunday, Monday, November 29, 30. —Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FRIENDLY ENEMIES: Charles Ruggles, Charles Winninger—No draw, business below average. Played Monday-Wednesday, December 7-9.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

GOLD RUSH, THE: Charlie Chaplin—This was immensely enjoyed here; business was about 10 per cent over the average for this time of the year, but allowing for the unusual prevailing conditions of the time, I would term the engagement highly satisfactory. Although 15 years old, this picture by the artistic touch of Chaplin has been brought up to the 1942 standard by the sound track, and you'd never notice any difference in the photography. Played Friday, Saturday, November 20, 21.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MISS ANNIE ROONEY: Shirley Temple—We saved this one for the school holiday following Thanksgiving and we were glad to have it then, as it gave us a very satisfactory weekend program which drew quite well. A large number of country people came in groups, which gave the impression that gasoline is the important item right now to consider in small places like this. Played Friday, Saturday, November 27, 28.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

BETWEEN US GIRLS: Diana Barrymore—The best romantic comedy to be seen in a very long time. Diana Barrymore is tops and is just as good, if not better than any of the other Barrymores. Robert Cummings put in a good performance also. Business was fair but everybody enjoyed this hit. Played Friday-Monday, December 4-7.—Bernard N. Rubin, Terrace Theatre, Los Angeles, Cal. General patronage.

GIVE OUT SISTERS: Andrews Sisters—The title is a misnomer. If they had anything to give out on this one, it wasn't apparent to the audience. With film getting scarce, you wonder why they waste so much on such as this and some more that I could name.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HALF WAY TO SHANGHAI: Irene Hervey, Kent Taylor—A fast moving train travel story with a mysterious crowd of travelers. It held the interest of our audience and certainly entertained them. Where this type of picture gets over, this adequately will fill the bill as there's never a dull moment. Played Wednesday, Thursday, December 2, 3.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MEN OF TEXAS: Robert Stack—Very good entertainment. Business was dismal, however. As low a Friday-Saturday gross as we've experienced in a long while. Played Friday, Saturday, December 4, 5.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

NORTH OF THE KLONDIKE: Lon Chaney, Andy Devine—This picture did very good business and was a very good outdoor action picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

PARDON MY SARONG: Bud Abbot and Lou Costello—The best business these boys have done yet and that's saying something. Played Monday-Wednesday, November 30-December 2.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

PARDON MY SARONG: Bud Abbott and Lou Costello—An amusing comedy—even if the plot is old as the hills. Business was good. Played Sunday, Monday, December 6, 7.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

RIDE 'EM COWBOY: Bud Abbott, Lou Costello—Played this eight months after release and to one of the year's best grosses. The age isn't so important if you have what they want to see. About the usual from this dizzy pair. No doubt they will rate number one in the poll.—L. V. Bergtold, Westby Theatre, Westby, Wis. [They did.—Editor.]

Warner Brothers

ACROSS THE PACIFIC: Humphrey Bogart—A fine picture—however, business did not respond accordingly. Turnout mild—but then with no war industries around and men leaving for the Army and war industrial centers what can we expect? Played Wednesday, Thursday, December 2, 3.—Arthur K. Dame, Palace Theatre, Penacook, N. H. General patronage.

BUSSES ROAR: Richard Travis—Just filler material; poor cast and implausible material add up to a waste of time. Played it with "Here We Go Again" to fill out the schedule, but can't say much for it. Played Friday, Saturday, December 4, 5.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—This picture played Friday, Saturday, Sunday and Monday with outstanding business on all four days. Did very good on our Cash Night and packed them in all day Sunday. The picture is tops with 107 minutes of action and Errol Flynn is at his best as usual. Played November 27-30.—Bernard N. Rubin, Terrace Theatre, Los Angeles, Cal. General patronage.

JUKE GIRL:. Ann Sheridan, Ronald Reagan—Business better than expected on this one. Ann is beginning to act for a living although she still manages to satisfy our male customers who enjoy an eyefull of feminine charms and are not ultra critical of her ability or lack of same. The picture was okay up to the mob scene. Played Sunday, Monday, November 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

NOW, VOYAGER: Bette Davis—All the women loved it; received many compliments; business was good on Sunday, poor on Monday, but this has been the trend for the past eight weeks. Recommend it highly. Played Sunday, Monday, December 6, 7.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—A class production, which appealed strongly to the ladies. Business just average, owing to a severe cold spell and the pre-Xmas slump. Played Thursday-Saturday, December 10-12.—C. A. Smith, Regent Theatre, Chapleau, Ontario. Small town patronage.

SECRET ENEMIES: Craig Stevens, Fay Emerson —Another Nazi spy picture which got by on Bargain Night. Played Tuesday, December 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STEEL AGAINST THE SKY: Lloyd Nolan—Was very much disappointed in this. Substituted it for a picture we thought was not as good but now think we made a mistake. Entirely too much hokum and unnecessary side play which spoiled the story. Played Wednesday, Thursday, December 2, 3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb.

Short Features

Columbia

CAJUNS OF THE TECHE: Panoramics—In the land of Evangeline—routine travelogue.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

KITCHEN QUIZ, No. 3: Quiz Reels—These have all been good—this is no exception. And Ed and Polly's suggestions are really practical.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SCREEN SNAPSHOTS, No. 1, Series 22—Folks en-

(*Continued on page 74*)

WESTERN UNION
CLASS OF SERVICE DESIRED
DOMESTIC
CABLE
TELEGRAM
ORDINARY
DAY LETTER
URGENT RATE
SERIAL
DEFERRED
NIGHT LETTER
NIGHT LETTER
SPECIAL SERVICE
SHIP RADIOGRAM
ACCOUNTING INFORMATION
TIME FILED

TELEGRAMS
are feature length stories in short subject form

NEW LOW RATE MONEY ORDERS TO AND FROM OUR ARMED FORCES WITHIN CONTINENTAL UNITED STATES—UP TO $10 ONLY 50c—TO $25 ONLY 65c.

WESTERN UNION
Everywhere

THRILLING SAGA OF AMERICA'S SEA POWER!

ROAR NAVY ROAR!

All the color and romance of the fighting men of the sea . . . and their courageous ships . . . from the trim, swift frigates to the floating fortresses of today!

PRINTS NOW AVAILABLE

A UNIVERSAL SPECIAL FEATURETTE

"EXTRA ATTRACTIONS" UNIVERSAL "EXTRA GROSSES"

BUY U. S. WAR BONDS

(*Continued from page 72*)

joyed this.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SONG OF VICTORY: Color Rhapsodies—Moderately good—not in a class with "Blitz Wolf" or "The Ducktators," nevertheless. After all a cartoon should amuse.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

THREE SMART SAPS: All Star Comedies—Screwy and still getting audience approval.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

TROTTING KINGS: World of Sports—Okay.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

ACRO-BATTY: Pete Smith Specialties—There's a lot of comedy in this Pete Smith number about the circus performers and how they train for their shows. Proved very entertaining here.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BLITZ WOLF, THE: Technicolor Cartoons—The best cartoon to date of the anti-Axis variety. Big laughs for any audience.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

BLITZ WOLF: Technicolor Cartoons—This cartoon is one of the funniest and best patriotic cartoons to come out. Every theatre should run it.—Bernard N. Rubin, Terrace Theatre, Los Angeles, Cal.

DOIN' THEIR BIT: Our Gang Comedies—Good enough to get many favorable comments from our patrons. They liked it fine.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

DON'T LIE: Our Gang Comedies—The large crowd of children here on a Saturday afternoon to see "Here We Go Again" roared and yelled their little heads off at this, so it must have something for such an audience.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FAMOUS BONERS: Passing Parade—Entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FILM THAT WAS LOST, THE: Passing Parade—Entertaining reel about the origin of motion pictures. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FLAG OF MERCY: Passing Parade—We ran this during the period of the annual Red Cross Roll Call and we found a fine place for it in our show. Unquestionably a good reel which your townspeople will be glad to see.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LISTEN, BOYS: Pete Smith Cartoon—The boys get a good laugh while sseeing women made over in a beauty shop.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

BETTER BOWLING: Sportlight—Should have interest where bowlers are and here it's a popular game. —A. C. Smith, Regent Theatre, Chapleau, Ontario.

IN THE CIRCUS: Speaking of Animals—As a change from the regular cartoon offering, this item drew many a laugh from our audiences; it will add the touch of comedy and humor which a dramatic program requires.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LETTER FROM BATAAN, A: Victory Short—We ran this just after Thanksgiving; we recommend it highly and believe it will win approval everywhere. It's not a rah-rah reel but a believable document which will hit home everywhere.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RAVEN, THE: Special Color Cartoon—We billed this as an added feature attraction with Shirley Temple's last picture; a good sized country crowd liked it immensely and we were glad to have had it on the program.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SUPERMAN IN VOLCANO: Superman Color Cartoons—Average Superman cartoon. Kids liked it. —Bernard N. Rubin, Terrace Theatre, Los Angeles, Cal.

RKO

BILLPOSTERS: Walt Disney Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MEN OF THE FLEET: March of Time—Typical of this series; very interesting two reels on how the sailors prepare to man the Navy and its ships; there's a one-minute speech by the commander of the fleets, Admiral King; pleased everyone.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PATHE NEWS: Excellent news. Pleases all.—C. L. Niles, Niles Theatre, Anamosa, Ia.

SALVAGE: U. S. Victory Film—Tells the urgent need for scrap. Good.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SHORT PRODUCT PLAYING BROADWAY

Week of December 21st

ASTOR

Picturesque Massachusetts	MGM
Dover	Paramount
Feature: For Me and My Gal	MGM

CAPITOL

Dover	Paramount
Unusual Occupations, No. 6	Paramount
Winter Paradise	Columbia
Feature: Journey for Margaret	MGM

CRITERION

Dover	Paramount
The Loan Stranger	Universal
Person-Oddities	Universal
Feature: Who Done It?	Universal

PARAMOUNT

Sports I. Q.	Paramount
Dover	Paramount
Jasper and the Haunted House	Paramount
Popular Science, No. 1	Paramount
Feature: Road to Morocco	Paramount

RIALTO

Baby Wants a Bottleship	Paramount
Superman in the Bulleteers	Paramount
Feature: Quiet Please, Murder.	20th Cent.-Fox

RIVOLI

Donald Gets Drafted	RKO-Disney
Speaking of Animals	Paramount
Dover	Paramount
Feature: The Palm Beach Story	Paramount

ROXY

Ickle Meets Pickle	20th Cent.-Fox
Steelhead Fighters	20th Cent.-Fox
Dover	Paramount
Old and Modern New Orleans	Columbia
Feature: Life Begins at 8:30	20th Cent.-Fox

STRAND

A Ship Is Born	Vitaphone
America's Battle of Beauty	Vitaphone
Dover	Paramount
Feature: Flying Fortress	Warner Bros.

TRUANT OFFICER DONALD: Walt Disney Color Cartoons—This is swell cartoon stuff, lots of laughs and action.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TUGBOAT MICKEY: Walt Disney Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

FRANKENSTEIN'S CAT: Terrytoons—Very good color cartoon, with Super Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TIRE TROUBLE: Terrytoons—Very appropriate to the times.—A. C. Smith, Regent Theatre, Chapleau, Ontario.

YOUR AIR RAID WARDEN: U. S. Victory Films —This is educational and at the same time interesting entertainment.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Universal

MENACE OF THE RISING SUN: Two Reel Specials—We played this on the eve of the anniversary of Pearl Harbor and it struck a welcome note in our audience. It is well made and presented a 20-minute newsreel history which should hold interest.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Victory Films

RING OF STEEL: This is good. It'll satisfy as entertainment and serve to aid the morale of Americans at war.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

Vitaphone

AMERICA'S BATTLE OF BEAUTY: Sports Parade—Good sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BUGS BUNNY GETS THE BIRD: Merrie Melodies Cartoons—A very funny cartoon in Technicolor. —Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DON COSSACK CHORUS: Melody Masters Bands —Splendid—but not too good where high class music isn't appreciated or understood.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

- **THE DUCKTATOR:** Looney Tunes—Another very good and funny patriotic cartoon every theatre should run.—Bernard N. Rubin, Terrace Theatre, Los Angeles, Cal.

FOX POP: Merrie Melodies Cartoons—Most all Merrie Melody Cartoons are very good. This was also very funny.—Gernard N. Rubin, Terrace Theatre, Los Angeles, Cal.

MARCH ON AMERICA: Technicolor Specials—This is an excellent two-reel subject. It traces the history of America from the days of the Pilgrims, and made a big hit here with our audience as we played it on the anniversary of Pearl Harbor, and preceded it with the "Star Spangled Banner." It went over big. —Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SPANISH FIESTA: Technicolor Specials—The right audience would like this fine. The general run of film goers will be bored. Color fine and music good, but not what is popular today.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

SQUAWKIN' HAWK, THE: Merrie Melodies Cartoons—Average Cartoon.—Bernard N. Rubin, Terrace Theatre, Los Angeles, Cal.

TALE OF TWO KITTIES, A: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

U. S. MARINE BAND: Melody Masters Bands—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WACKY WABBIT, THE: Quite funny.—Arthur K. Dame, Palace Theatre, Penacook, N. H.

WHITE SAILS: Hollywood Novelties—This depicts the trip of an old sailing vessel and features a storm that is partly studio work. That seems like a dirty trick in a subject that is supposed to be authentic. However, it is interesting.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Serial

Republic

KING OF THE MOUNTIES: Allan Lane—This new serial is starting off nicely and is well liked.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Kostelanetz Program Features Disney Film

The Walt Disney creations, Donald Duck and Jose Carioca, will be featured Sunday on "The Pause that Refreshes" program conducted by Andre Kostelanetz, recently chosen by radio editors as the "best musical program" in the *Motion Picture Daily-Fame* poll.

The program will be broadcast from the CBS Hollywood studios, and will commemorate the new Disney Technicolor film, "Saludos Amigos." The film will be released in January, and was produced with the cooperation of the Office of the Coordinator of Inter-American Affairs.

Late Shows for War Workers

Special shows starting at 1 A.M. will be held for the benefit of night war workers twice weekly in the East Columbus theatre in Columbus, the management announced.

Passes Officer's Test

Ray Davis, northern district manager for Fox Intermountain Theatres, Denver, has passed his officer training tests and expects to be called for duty in February.

It's on Active Duty

TO KEEP 'EM ROLLIN' WITH FUN,
MUSIC AND ROMANCE

ICE CAPADES REVUE

STAR
LIGHTED
ENTERTAINMENT
AT ITS
GLORIOUS
BEST

ELLEN
DREW
RICHARD
DENNING
JERRY
COLONNA
BARBARA JO
ALLEN
(VERA VAGUE)
HAROLD HUBER
MARILYN HARE
BILL SHIRLEY
PIERRE WATKIN
SI JENKS
SAM BERNARD
GEORGE BYRON

Featuring The ICE-CAPADES Company with the Internationally Famous Skating Stars

VERA **HRUBA** · MEGAN **TAYLOR** · LOIS **DWORSHAK**

DONNA ATWOOD • "RED" McCARTHY • PHIL TAYLOR
JOE JACKSON, JR. • JACKSON & LYNAM • ROBIN LEE
DENCH & STEWART • THE BENOITS • ERIC WAITE • BABS SAVAGE

DIRECTED
BY
BERNARD
VORHAUS
Screen Play by
BRADFORD ROPES
GERTRUDE PURCELL
Original Story by
ROBERT T. SHANNON
MAURI GRASHIN

A REPUBLIC
PICTURE

BUY U. S. WAR SAVINGS BONDS

START THE NEW YEAR RIGHT....

The 1942 Internal Revenue Act makes it more necessary than ever for everybody in business to keep complete and accurate records.

The new Victory Tax is an added accounting responsibility.

No matter how large or how small the business is the U. S. Treasury requires complete records of Defense Tax collections, of payroll expenditures, of Victory Tax collections, and regular reports on income, expenditures and profits.

Theatre Management Record and Tax Register provides a practical and simple accounting system, requires no bookkeeping expense, eliminates tax headaches and avoids ultimate complications.

Theatre Management Record and Tax Register is a proven accounting system for motion picture theatres and it is sold with a money back guarantee.

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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

For Those in Service

A few weeks ago, we mentioned on this page that some circuits had taken subscriptions to Motion Picture Herald for their men who have temporarily left their employment to enter the armed forces. Two purposes were thus accomplished—first, the men were kept posted on developments within the industry so that they could be fitted to resume their posts immediately upon their return from the war; secondly, it has given a lift to the men themselves, making them feel that they are not forgotten by those at home.

The eagerness with which the Herald is received on distant shores may be judged by a letter from John Powlesson, formerly at the Fort theatre, Rock Island, Ill., to Henry Plude, also of the Tri-States Circuit, following receipt of some back issues of the Herald which Johnny had requested. "The Heralds came, and how welcome. I ferreted out Ramsaye's editorials and all the other stuff I've been hungry to read." Johnny, we are informed, is in one of the bleakest sections of the Arctic.

Educating the Public

In common with some other parts of the country, people in Dallas, Texas, have long depended on their own automobiles to get from one place to another and, most particularly, to attend motion picture theatres. Accordingly, with gas rationing the theatres feared that the customers would remain at home rather than to ride buses and street cars.

James O. Cherry, city manager, and Charles R. Meeker, Jr., publicity director, for Dallas Interstate theatres, devised a campaign to deal with this situation. The Dallas Railway & Terminal Company agreed to join, sharing the costs of preparation and execution. This was a difficult tieup to effect, since the railway company's problem was not how to increase its business, the usual purpose of advertising, but how to handle all the business it already had and was going to get. But the theatres presented the plan as one which would assist the company in distributing the load.

Special ads were prepared by Ray Beall of Interstate in cooperation with Stanley Campbell, the company's advertising counsel. The campaign was entirely institutional for motion picture theatres and did not mention Interstate.

To further assist the drive, Dallas' Restaurant Association was enlisted. This organization was appealed to on the basis of increased business, the theme being: "Stay downtown for dinner; see a picture, and return home when the buses are least crowded."

This campaign, as operated in Dallas, is not only an outstanding institutional effort but a decided community service as well.

Telephone Personality

A fellow who is regarded as a pretty good showman gave us an idea the other day about the telephone which is worth passing on. With all the present difficulty in obtaining help, he points out, he is still careful to pick a cashier who can answer the telephone in a way which will make people want to attend the theatre.

There is a good deal to this question of telephone manners. The Bell Telephone Company has for years tried to educate the public, particularly commercial telephone users to answer with their names, not "Hello." But telephone manners, says the telephone company go a lot farther than that.

There should be an inviting tone to the voice answering the theatre telephone. Most of the calls are from prospective patrons either calling to find out what the attractions are or what time they go on. Lackadaisical or non-committal responses won't encourage a patron. Merely giving the title of the picture without the names of the stars won't do it either. The telephoning patron must be "sold." When giving time information, it should be complete and if, as most do, a patron says "What time does the feature start"? complete information on the next starting and finishing time of both pictures should be given.

The telephone number of the theatre can be "sold" through newspaper ads, programs and other announcements.

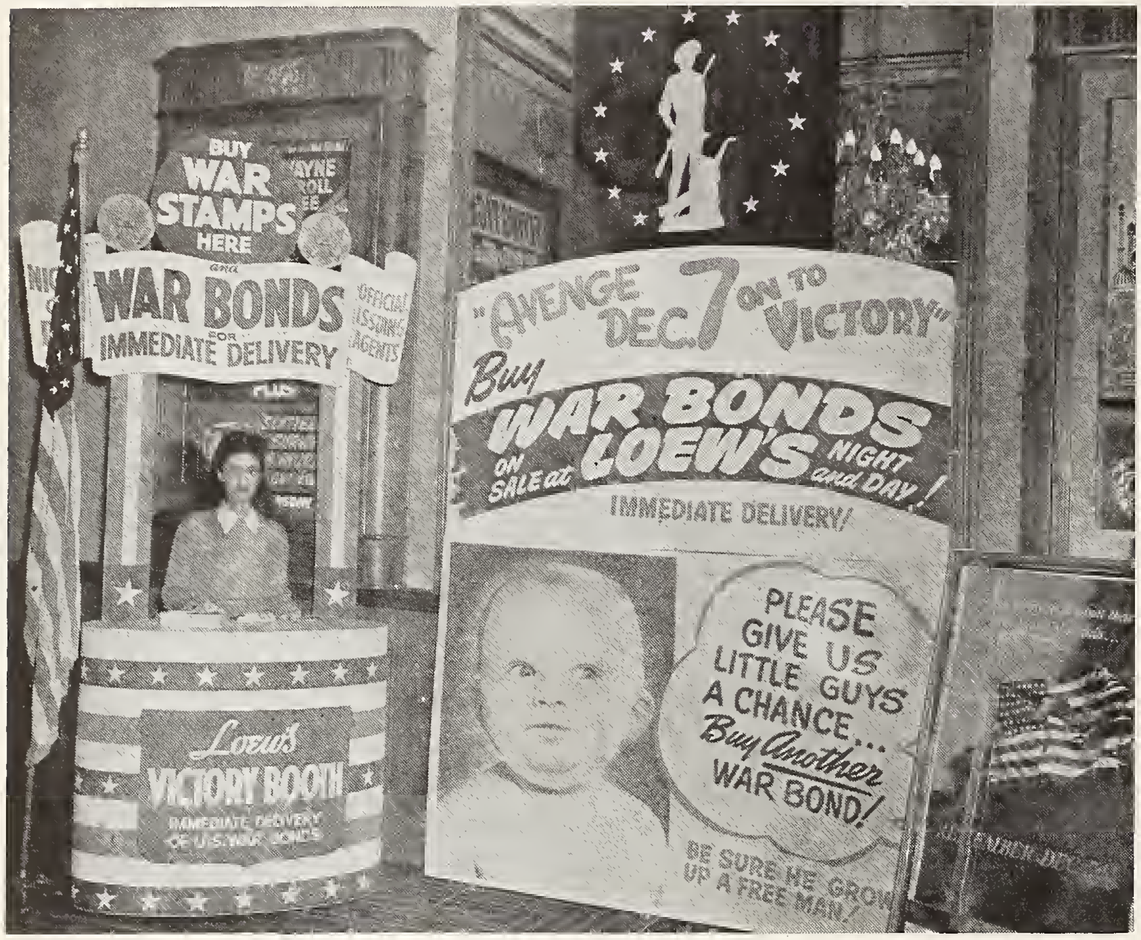
Happy New Year

Another year is ending—the Round Table's fifteenth—and with it comes the annual time for resolutions. This department long ago resolved to make no resolutions this year.

Here at headquarters, however, we have some wishes for the New Year. May the membership be blessed with health and happiness and all the things that go to make up those two ideal conditions. In the words of a current popular song, "May your days be merry and bright".

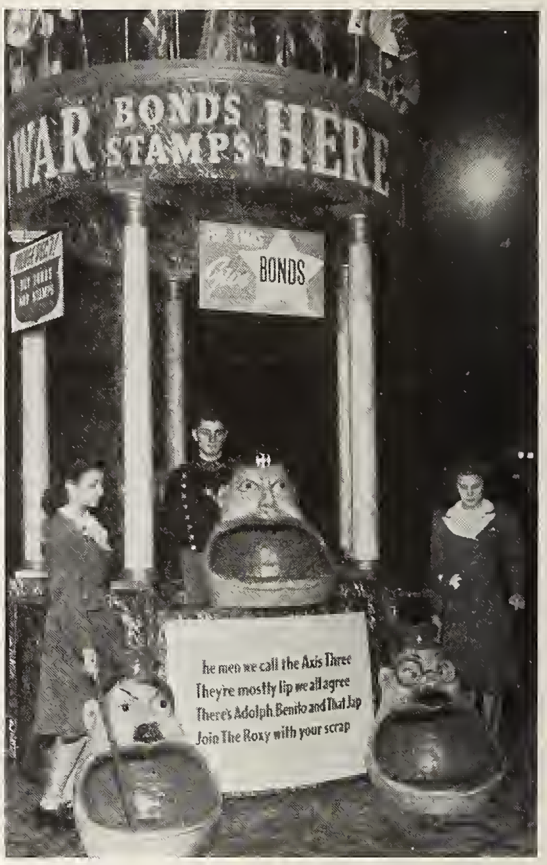
—BOB WILE

PEARL HARBOR WEEK IDEAS


BUY WAR STAMPS HERE
and
WAR BONDS FOR IMMEDIATE DELIVERY
OFFICIAL ISSUING AGENTS
Loew's VICTORY BOOTH
IMMEDIATE DELIVERY OF U.S. WAR BONDS
"AVENGE DEC. 7 ON TO VICTORY"
Buy WAR BONDS ON SALE at LOEW'S NIGHT and DAY!
IMMEDIATE DELIVERY!
PLEASE GIVE US LITTLE GUYS A CHANCE... Buy Another WAR BOND!
BE SURE HE GROWS UP A FREE MAN!

Lobby display in the Broadway theatre, Norwich, Conn., where Joseph Boyle is manager, consisted of the Victory booth, poster made up of the baby photo sent out by the War Activities Committee and a one sheet of the Pearl Harbor flag.

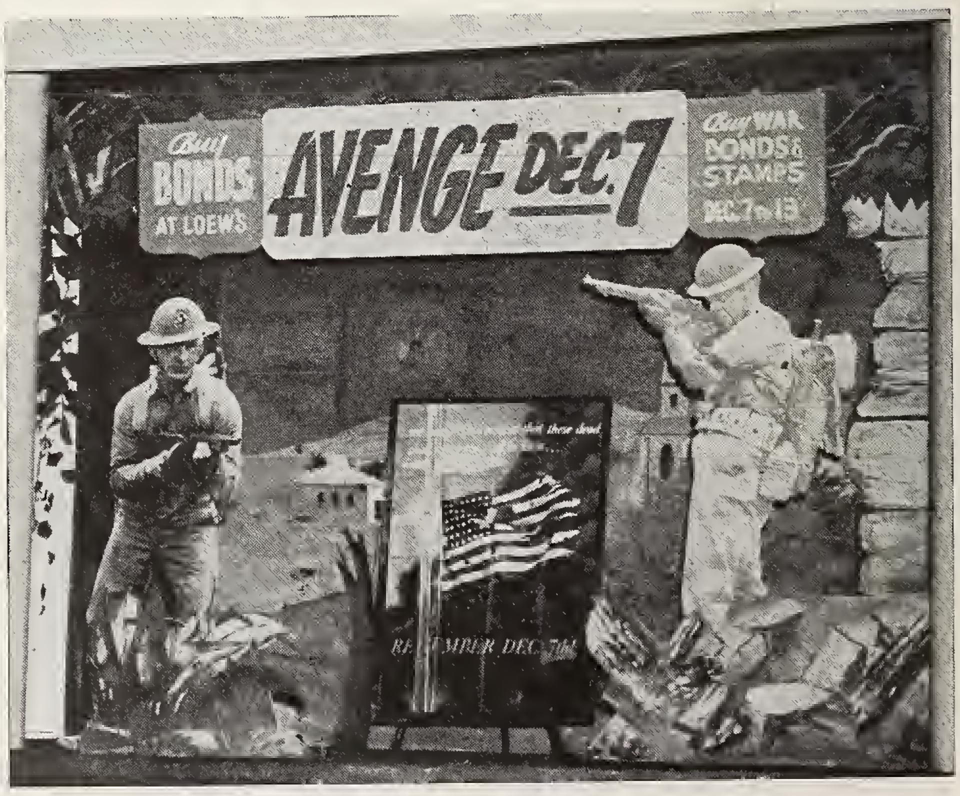
Hitler, Hirohito and Musolini have left themselves wide open for the reception of scrap. These receptacles are in the lobby of the Roxy, New York. The verse is by Homer Harman, Roxy publicity chief.


WAR BONDS STAMPS HERE
BONDS
he men we call the Axis Three
Theyre mostly lip we all agree
There's Adolph Benito and That Jap
Join The Roxy with your scrap

AFTER BANKING HOURS...
WAR BONDS
ROOSEVELT-CIRCLE & FRANKFORD THEATRES
Don't Let That Shadow Touch Them
Buy WAR BONDS

Bank tieups are hard to get but Artie Cohn, manager of the Roosevelt, Philadelphia, managed this one. The poster is changed at intervals. The display is in a spot where everyone who enters the bank or office building sees it.

The "Avenge Pearl Harbor" display arranged by Lester Pollock at Loew's theatre, Rochester, N. Y., had cutouts of two soldiers flanking the one sheet of the Pearl Harbor flag.


Buy BONDS AT LOEWS
AVENGE DEC. 7
Buy WAR BONDS & STAMPS DEC. 7 to 13
REMEMBER DEC. 7th!

QUESTIONS ON TAX LAWS ANSWERED FOR SHOWMEN

New tax laws and other problems have posed a lot of questions for theatre managers and owners. Managers' Round Table has collected a series of questions, the answers to some of which are matters of law and others of judgment.

The RKO Circuit has been faced with these and other similar problems. Mr. W. B. England, director of personnel, has supplied the answers to these questions from his own knowledge and from other departments of the RKO Circuit.

Q. *Are persons admitted free at scrap shows required to pay a tax?*

A. Not if all admissions are contingent upon bringing scrap. If any one person pays the established admission price, a tax equivalent to that collected on the established admission price must be collected from each one bringing scrap in lieu of cash.

Q. *At a premiere where admission is restricted to those buying War Bonds are the admissions taxable?*

A. The Treasury Department has made a ruling on this question which is quoted here in full:

"When persons are admitted free to a theatre by reason of having purchased War Savings Stamps or Bonds, and other persons are admitted upon payment of the established price plus the tax, the persons so admitted free, who are not specifically exempt under the statute, are liable for a tax based upon the established price of admission for the same or similar accommodations. No liability for the tax is incurred where only those persons who purchase such stamps or bonds are admitted to the performance, and such persons are admitted free."

Q. *How is the new Victory Tax to be paid?*

A. Five per cent must be deducted from the pay of each employee who earns more than $12 a week. The five per cent applies only to the excess over $12 but is deductible even if the employee should work for only one week. When an employee leaves or is discharged, a receipt must be given him showing how much Victory tax has been collected from him. Copy of this must be filed with the Department of Internal Revenue at the end of the year. Complete returns showing Victory tax collected from each employee must be reported at the end of the year. Victory tax collections are remitted to the Internal Revenue Dept. quarterly. On or before January 31 of each year, receipt must be given to each employee showing amount of Victory tax collected.

Q. *My cashier, who works only at night, also has a daytime job. Must I also deduct the five per cent Victory tax from her salary?*

A. If her salary from you is over $12 a week, you must deduct five per cent of the excess. Her daytime employer will do likewise. When she makes her income tax return, as she will have to do, since her income will be reported by both employers, she will have to pay an additional five per cent on $12 a week since she has had exemption from two employers.

Q. *In the absence of any clause specifically stating so, is the theatre covered by insurance for loss of money received for War Bonds in case of robbery, burglary, fire, etc.?*

A. No. Most insurance policies have been written for the maximum amount of cash the theatre would expect to have on hand from the sale of admissions and petty cash funds. Additional coverage must be taken out for this purpose.

Q. *Does the rapid turnover in help suggest any changes in insurance policies such as with the bonding company, etc.?*

A. Only that each employee occupying a position of responsibility, who has access to money or tickets, should be bonded. Arrangements can be made for interim coverage pending approval of bond applications.

Q. *Is a volunteer worker who sells War Bonds an employee in the eyes of the insurance company in case of accident? In the view of the government regarding payment of admission tax? In the view of the bonding company in case of loss.*

A. In case of accident, a volunteer worker would be covered by a public liability insurance policy, not under workmen's compensation. The question of an admission tax is not likely to be raised since the worker is selling government War Bonds. Since such a volunteer worker is not regarded as an employee, she generally is not covered by a fidelity bond. There should be clear understanding between the theatre and the organization supplying the volunteers as to responsibility in case of shortages.

Q. *In some states exit lights are required outside the theatre. In case of blackouts, these cannot be turned out without also extinguishing the interior lights marking exits. Should the interior lights be extinguished, which might be bad in case of real air raid, or should the outside lights be left on despite the blackout?*

A. Neither. The system should be rewired so that interior and exterior lights are on separate switches.

Q. *With blackouts frequently and dimouts every night, is it advisable to discontinue making night deposits? What do insurance companies say?*

A. Unless a policeman is available to escort the bearer of the money to the night depositary, it is considered best to keep it in the safe overnight, taking out insurance to cover the additional amounts.

Q. *When hiring a new employee, who does not necessarily replace a man going into the service, is it advisable to inform him that the position is temporary?*

A. The Law requires that any man returning from the armed forces be given his former position or substantially the same, unless the employer's circumstances have so changed that this is impossible. Many circuits are requiring new employees to sign statements indicating that they acknowledge that the position is temporary, whether or not they replace a man in the armed forces.

Q. *How does wage-freezing affect the theatre? Does it apply to Christmas bonuses and other year-end payments?*

A. Many theatre owners are under the misapprehension that wage-freezing applies only to those paid more than $5,000 per year. No salary or wages may be raised without permission. In the case of those holding executive positions and/or earning more than $5,000, permission must be sought of the Treasury Department. For those paid less than $5,000, the permission of the War Labor Board is necessary. In the case of Christmas or year-end bonuses, no more may be paid than was given last year, except with the same special permission as in the case of salaries or wages, or when the bonus plan is on a percentage basis and the same percentage is applied as last year.

Boom Town Selling Uses New Angles

Marian Gronaw's Campaigns for Lou Metzger Employ Varying Appeals

How they sell shows in a boom town should make interesting reading for the showman not so fortunately situated as well as for those with similar problems. Such a spot is San Diego, Calif., where Lou Metzger operates four theatres and Marian Gronaw handles his publicity.

For example, Marian picked out her own selling angle on "Now, Voyager," which apparently was so successful that H. M. Herbel, Warner district manager in Los Angeles, congratulated Mr. Metzger and said, "Please extend to your organization my appreciation for a splendid job." The ad in the adjoining column is an example of the different slant used. The picture played a total of four weeks, a run which is attributed to the type of advertising employed. The main selling in the lobby was devoted to a large cutout of Bette Davis' head from the 24 sheet mounted against a large book.

On a recent Saturday, a free show was held at the Broadway, San Diego, the regular attractions, "My Sister Eileen" and "Smith of Minnesota" being shown at 10 a.m. especially for the occasion. Cigarettes and candy were required as admission, no money being accepted. The *San Diego Union*, local morning newspaper, gave considerable publicity to this affair with a two column cut of Rosalind Russell under the caption, "Star of Smokes, Sweet Show Film."

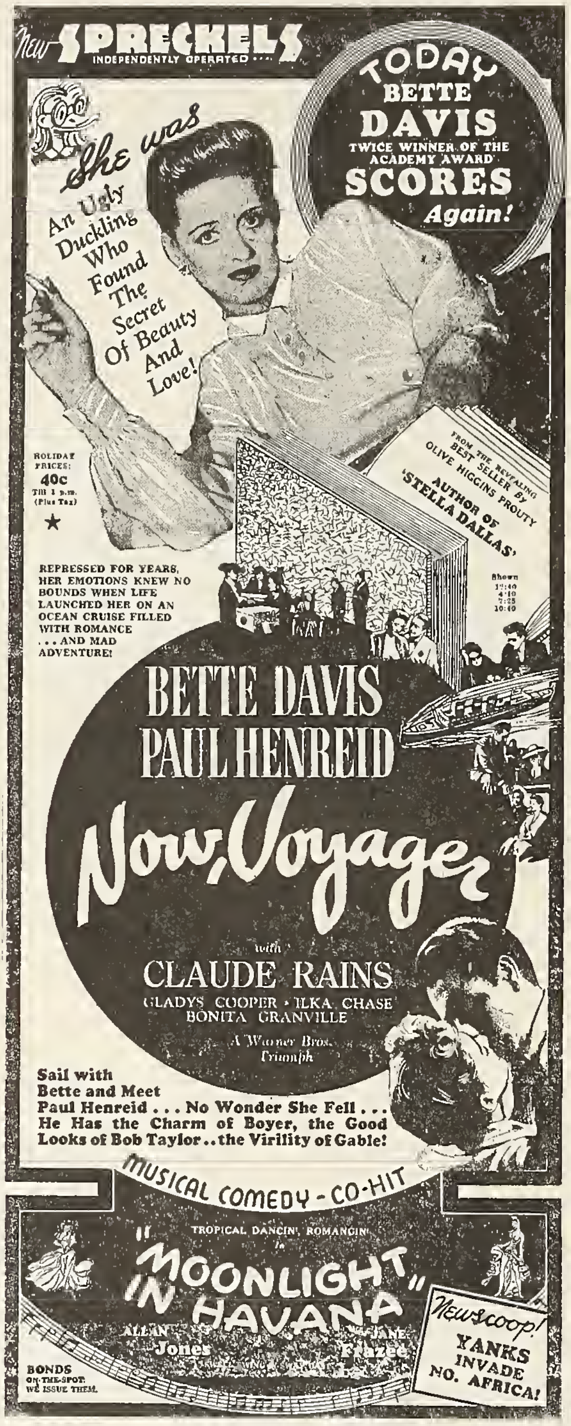
Pearl Harbor Day was observed with community sings of "Praise the Lord and Pass the Ammunition" with a prelude trailer made up to read, "We'll always remember Dec. 7, Pearl Harbor Day . . . the stab in the back that united a nation . . . let's all join in singing 'Praise the Lord and Pass the Ammunition'." On that day from the opening until 12 noon, anyone bringing a box of Christmas cards and envelopes was admitted free. These cards were needed for the boys in the local service hospitals. They were distributed by the Red Cross.

Girls in Pigtails Attend "Major and Minor" Show

Through the cooperation of an announcer on a locally popular program which goes on the air Mondays and Fridays, Leslie V. Campbell of the Strand, in Trail, B. C., for "The Major and the Minor" effected a tieup whereby the station announced that all girls who attended the opening matinee at the theatre wearing pigtails would be admitted free.

Honors Local Trainee

William Walsh of the Comerford theatre in Wilkes-Barre, Pa., tied in the training of a local soldier at the site where the film, "Thunderbirds," was filmed with the opening of the picture, thus bringing much attention to the picture by the interest in the youth.



New SPRECKELS
INDEPENDENTLY OPERATED . . .

TODAY BETTE DAVIS
TWICE WINNER OF THE ACADEMY AWARD
SCORES Again!

She was An Ugly Duckling Who Found The Secret Of Beauty And Love!

FROM THE REVEALING BEST SELLER BY OLIVE HIGGINS PROUTY
AUTHOR OF 'STELLA DALLAS'

HOLIDAY PRICES:
40c
Till 1 p.m.
(Plus Tax)
★

REPRESSED FOR YEARS, HER EMOTIONS KNEW NO BOUNDS WHEN LIFE LAUNCHED HER ON AN OCEAN CRUISE FILLED WITH ROMANCE . . . AND MAD ADVENTURE!

Shown
12:40
4:10
7:25
10:40

BETTE DAVIS
PAUL HENREID
Now, Voyager
with
CLAUDE RAINS
GLADYS COOPER • ILKA CHASE
BONITA GRANVILLE
A Warner Bros. Triumph

Sail with Bette and Meet Paul Henreid . . . No Wonder She Fell . . . He Has the Charm of Boyer, the Good Looks of Bob Taylor . . the Virility of Gable!

MUSICAL COMEDY - CO-HIT
TROPICAL DANCIN', ROMANCIN' in
"MOONLIGHT IN HAVANA"
ALLAN Jones JANE Frazee

BONDS
ON-THE-SPOT
WE ISSUE THEM.

Newscoop!
YANKS INVADE NO. AFRICA!

This ad, prepared by Marian Gronaw for the Spreckels, San Diego, employs different selling angles from those in the press book, but nevertheless obvious ones. Note that Bette Davis as a two-time Academy Award winner, and the fact that the story was written by the author of "Stella Dallas", were played up. Appealing story angles and a romantic build-up of Paul Henried to intrigue the women were also included in the campaign.

Ableson's Code Herald

As a teaser ahead of "Wake Island" at the Lake theatre, in Devils Lake, N. D., Art Ableson distributed tinted heralds, portions of which were printed in the Continental Telegraph Code. At the bottom of the herald the entire code was run so that patrons could decipher the message.

Conner Issues Folder For "Forest Rangers"

Since the University of Wisconsin has a yell that they use at games "Our Team Is Red Hot," Marlowe Conner when playing "Forest Rangers" at the Capitol theatre, in Madison, Wis., got out a two-fold leaflet printed in red with the front page carrying copy: "Our Screen is Red Hot. Apologies to Cheer Leaders." The inside spread devoted to the picture continued: "Hotter than a forest fire. The thrilling story of women who play with fire and men who fight it." This was followed with title, cast, playdates, etc.

Boyle Invites Cadets to "Stand By for Action"

For the opening of his engagement of "Stand By for Action" Joseph Boyle, manager, at the Poli Broadway, in Norwich, Conn., invited a group of cadets from the nearby Submarine School in New London to attend the show as his guests. In addition, the Round Tabler has invited a group of selectees expected to leave shortly, to attend the show. The entire staff wore imprinted sashes a week ahead and during the run of the picture, and Joe also made arrangements with the heads of the toy department of one of the local stores for a display of stills of Laughton, Taylor and Donlevy shown caring for babies.

Kovaletz Constructs Plane For "Eagle Squadron" Date

Newspaper breaks with art were accorded Frank Kovaletz recently when he personally constructed an airplane which he used to publicize his engagement of "Eagle Squadron" at the Granada theatre, in Olyphant, Pa. Supervising the job was James B. Lawler, student manager, and Harry Wasnetsky, head usher, who assisted Frank in the construction. The plane was used for a ballyhoo in front of theatre three days ahead of the opening and during the run.

Lobby Artists Paint "Mrs. Miniver" Rose

To build interest in the date of "Mrs. Miniver" at Schine's Riviera, in Rochester, N. Y., Bud Silverman has planted a large piece of compo board in his lobby on which is outlined in pencil a three foot rose. Each night an artist paints a little bit of the flower, while copy overall reads: "When this rose is completed (the Miniver Rose), Mrs. Miniver will open at this theatre. The stunt was used for two weeks in advance and created the anticipated attention.

Elder's Classified Ad Tieup

Each weekday, Monday through Saturday, Bill Elder at Loew's theatre, in Indianapolis has a tieup with one of the papers, whereby 10 pairs of guest tickets are awarded to as many people whose names, chosen at random from the city directory, are scattered throughout the ad section. To secure the tickets, readers must identify themselves at the newspaper ad counter. In exchange, the paper uses a two column ad of the current attraction at the theatre. A slug is also run in each ad reading: "The Drive is on. Get in the scrap, buy War Bonds and Stamps here."

Longo Stages Conga Contest For "My Sister Eileen"

One of the highlights of Joe Longo's campaign for "My Sister Eileen" at Loew's State and Orpheum in Boston was a tieup with the local Arthur Murray dancing studio which conducted a Conga contest with only servicemen as participants. Joe further promoted about seven pieces of art on Janet Blair and Rosalind Russell on the beauty pages of the Traveler and American, all this art breaking during the engagement of the picture which ran for two weeks.

A quantity of "smileage" ration cards were distributed in offices and house-to-house and a stocking ad was promoted from one of the leading department stores which featured stills of Janet Blair. In conjunction with the arrival in Boston of Miss Blair, a luncheon was arranged at one of the leading hotels to which the press was invited; this brought art and stories in all the papers with full credits for the picture.

Brien Promotes Auditorium For "Battle of Midway"

Reported as one of the most effective promotions ever put on by Lige Brien at the Kenyon theatre, in Pittsburgh was a tieup with one of the largest local department stores whereby they donated the use of their auditorium and the freedom of the store for one week. The merchant provided a lecturer at a photo exhibit of "Actual Photos Taken at the Battle of Midway," who explained each photo to a large audience and mentioned the fact that the picture could be seen at the Kenyon.

Brien also printed and distributed cooperative heralds telling the playdates of the picture and these were given out at the lecture. For his lobby display the Round Tabler featured a one-sheet which credited the cooperating department store and told that the Battle of Midway photos were on display there.

World War I Exhibit Exploits "Battle of Midway"

Since a local druggist was also a veteran of World War 1, D. M. Dillenbeck at the Rialto, in Bushnell, Ill., for "The Battle of Midway" promoted the man for one of his windows and a display of army rifles, pistols, German and French helmets, 30-30 bullets in clips, the latter being arranged so that they made two separate "V's." In the center was a steel dummy 100-pound bomb with an A.E.F. helmet. The background was made up with two one-sheets. Suspended by thread over the display were four large blue stars with picture copy, playdates and theatre name.

Atmospheric Lobby Display Used on "Iceland" by May

In advance of his opening of "Iceland" at the Russell theatre, in Maysville, Ky., Ed May featured an atmospheric fall lobby display which included real branches and leaves brilliantly colored plus two uprights with photos and art frames with fall colored background. Pumpkin date strips were made by the staff from old window cards with kalsomine orange background and dark brown letters with green trim.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

A NIGHT TO REMEMBER (Columbia): Suggested are numerous newspaper contests, one of which features a four-day slant with a set of photos of historical events run each day. The first day depicts a scene of Washington crossing the Delaware; the second, Paul Revere's Ride; the third, Francis Scott Key writing the Star Spangled Banner, and the fourth, the start of the great Chicago Fire. War Stamps and guest tickets to be awarded to winners. Another newspaper contest invites readers to write a letter of not more than 100 words in answer to the question: "What night of your life do you remember most distinctly?" In cooperation with the civic and business interests of the community, all the boys currently being inducted into the armed services could be given "A Night to Remember" on the opening night of the picture. The Mayor may proclaim "the" night and speak to draftees as part of a big farewell party. Club sponsorship may be gained by the Rotary, Kiwanis, Lions, American Legion or similar groups. Each participating club might appoint a member of the committee to secure all the cooperation necessary. Official permission to place signs on light poles and banners could be secured; a parade of draftees from promoted dinner at a hotel to the City Hall for the Mayor's farewell and then to the theatre may also be included in the arrangements, with a party after the show held either in the lobby or on the stage, with dancing and refreshments. The various committees would, of course, promote gifts from the local merchants for the departing draftees. A still of Jeff Donnell shown contributing scrap might be blown up and used for lobby display purposes with copy reading: "Get in the scrap. Contribute to the Drive and Make Every Night 'A Night to Remember' for Our Enemies." In cooperation with the officials of the largest war plants in the area, a drive might be staged in which the workers on the night shift would strive to establish the night before opening of the picture as a night the Axis will sadly remember. This to be brought about by the workers applying themselves to their jobs so that in the designated period a new record would be set in the manufacture of certain implements of war. Placards could be posted throughout the plant, outlining the idea, so that all employees will know of the plan. The newspapers could be kept informed daily in advance of progress made in putting over the plan, while, for the opening night itself, a local official of the War Production Board, Army, Navy or city government could award a plaque or certificate to the head of the plant and similar awards to the heads of the various departments at the plant.

Special Scrap Matinee Held by Kolste

Cooperating with the committee for the collection of scrap metal, Lester Kolste at the Van Der Vaart theatre, in Sheboygan, Wis., held a free show on a recent Friday afternoon. The principals of all schools were contacted and announcements made to the children.

Three stories were given by the local paper and a 20 inch ad was promoted from a local scrap dealer announcing the show. A large truck and driver was also promoted and used to pick up items that were too heavy or bulky to be carried to the theatre. Donors were given passes for the matinee. The street in front of the theatre was blocked off to hold the scrap and a total of 3,371 pounds was collected.

Scrap Drive Given New Twist; Fisher Runs Essay Contest

A new twist was added to a scrap campaign by Ed J. Fisher, publicity director of Loew's Cleveland Theatres, who ran a treasure hunt contest in cooperation with *The Cleveland Press.* Prizes totaled $175 in War Bonds and 25 pairs of guest tickets to "A Yank at Eton," which was playing at Loew's State.

Contestants were required to write letters of 150 words or less describing how to search for scrap in the home and what can be used for scrap. Suggestions were offered. Each day of the contest, Ed was able to plant a still on "A Yank at Eton" in the newspaper.

Trainor Hosts "Sour Pusses"

Leo Trainor, manager of the Rialto theatre, Allentown, Pa., ran an unusual ad in connection with the opening of "Whistling in Dixie." He challenged the four worst "sour pusses" in the city to sit through a private screening of the picture without laughing.

DALY ROLL FOLDED TICKETS
Write for Price Lists and Samples, Today
100,000 — $18.50
UNION MADE — LOW PRICES
DALY TICKET CO., Collinsville, Ill.
SINCE 1911 FROM "COAST TO COAST"

Scott Gives Free Tickets to Drivers of "Share-Ride" Cars

Sharing rides has come to be ultra fashionable nowadays with the rationing of gasoline and it is a necessity for picture goers. So Boyd F. Scott, manager of the Grand and Dixie theatres, Holdenville, Okla., has issued a large handbill promoting the idea of sharing rides to attend the theatres.

At the top there are pictures of two young women using the telephone. One says, "Hello, Jane? How about you and Tom going to the show with us in our car tonight?" The other answers, "Sure thing, thanks! We can pick up Mary and Bill for a car full, then next time we'll take our car." This is followed by a big type reading, "It's patriotic, neighborly and fun to share-a-ride to the movies and for 'the Skipper' we offer a free ticket. Then followed ads of the current attractions at the Holdenville theatres and at the bottom a coupon which offered free admission upon the purchase of five adult tickets with the signature of the "skipper" certifying that he has brought so many adults and so many children to the theatre in his car.

Local Riding Academy Tied To "Forest Rangers" Date

Through the efforts of W. D. Harwell of the Laroy theatre, in Portsmouth, Ohio, on behalf of "Forest Rangers," a local riding academy, loaned four horses and riders, which were used in a street parade in advance and during the run of the picture. Two of the riders were dressed in Indian regalia, one as a cowboy and the other a cowgirl. Harwell reports the whole stunt, including the rental of the Indian costume, cost only $12.50.

May's "Sarong" Lobby

To sell his engagement of "Pardon My Sarong" at the Russell, in Maysville, Ky., Ed May used special art uprights with shadowbox indirectly lighted for his lobby display. For his March of Time short, May secured a free local daily reader and also carried the subject prominently in all local and rural ads, plus daily local newspaper front page box. Government postcards were mailed to rural route box holders calling attention to the show.

Scott's One Cent Admission

To usher in the first installment of his new serial at the Dixie theatre, in Holdenville, Okla., Boyd Scott distributed heralds to kids the word "one cent" in bold type at the top. This was followed with copy: "Hey, Gang. Look what you can do with one penny. All boys and girls under 12 will be admitted to the Dixie for just one penny. If you are under 12 all you need is one cent to see this smashing screen program. Get your penny now and be at the Dixie on Wednesday." The herald also carried complete copy on the show.

Lee Honors Local Boy

Making the most of a local angle, Fred Lee of the Capitol theatre in Wilkes-Barre, Pa., planted art and a story regarding the fact that Pete Beily, local musician, was featured with Les Brown's band in "Seven Days Leave."

LAST CONTENDERS FOR WAR AWARD

Below are listed the last contenders for the 1942 Quigley War Showmanship Award with the exception of those campaigns received between now and the end of 1942.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

GEORGE CRONIN
Empire, Providence, R. I.

FRANCIS DEERING
Loew's State, Houston, Tex.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

HERB GRAEFE
Wisconsin Rapids Theatres
Wisconsin Rapids, Wis.

SID HOLLAND
Palace, Akron, Ohio

HAROLD JANECKY
Academy of Music, New York

C. I. NYGAARD
Prairie, Sun Prairie, Wis.

AL PICKUS
Stratford, Stratford, Conn.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

BOYD SCOTT
Grand, Holdenville, Okla.

SID SCOTT
Capitol, Sudbury, Ont., Canada

EVAN THOMPSON
Playhouse, Hicksville, L. I.

Songfest Featured by Lee for "Forest Rangers"

Fred Lee of the Capitol theatre in Wilkes-Barre, Pa., staged a novel stunt for "The Forest Rangers." Using special color frames he introduced song sessions before each showing of the trailer for "The Forest Rangers." With his organist leading the songfest, the closing number was "Jingle, Jangle, Jingle," the same song which opens on the trailer. By proper timing the trailer would swing right into the program with patrons singing the tune while the trailer was being shown. He also used a special color frame for the trailer.

Contest Highlights Hamilton's "Tales of Manhattan" Date

Before leaving the Apex theatre, in Washington, for the service, Jack Hamilton arranged a contest for high school students in connection with the opening of "Tales of Manhattan". Open to all students, cash prizes were awarded to the winners from each school. Another school contest was that arranged for "Bambi", which featured a coloring slant. For this picture, Hamilton awarded War Stamps for the first and second winners, with guest tickets going to runners up.

BEATS NEWS STRIKE; POSTS PAPERS OUTSIDE

During last week's newspaper deliverymen's strike, M. N. Steinkritz at the Crown theatre, in Brooklyn, N. Y., stepped into the breach and stopped off at the various newspapers each morning to secure a copy of the daily papers. These were then posted conspicuously out front and made available to his patrons, who stopped to glance over their favorite columns and comic strips.

Rubber Stamp Slant Used by Carey

Utilizing the old rubber-stamp idea to its fullest, James A. Carey at the Hiway theatre, in York, Pa., sends an usher to various restaurants to stamp paper napkins; stores to stamp paper bags; paper towels in rest rooms; backs of outgoing letters; backs of passes which are not valid for the attraction advertised; for ballyhoo purposes, and fronts of ushers' shirts, etc. Such copy as: "Make it a habit to attend York's finest show place, the Highway theatre," etc.

Feathered Novelty Pencil Helps Sell "Four Feathers"

To help exploit his bill of "Four Feathers" and "Menace of the Rising Sun" at the Apex theatre, in Washington, Jack Hamilton distributed quill pencils with gaily colored feathers to nearby schools and offices. Attached to each was a card with appropriate credits. For "Rising Sun," the Round Tabler arranged for the various embassy's to be called on the telephone and given a spiel on the picture's opening.

Co-op Ads Promoted by Emley for "Yankee"

A page of cooperative ads on "Yankee Doodle" was promoted by Deane Emley of the Strand theatre, in Elmira, N. Y., which featured a contest angle. Readers were invited to clip any ad out of the paper, take it to the store and to the first two people bringing it in, guest tickets and a photo of General MacArthur were awarded. Guest tickets were also given to those readers who submitted correct list of mispelled words run in the ads.

Canned Goods Shows

Contacting the local Lions Club, in Gettysburg, Pa., Sydney Poppay at the Majestic theatre offered them the use of his theatre for a canned goods matinee. One which was put on for Thanksgiving proved highly successful, the second one will be held for Christmas.

Nelson Honors Five More Scrap Drives

The second five of a group of ten special Citations from Donald Nelson, head of the War Production Board, were awarded this week. The winners received the same letter from Mr. Nelson that the first five did last month.

The amount of scrap collected was not the sole governing factor in the determination of these Awards. Another item considered was the amount of effort put into the campaign by the showmen. It is noteworthy that with the exception of the Drive-In theatre in Miami, which is an unusual type of operation itself, all of the winners are small town theatres.

Simply running a matinee was not considered sufficient to win one of these Citations. A definite planned campaign was required with tieups, publicity and even advertising in some cases.

Small town theatres had an equal opportunity to compete with the bigger houses, as may be seen by the results. Independents shared the honors with the circuits. Elmer Adams' Trail theatre is owned by the Griffith Circuit; John Falk runs the Orpheum and Grand theatres in Eldorado for the Egyptian Circuit; The Drive-In in Miami is an E. M. Loew operation; Bill Johnson at Medina works for Warner Bros., and Albert Pickus is the proud owner and proprietor of the Stratford theatre.

THE WINNERS

ELMER ADAMS, JR.
Trail theatre
Duncan, Okla.

JOHN FALK
Grand theatre
Eldorado, Ill.

MILTON HARRIS
Drive-In theatre
Miami, Fla.

WILLIAM JOHNSON
Diana theatre
Medina, N. Y.

ALBERT PICKUS
Stratford theatre
Stratford, Conn.

Elmer Adams Runs Scrap Show In Duncan Every Month

Every month, Elmer Adams, Jr., manager of the Trail theatre, Duncan, Okla., runs a scrap matinee. The procedure is very much alike each month so the story of the first one will apply to the balance. Here's how Elmer started:

Cards were placed in the lobby of the theatre giving details about the show. Newspapers, daily and weekly, gave plenty of publicity stories. Speakers went to the grade schools and told the students in their home rooms, lunch rooms and assemblies about the scrap matinees.

Wagons and even bicycles were used by the kids in ransacking the town for all the scrap they could find. On the morning of the matinee Elmer had a large truck in the fire zone bannered with copy reading, "Here is how Duncan boys and girls are helping to win this war . . . scrap for the Japs."

Elmer has collected several tricycles, toy autos, metal doll carriages and even sack after sack of loose scrap, some of it brass and copper. The money realized from the sale of all this was turned over to the Variety Club for the benefit of underprivileged children.

Scrap was piled up along the curb for a whole block in Eldorado, Ill., after John Falk, manager of the Orpheum and Grand theatres, had run his scrap show.

The American Legion presented a cannon from the last war, which it had been keeping as a relic, to Albert M. Pickus of the Stratford theatre, Stratford, Conn., for the scrap drive. It weighed over three and a half tons and is believed to be the largest object contributed to a theatre in this drive. There was considerable publicity attached to the gift.

Boys in Service Get Presents Through Sale of Scrap Metal

Proceeds of the scrap drive in Eldorado, Ill., were used to buy the Eldorado boys in service a Christmas present from the community. John Falk, manager of the Orpheum and Grand theatres, made a deal with the American Legion to handle the distribution of the gifts. Thirty-five tons were collected and the Legion received $301 for it.

John also tied up with the newspaper, radio and schools for publicity. He ran a special trailer as well. A free show was given for everyone who donated scrap and John filled both the Orpheum and Grand theatres as a result. A parade led by the school band was one of the features of the campaign. John himself made special announcements from the stage in advance and also at organization meetings. Local clergymen assisted by making announcements of the special scrap show.

Nygaard Collects Three Tons Of Scrap from 1,700 People

Small town theatres as well as the big city ones have all participated in the scrap drive through which the Government hopes to bring in sufficient scrap to beat the Nazis and the Japs. For instance, Charles I. Nygaard, manager of the Prairie theatre, Sun Prairie, Wis., reports that in his town of 1,700 people, he collected three tons of iron and tin plus about 15 pounds of keys.

Nygaard's campaign was based on school cooperation. Interesting lectures were given in the schools of Sun Prairie on the country's need for such material. Direct appeals were made to the farmers in the vicinity and Nygaard made announcements from the stage. All proceeds realized from the sale of the scrap were donated to the Boy Scouts.

CONGRATULATIONS

December 26th
- E. L. Leffler
- Noel Roake
- Frank Randolph
- Bernard S. Murphy
- Howard S. Case
- Charles S. Roth

27th
- Edward L. Klein
- Fred L. Frechette
- William Herron
- G. G. Cooke
- R. E. Maynard
- Robert Daly

28th
- Ed C. Schmadeka
- Harry Birkmier
- Walter Van Camp
- Kenneth C. McMahon
- Lew Harris
- Anna Bell Ward
- H. F. Borrenson
- Boyd F. Scott

29th
- Bud Lawler
- Ralph Larned
- B. Edelstein
- Joseph Beck
- Walter E. Cohen

December 30th
- Fred J. Saar
- George Crisman
- Larry E. Long
- Kroger Babb

31st
- Ralph Allan
- J. A. Greer
- William G. Collins
- Elie J. Saul
- George R. Wilson
- Oscar L. Gray
- Austin T. Moon
- Stanley Stern

January 1st
- Miller Meriwether
- Max Chimes
- W. Lynn Reynolds
- J. J. Rosenfield
- L. E. Churchin
- Charles D. Hulbert
- Joseph B. Alderman
- Chris Hadfield
- Leonard Derene
- P. E. McCoy
- George O. Johnson
- Ben Geldasler
- Max Mink
- Charles Numerofsky
- George O. Johnson

LLOYD HAUSE, manager of the Comerford Strand, in Sunbury, Pa., has been named district manager of the circuit with headquarters in Lebanon. He succeeds the late Edgar M. Simonis. Succeeding Hause is George Bittinger, manager of the Capitol, in Bloomsburg, while James Riley, Comerford circuit relief manager succeeds Bittinger.

GEORGE CRONIN, formerly manager at the Strand theatre, in Portland, Maine, has been transferred to the management of the Empire and Playhouse theatres in Providence, R. I.

JOE ROSENFIELD, former manager of the Fox Palace, Milwaukee, Wis., is now managing the Spreckles theatre, in San Diego.

WILLIAM M. PALMER is now relief manager for the Associated Theatres, headquartering in Detroit.

DWIGHT C. VAN METER, manager of William Goldman's Hippodrome and Strand theatres at Pottstown, Pa., has enlisted in the Marine Corps. He formerly managed the Astor theatre, Reading, Pa., for Warner theatre circuit.

A hundred friends and relatives attended a testimonial dinner for Mike Piccirillo, assistant manager of the Globe theatre, Bridgeport, before he left to join the armed forces. Left to right: Harry A. Rose, manager of the Globe; Mike's mother; Harry F. Shaw, Loew's New England division manager; Mike himself; his father.

Akron theatre managers visit the Round Table offices. Left, Sid Holland, who handles the Palace; right, Millard Ochs, manager of the Strand.

MILITARY ADDRESSES

ALLEN HORTON

former manager of the Lafayette theatre, in Lafayette, Ala., is now Pvt. Horton, Platoon 982, Parris Island, S. C., Battalion H.

BRYANT WILLIAMS

resigned as manager of the Roxy theatre, in Cochran, Ga., to join the U.S.N.R., C.M. 2/0, Bat. 57, Co. D, Plat. 5, Camp Endicott, N.C.T.C., Dainsville, R. I.

DICK SCAGLIONE

formerly manager of the Plaza theatre, Miami, is now in the Medical Corps of the U. S. Army. His complete address is: Private Dick Scaglione 34240424, Co. A, 77th Medical Bn., A.P.O. 257, U. S. Army, North Camp Polk, La.

DALE SMILEY, formerly of Fresno, has taken over the management of the Grand theatre, in North Sacramento, Cal., replacing Edwin Albin, who enlisted in the Army.

MORT LEVINE, formerly with the Warner theatre circuit in Atlantic City, has been transferred to Camden, N. J., to manage the circuit's re-opened Lyric theatre.

WILLIAM HECKMAN, manager for Warner theatres in York, Pa., has been named as manager of the circuit's Lion theatre, Red Lion, Pa., succeeding Clifford Gunnett.

SHORTEST MONTH HAS MANY HOLIDAYS

February 1st
- U. S. Flag Raised in Hawaii 1893

2nd
- Ground Hog Day

7th
- Charles Dickens Born 1812
- 1st Telephone Made by Thomas Watson for Bell 1875

9th
- Nebraska Admitted to Union 1867

11th
- Daniel Boone Born 1734
- Thomas Edison Born 1847

12th
- Abraham Lincoln Born 1809

14th
- St. Valentine's Day
- Arizona Admitted to Union 1912

18th
- Jefferson Davis Inaugurated President of Confederacy 1861

22nd
- George Washington Born 1732

26th
- Buffalo Bill — William Cody Born 1845

27th
- 1st Railroad Charter 1827

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WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A, MOTION PICTURE HERALD.

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PRESS OF
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OBITUARIES

Harry Lee, Warner Writer, Dies

Harry Lee, 68, died at his home in Plainfield, N. J., Sunday. He was employed by Warner Brothers as a scenario writer in the company's home office for 20 years.

Mr. Lee also was the author of books among which are "High Company," "Sketches of World War One," "The Little Poor Man," and "The Life Drama of St. Francis of Assisi," a prize-winning book selected by the Poetry Society of America in the William Lindsay contest of poetic drama. Mr. Lee was born in Canton, Ohio, and was a captain in the Red Cross doing relief work in the first World War. He is survived by his widow, Mrs. Mary Davidson Lee; a son, James E. of Wellesley Hills, Mass., and a daughter, Mrs. Harry V. France of Plainfield.

Avis Rosen

Avis Rosen, 16, daughter of Clarice and Albert H. Rosen of 215 West 90th Street, New York, died last Thursday at the Jewish Hospital of Brooklyn after a short illness. Miss Rosen's father is manager of the Loew's State theatre in New York. Services were held Sunday at the Riverside Memorial Chapel.

Joseph C. Burke

Joseph C. Burke, 58, screen actor, died in his furnished room in New York last week. He had been blind for the past 10 years. He was a member of the National Vaudeville Artists and Elks Lodge No. 1.

Stewart Kaplan

Stewart Kaplan, son of Nathaniel Kaplan, branch manager of the Cincinnati exchange for Producers Releasing Corporation, last week was reported killed in action.

Warners Set Release On Three Pictures

Warner Brothers has announced that two pictures will follow "Yankee Doodle Dandy" for general distribution next month. They are "Gorilla Man" which is set for January 16th, and "Casablanca," January 23rd. On January 2nd, "Yankee Doodle Dandy" will go into general distribution at popular prices.

Sues Over Film Plot

Mrs. Marie Cooper Oehler Dieckhaus of St. Louis has filed suit in the Federal court there against the Twentieth Century-Fox Film Corporation for an accounting of the profits from the film, "Alexander's Ragtime Band," claiming parts of the plot and many of the characters were taken from an unpublished novel she had written. The film company holds that Irving Berlin conceived the story a year before Mrs. Dieckhaus sent her manuscript to Hollywood.

Bausch & Lomb Gives Bonus

Employees of the Bausch & Lomb Optical Company of Rochester received salary dividends on Tuesday. One week's pay was given to those employed for one or more years, and a half week's pay was given to employees who joined the company between January 1st and June 30th.

Breyer Manages Strand

Lewis Breyer, successor to Gerry Germaine as manager of the Strand Theatre in Holyoke, Mass., has been in his present post for two months. It was previously reported in the Motion Picture Herald that Evans Kall was the manager. The Western Massachusetts Theatres operate the Strand.

To Hold Charity Lunch Jan. 5

The annual luncheon of the amusement division of the New York and Brooklyn Federation of Jewish Charities will be held at the Hotel Astor on Tuesday, January 5th, and will climax the industry's fund-raising efforts made on behalf of the Federation. The announcement was made last week by David Bernstein and Albert Warner, co-chairman of the division.

Jack Benny will be guest of honor this year, and Barney Balaban will head the arrangements committee. Serving with him will be Jack Cohn, Malcolm Kingsberg and Nate J. Blumberg, vice-chairmen of the division; William Klein, a member of the executive committee of the Federation, and Leopold Friedman, a trustee.

Others on the arrangement committee are: Nicholas Schenck, Lee Shubert, J. Robert Rubin, John Golden, Joseph Hagen, B. S. Moss, Marcus Heiman, Henry Jaffe, Jules C. Stein, William Morris, Charles Miller, Marvin Schenck, Nat Lefkowitz, Milton Krasny, Jesse Kaye, Bert Lebhar, Jr., Harry Levine, George Heller, Harry Mayer, Harry Kalcheim, Morris Schrier, Robert Weitman, Willard Alexander and A. P. Waxman.

Group chairmen of the amusement industry are: Columbia: Abe Schneider, Nate J. Spingold and Max Seligman; Loew's: Leopold Friedman, Charles C. Moskowitz and Joseph R. Vogel; National Screen Service; Herman Robbins and Toby Gruen; Paramount: Arthur H. Israel, Jr., Leonard Goldenson, and Joseph H. Cooper; RKO: Leon Goldberg, Harry Michaelson and Phil Reisman; Republic: Ralph I. Poucher and Walter L. Titus, Jr.

20th Century-Fox: Dan Michalove, Aubrey Schenck and Jack Bloom; United Artists: Paul N. Lazarus, Harry Gold and Samuel Cohen; Universal: Joseph Seidelman and Samuel Machnovitch; Warner Bros.: Samuel Schneider, Max Blackman and Harold Rodner; independent producers: Budd Rogers.

Film exchanges: Harry Buxbaum; music publishers: Jack Robbins, Louis Bernstein and Jack Mills; independent exhibitors: Harry Brandt, Samuel Rinzler, Leo Brecher, Max A. Cohen, Walter Reade and David Weinstock; laboratories: Alan Freedman, Jack Goetz, J. W. Coffman and Jules Brulatur.

Attorneys: Louis Nizer, Julian T. Abeles, Louis Frolich and Louis Philips; accessories: Sam Rosen and George Feinberg; publications: Jack Alicoate, Maurice D. Kann, Martin Quigley, Sam Shain and Sid Silverman.

Drop Suit Against NBC

Stipulation discontinuing the infringement suit of Barney Gerard against National Broadcasting Company, Standard Brands, Inc., J. Walter Thompson Co., Bud Abbott and Lou Costello was filed in the New York Federal court this week. The plaintiff had claimed that the defendants had used parts of his sketch, "Follies of the Day" in broadcasts on June 1st and 15th, 1941. An accounting, damages and an injunction had been sought.

RKO Sues Writer

RKO Radio has sued Nancy Gross, writer, in superior court, Los Angeles, for $7,500, charging she failed to deliver the screen treatment of "Cheyenne" within the time specified in her contract. The damages sought represent the amount advanced to Miss Gross, wife of Howard Hawks, director.

Life of Pius XII Filmed

"Pastor Angelicus" had a public showing in Rome last week after a special preview before many cardinals. The film, produced by the Catholic Cinema Center, depicts the life of Pope Pius XII.

IN NEWSREELS

MOVIETONE NEWS—No. 30, Vol. 25.—Rickenbacker rescue. . . . Rescue of men aboard troopship *Coolidge.* Military and civilian war chiefs meet. . . . Secretary of Treasury Morgenthau urges greater Bond sales. . . . Half-million dollar fire in Sydney. . . . Stettinius reports to President on lend-lease aid. . . . A day aboard a U. S. plane carrier in the Pacific. . . . Monsignor Sheen's Christmas message.

MOVIETONE NEWS—No. 31, Vol. 25.—Rickenbacker tells story of his rescue. . . . First action films inside Stalingrad. . . . American forces fighting on Buna front. . . . Newsettes by Lew Lehr. . . . Christmas message from boys overseas.

NEWS OF THE DAY—No. 228, Vol. 14.—Stettinius reports to the nation. . . . Rescue of men aboard troopship *Coolidge*. . . . Secretary Morgenthau hails success of Bond drive. . . . MacArthur's Yanks get jungle training. . . . Women take over more men's jobs. . . . Drama on U. S. carrier in Pacific.

NEWS OF THE DAY—No. 229, Vol. 14.—Battle of Stalingrad. . . . Rickenbacker tells of rescue. . . . Yanks on the battle front. . . . Latest action in Africa. . . . Greetings from soldiers overseas. . . . 13-year-old Marine home. . . . Winter sports for "he-men."

PARAMOUNT NEWS—No. 33.—Rickenbacker rescue. . . . Men on U. S. carrier in Pacific get rest. . . . Girls guard Navy base. . . . Max and Buddy Baer join Air Corps . . . Administrator Stettinius reports to F. D. R. . . . Christmas greetings to the nation.

PARAMOUNT NEWS—No. 34.—Jungle bells, the monkey Christmas. . . . Food miracle for Army child. . . . Battle glimpses in New Guinea and North Africa. . . . Overseas Christmas. . . . Rickenbacker tells own story of rescue.

RKO PATHE NEWS—No. 33, Vol. 14.—Rickenbacker rescued. . . . Work and play on U. S. aircraft carrier. . . . Secretary of Treasury Morgenthau reports on Bond drive. . . . U. S. high command has luncheon in Washington . . . Lend-lease Administrator Stettinius reports to President. . . . Troopship *Coolidge* goes down with only four casualties.

RKO PATHE NEWS—No. 34, Vol. 14.—U. S. Army Christmas greetings. . . . Rickenbacker tells rescue story. . . . New army plane, "Flying Jeeps." . . . Railroad links Alcan highway and sea. . . . Yanks in New Guinea. . . . Russian battlefront near Stalingrad.

UNIVERSAL NEWSREEL—No. 146, Vol. 15.—Military and civilian leaders at luncheon. . . . Rescue of men aboard troopship *Coolidge*. . . . Stettinius reports on lease-lend activities. . . . Secretary of the Treasury Morgenthau speaks on War Bond sales. . . . With fighters abroad U. S. plane carrier in Pacific. . . . Rickenbacker rescue. . . . Huge fire blazes in Sydney, Australia. . . . General Arnold addresses air cadets.

UNIVERSAL NEWSREEL—No. 147, Vol. 15.—On the Russian front. . . . News from Africa. . . . Rickenbacker home, tells rescue story. . . . American soldiers in New Guinea. . . . Soldiers from overseas send Christmas greetings.

Court Permits Reopening Of Bartholomew Case

The district court of appeals in Los Angeles this week set aside an injunction restraining Cecil and Lillian Bartholomew from reopening their million-dollar damage suit against their son, Freddie Bartholomew, and his aunt, Millicent Bartholomew.

The parents seek an accounting of the boy's earnings in 1937-1938, and $1,000,000 damages for alleged fraud. They claim the aunt agreed to turn over 20 per cent of his earnings, but that she later adopted the boy and had the salary percentage clause stricken out in court.

Held on Building Violations

Three of the five theatre operators in Cincinnati named in warrants recently by the Cincinnati Fire Prevention and Arson Bureau for alleged violations of the city building code governing exit lights, doors, were convicted by Municipal Judge Otis R. Hess. Emma Freidhoff, manager of the Elm theatre, was fined $25 and costs. Nola Schwartz, manager of the Victor theatre, and Roy Gaines, manager of the Queen Ann theatre, were fined $25 and costs each, with $15 of each fine remitted. The cases of Gilbert Vein, of the State theatre, and Charles Fine, of the Emery theatre, were continued.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Jacare

(United Artists - Mayfair)

Amazon Jungle Killers

The "Bring 'Em Back Alive" pattern of wild animal pictures is continued in this expedition into the Amazon River jungles of Brazil by James M. Dannaldson, a protege of Frank Buck. Mr. Buck himself narrates and introduces this Mayfair release, produced by Jules Levey.

In quest of "the man-eating terror of the Amazon, the black skinned Jacare," Mr. Dannaldson, carrying Frank Buck's good luck ring, traveled thousands of miles into South American jungle. Miguel Rojinsky, Brazilian animal expert, accompanied him.

They brought back some exciting animal pictures, including several fights to the death between man and beast. Mr. Buck's narration and editing help to give it the interest of his own animal films.

Notable among the scenes caught by the jungle cameramen is that showing Mr. Dannaldson in the coils of a huge anaconda python. He also vanquishes Jacare—one of the most vicious alligators—when his canoe overturns. The shots have the look of authenticity.

Beast fights beast to the death, too, in unusual films of jungle battles betwean a jaguar and water buffalo, and two enraged ant-eaters. There are comic monkeys, jungle cubs and rare birds in the cast also.

Many interesting and not generally filmed views of Brazil and its great rivers and ports give needed insight into this great Latin American neighbor.

Theatremen who have found animal pictures successful should find this also to their audiences' liking. It is the first such offering in some time, and has unique exploitation points.

Previewed at the home office projection room. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, November 27, 1942. Running time, 65 min. General audience classification.

James M. Dannaldson, Miguel Rojinsky, and Frank Buck, narrator.

Johnny Doughboy

(Republic)

Teen-Age Musical

Republic's first starring vehicle for Jane Withers is well planned to display the young lady's maturing talents and to give the customers an hour's merry entertainment. The script by Lawrence Kimble, from an original story by Frederick Kohner, provides opportunity for some dramatic acting as well as song and dance numbers, all managed capably by the star and a large supporting cast.

While Miss Withers plays two roles—that of a motion picture star who has reached her sixteenth birthday and runs out on a "kiddie" role, and another as the girl from Nebraska who takes her place—there is ample room also for a group of quite familiar faces, members of the 20-Minus Club. These are former child stars who will be welcome names to many in the audience. They include Bobby Breen, Baby Sandy, Alfalfa Switzer, Spanky McFarland, Butch and Buddy, Cora Sue Collins, Robert Coogan and Grace Costello.

The story concerns their efforts to interest Jane Withers in their new show, while she has run off to a playwright's mountain lodge in the hope of romantic adventure. They get together through the efforts of the young girl who has won a trip to Hollywood as the star's double, and the "Junior Victory Caravan" goes on to success.

John H. Auer, listed as associate producer-director, should take a bow for his efforts, along with Henry Wilcoxon, Patrick Brook, William Demarest, Ruth Donnelly, and Etta McDaniel of the cast.

Previewed at the home office projection room. Reviewer's Rating: Good.—E. A. CUNNIGHAM.

Release date, December 31, 1942. Running time, 63 mins. General audience classification.

Ann Winters & Penelope Ryan	Jane Withers
Oliver Lawrence	Henry Wilcoxon

Patrick Brook, William Demarest, Ruth Donnelly, Etta McDaniel, Joline Westbrook and members of the 20 Minus Club.

Tomorrow We Live

(British Aviation - British Lion)

Drama of Occupied France

Since this semi-documentary melodrama was made with the full collaboration of the Fighting French movement in London, one must assume that the general idea and much of the detail have a basis in fact. The general treatment, however, has a very transparent basis in fiction. Net result is not the most convincing entertainment.

The background is apparently Brittany under the Germans, and the action hinges around the sabotage wrought by the followers of the Croix de Lorraine, particularly that of Jean Baptiste, a wandering minstrel of mischief, and an untidy old gentleman in a tatty and tangled beard.

Nazis strut through the film but are ceaselessly the victims of the Fighting Frenchmen and women's wiles. There is a fifth columnist with a Dover Street coiffure, and a noble Mayor, a miser and a baker's wife with unhappy memories.

There are shootings and a train wreck—off stage—but God is always on the side of France, for as Jean Baptiste, his work done, is off to England with his girl, the Nazis forget to put a guard on the power house and the old gentleman in the beard switches on the town's lights and helps the British to bomb it to blazes.

Nothing one expects to find in a French setting is missing, not even the stove in Yvonne Arnaud's kitchen, and whilst there is little to laugh at in such tragic narrative there are plenty of tears, and a heavy pedal on the thrills. John Clements does not seem at home in the role of the wanderer, Yvonne Arnaud is the most vivid because the most French character in the drama. Judy Kelly, Godfrey Tearle as the Mayor, Brefni O'Rourke as a patriot shot for straying on the same pavement as a Nazi officer, Greta Gynt and Hugh Sinclair help the film with appeal to the British audience.

A trade audience gave the film complete attention, registered emotion at the appropriate and intended passages, and offered a round of applause at the close, showing that whatever the artificialities or clichés there is assuredly an audience to whom they are not objectionable. Reviewer's Rating: Fair.—AUBREY FLANAGAN.

Release date, not set. Running time, 85 min. General audience classification.

Jean Baptiste	John Clements
The Mayor	Godfrey Tearle
Major Von Kleist	Hugh Sinclair
Marie Duchesne	Greta Gynt
Germaine	Judy Kelly
Madame Labouche	Yvonne Arnaud

Karel Stepanek, F. R. Wendhausen, Bransby Williams, Allan Jeayes, Gabrielle Brune, Margaret Yarde, Brefni O'Rourke.

En Enda Natt

(Only One Night)

(Scandia Films)

Swedish Love Drama

This is an adult story of the psychology of love. Edvin Adolphson is a circus hand, living with the circus proprietress, Aino Taube. He is adopted by a wealthy retired colonel, Olof Sandborg, whose son he is by an illicit relationship. Adolphson, wild and passionate, finds leaving the circus hard, and leaving Miss Taube even harder. He is also perplexed by the necessity of refining himself, and by a new love, for Ingrid Bergman, Sandborg's ward.

Once, he returns to the circus, but then comes back to the mansion, determined again to adapt himself. He and Bergman become engaged, and the future appears assured. One night, however, slightly drunk, he attempts to possess her.

This outrages her and she tells him she despises him. He leaves her, his mansion and his briefly found father. In the circus again, he finds rousting happiness. This time he marries Miss Taube.

This is one of Miss Bergman's last Swedish pictures. Her role is not sympathetic, but she discloses some of the talent that flowered in Hollywood. Homely Mr. Adolphson is good as the simple, rugged, unrestrained man. Miss Taube takes acting honors, however, with a vivid portrayal.

Sexual undertones pervade. There are especially the illegal relationship between Adolphson and Miss Taube and one scene in which they and two others of the circus are drunk.

The English titling conveys meanings adequately. However, there are frequent mis-spellings; and some titles are obscured in light foregrounds. The actors are too heavily made up; and the dress of the women is somewhat dated.

Reviewed at the 48*th Street Theatre, on a weekday night, with a half house of Swedish persons, who appreciated some of the humor audibly. Reviewer's Rating: Fair.*—FLOYD STONE.

Release date, not set. Running time, 89 min. Adult audience classification.

Colonel Magnus von Brede ....Olof Sandborg
Eva ....Ingrid Gergman
Valdemar Moreaux ....Edvin Adolphus
Aino Taube, Eric Berglund, Magnus Kesster, Marianne Lofgren.

Commandos Strike at Dawn

(Columbia-Cowan)

The Way of War in Norway

The coming of the war to Norway, the way of the Nazis with the lives of a conquered people and the coming of the British Commandos to work swift rectification of affairs in the fishing village of the story, combine here to make up a picture exceeding in power and conviction any in kind yet to make its appearance on the screen. The film subordinates the tragedies in the lives of its characters to the tragedy of their nation and drives home with a realism which has about it no hint of distortion a depiction of the plight of an invaded nation.

Produced in British Columbia by Lester Cowan, with collaboration of the Canadian Government and with Canadian Commandos portraying authentically the Commando raid which furnishes the climax of the film, the picture was directed by John Farrow in a manner superior to his successful "Wake Island". The screenplay by Irwin Shaw, from a story by C. S. Forester, is a work of orderliness and precision which makes no concessions to those who insist upon happy endings nor to other routine considerations.

Paul Muni's return to the screen provides a performance matched by none he has given in recent years, if ever. He portrays in compelling simplicity a Norwegian villager who offers no resistance to the Nazi contingent of occupation until experiences of his fellow townsmen prove beyond question that peaceful compliance is impossible. He then engages in civil sabotage, finally murders the Nazi commandant, is hunted while hostages are executed for his deed, then escapes to England in a boat to carry information about a Nazi airfield which his knowledge of terrain will enable Commandos to destroy. The Commando raid is successful, but he and the captain whose sister he has hoped to marry forfeit their lives.

Anna Lee, Lillian Gish, Sir Cedric Hardwicke and Robert Coote lead a supporting cast which is uniformly excellent.

The story opens in a tone of peaceful gaiety, sobers when the Nazis come, progresses steadily through passages of increasing intensity as injustice, violence and terrorism mount. It reaches a crescendo of melodrama in the Commando raid and ends on a note of high tragedy. It carries a kick like an army mule.

Previewed at the Pantages Theatre, Hollywood, to a general audience which displayed, in terms of tears and cheers, satisfaction of a kind that hasn't echoed in that tried and trustworthy laboratory of audience reaction in many months. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 8927. General audience classification.

Eric Toresen ....Paul Muni
Mrs. Bergesen ....Lillian Gish
Anna Lee, Sir Cedric Hardwicke, Robert Coote, Ray Colins, Rosemary DeCamp, Alexander Knox, Elisabeth Fraser, Everett Alderson, Barbara Everett, Richard Derr, Rod Cameron, Louis Jean Heydt, George MacCready.

(Review reprinted from last week's HERALD)

The Powers Girl

(United Artists)

Comedy, Music and Glamour

With all the varying elements, and incidentally exploitation possibilities, assembled for this Charles R. Rogers production, comedy carries off the honors. The script by E. Edwin Moran and Harry Segall is bright with amusing lines and clever situations, and the acting of George Murphy, who is to be counted on for an able performance, paces the show.

In addition to humor, the picture carries the name of John Powers, whose glamour school graduates grace magazines and billboards throughout the country, and presents a group of his much publicized models. There is music played by Benny Goodman and his orchestra, with several clarinet solos, and singing by Dennis Day of the Jack Benny radio show. And added for good measure is the story of two girls and a man, complete with misunderstandings and reconciliations.

Anne Shirley is dismissed from her small town school post because of the use of her picture, taken without her knowledge, on the cover of a magazine. She goes to New York to demand an explanation, but her sister (Carole Landis), feels that the situation can be used to her advantage. It does, after a hilarious episode in the ante-room, gains her an interview with John Robert Powers (Alan Mowbray) and the promise of a career in modeling. It also promotes a romance between the girl from the country and the guilty photographer.

Norman Z. McLeod, who directed the film, keeps the lighter side to the fore, but gives adequate attention to each of the attractions combined to lure the cash customers. The results should satisfy.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, January 15, 1943. Running time, 93 min. PCA No. 8951. General audience classification.

Jerry Hendricks ....George Murphy
Ellen Evans ....Anne Shirley
Kay Evans ....Carole Landis
Dennis Day, Benny Goodman, Alan Mowbray, Jean Ames, Mary Treen, Raphael Storm, Helen MacKellar, Harry Shannon, Roseanna Murray.

(Review reprinted from last week's HERALD)

LITTLE ISLES OF FREEDOM (WB)

Special

This two-reeler, produced by Victor Stoloff and Edgar Loew, tells the story of the French islands St. Pierre and Miquelon, just off the coast of Canada. When France fell, the island people came under the rule of Vichy and the picture shows how the spirited French fishermen sought to break away from Nazi domination.

The film shows the arrival at the islands of Admiral Muselier, and his occupation of St. Pierre and Miquelon in the name of Fighting France. It is a powerful screen record of little men fighting for freedom.

Dorothy Thompson, columnist and author, wrote the commentary which Charles Boyer delivers with dramatic force. The picture was produced by Mr. Stoloff on the islands and it is reported that a special print was made at the request of Admiral Muselier which shortly will have its premiere performance in Paris. through efforts of De Gaulle underground couriers.

Miss Thompson, Mr. Stoloff and Mr. Loew, who is an attorney for Warner Bros., are all connected with the recently formed Volunteer Land Corps Film company which currently is producing "Kid Brother," a two-reel documentary about the Volunteer Land Corps of Vermont. Last year Mr. Stoloff made "Better Dresses, Fifth Floor," for the Office of the Coordinator of Inter-American Affairs, at a cost of $9,750. It has never been shown.

Release date, February 13, 1943 20 *minutes*

COLLEGES AT WAR (OWI)

Victory Film

With many colleges and universities holding mid-winter graduation exercises this week, a timely informational short on the subject of war effort participation by American colleges is to be seen in "Colleges at War." This is the 10-minute subject produced by the film unit of the Office of War Information which will be distributed in theatres by War Activities Committee. Its national release date, this Wednesday, coincides with public interest concerning the future of 800,000 college men, the majority of whom are under draft age.

Photographed at various universities throughout the country, the film shows the facilities available at these institutions for training enlisted officers and men of the Army and Navy as well as undergraduates. College air fields, machine shops, medical schools and laboratories are pictured as principal focal points of student activity replacing normal campus curricula.

The picture is sadly lacking in musical background for the reason that most of the camera shots were taken without benefit of sound. The information contained therein, however, should be of interest to the average theatre audience.

Release date, December 24, 1942 10 *minutes*

OUR SECOND FRONT (Col.)

America Speaks

"Timely" is one adjective for this first release in a new Columbia series; "well-done" is another. Beginning with actual shots of the North African invasion, it blends swiftly and easily into a pictorial exposition of the continent's cities, natives and terrain. This exposition was filmed some while age by Andre de la Varre, who again shows mastery of the camera and conspicuous artistry. The narration by John Vandercook, which gives the film its present significance, is compelling and informative. Its theme is the contrast between life in North Africa and the home scenes fresh in the minds of members of the American expeditionary force.—F. E. S.

Release date, December 11, 1942 7½ *minutes*

FEATURE SYNOPSIS

BEHIND PRISON WALLS

(Producers Releasing)

Melodrama

ASSOCIATE PRODUCER: Andre Dumonceau. Directed by Steve Sekely.

PLAYERS: Alan Baxter, Gertrude Michael, Tully Marshall, Edwin Maxwell, Jacqueline Dalya.

SYNOPSIS

This is a prison drama with a new twist, for the plot concerns business manipulations while the principal characters stay behind prison walls. Tully Marshall plays an industrialist who is convicted of monopolizing essential war material and sentenced to jail with his radical son, who has implicated himself in testifying against his father. The vice-president then tries to control the firm, having only the owner's secretary to oppose him. Some clever strategy from inside the prison, and the pardoning of the son, foil his plans and convince the industrialist that democracy pays in business too.

ADVANCE SYNOPSES *and information*

PRIVATE MISS JONES
(Metro-Goldwyn-Mayer)

Comedy, with Music

PRODUCER: Joseph Pasternak. Directed by George Sidney.

PLAYERS: Kathryn Grayson, Gene Kelly, Jose Iturbi, Mary Astor, John Boles.

SYNOPSIS

Another Technicolor Picture, "Private Miss Jones" has a background of an Army camp, with the Colonel's daughter in love with a private, who was the star of a circus aerial act. The young people's lives and those of the colonel and his estranged wife are tangled up romantically as the plot is furthered. The boy, an egotist, is straightened out by his family who aids in putting on a USO show at the climax. The finale has the colonel leading his troops aboard a transport for overseas combat.

THE MIRACLE OF MORGAN'S CREEK
(Paramount)

Comedy

PRODUCER-DIRECTOR: Preston Sturges.

PLAYERS: Eddie Bracken, Betty Hutton, Diana Lynn, and Akim Tamiroff and Brian Donlevy.

SYNOPSIS

A small town girl, suffering from amnesia while jitterbugging with a party of soldiers, marries one of them and does not remember his name. The youth that has been courting her agrees to marry her by assuming the identity of the soldier in order to stop the scandal that is sure to occur when the townspeople find out that she is to have a baby. The ruse is discovered after the marriage. Her father, the town policeman, arrests the youth, and then conspires to let him escape. Then the "miracle" happens to straighten everything out—but what the "miracle" is, only Stuges knows at present.

MURDER IN TIMES SQUARE
(Columbia)

Crime Melodrama

PRODUCER: Colbert Clark. Directed by Lew Landers.

PLAYERS: Edmund Lowe, Marguerite Chapman, John Litel, William Wright, Bruce Bennett, Esther Dale, Veda Ann Borg.

SYNOPSIS

An arrogant actor-playwright on the brink of a smash hit, is accused of several murders which are obviously committed by snake bite. Involved with his leading lady whom he wants to marry, he finds himself accused of four killings, but the police, unable to pin anything on him, bide their time. Getting a tip from a Broadway character named "Longacre Lil," the playwright, whose arrogance is a pose, baits a trap and catches the real murderer.

TRUE TO LIFE
(Paramount)

Romantic Comedy, with Music

PRODUCER: Paul Jones. Directed by George Marshall.

PLAYERS: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige.

SYNOPSIS

Two radio writers are stumped for ideas to carry on with a family serial. One of them inadvertently meets a waitress who befriends him because she thinks he is out of work, and takes him home to her family. He remains there, recording their doings and putting them on the air, going through all sorts of didoes to prevent them from listening to the radio while the program is on. He falls in love with the girl, and matters get complicated when his partner also makes a play for her. Further fuss is raised when the family discovers that they are the subjects of a radio serial and starts suit. However, matters get straightened out when the public is told the truth about the program, and one of the writers proposes to the waitress, the principals not knowing that it is being broadcast. It is being filmed in Technicolor.

WYOMING HURRICANE
(Columbia)

Western

PRODUCER: Leon Barsha. Directed by William Berke.

PLAYERS: Russell Hayden, Bob Wills, Alma Carroll, Luther Wills.

SYNOPSIS

The casting of a stranger's hat in the sheriff's race causes supicion by one cowboy in a small western community. When the leading citizen has murdered and his cattle is stolen, the cowboy is suspected and lodged in jail. He escapes with the aid of the town's doctor, and manages to get a confession from one of the rustlers. In the mass gun-fight that follows, the outlaws, who are led by the stranger, are either killed or captured.

HI, BUDDY
(Universal)

Musical

PRODUCER: Paul Malvern. Directed by Harold Young.

PLAYERS: Dick Foran, Harriet Hilliard, Robert Paige, Marjorie Lord, Bobs Watson, Tommy Cook.

SYNOPSIS

An East Side New York boys' club and its maintenance by three young people, all entertainers, form the background for "Hi, Buddy." A dishonest booking agent, who retains money sent him by one of the trio, a singer on tour, complicates a romance and the friendship of the trio.

DIXIE DUGAN
(20th Century-Fox)

Comedy

PRODUCER: Walter Morosco. Directed by Ray McCarey.

PLAYERS: James Ellison, Lois Andrews, Charlie Ruggles, Charlotte Greenwood, Helene Reynolds, Raymond Walburn, Ann Todd.

SYNOPSIS

Millions of readers of the McNaught Syndicate comic strip from which this 20th Century-Fox picture was taken will be a ready market for the exhibitors playing this. Lois Andrews has the title role of what appears to be the first of the series. In this, "Dixie" is a woman taxi driver in Washington, D. C., later getting a civil service job in the office of Mobilization of Women Power for War. War-time Washington, with all of the already chronicled events such as housing and civilian defense, provide the background, with "Dixie" emerging bewilderingly victorious after tussles on various fronts.

WHITE SAVAGE
(Universal)

South Seas, in Technicolor

PRODUCER: George Waggner. Directed by Arthur Lubin.

PLAYERS: Maria Montez, Jon Hall, Sabu, Thomas Gomez.

SYNOPSIS

Reuniting the top three players of "Arabian Nights," this South Seas story has a pearl fisherman fall in love with an island princess, who is plotted against by a trader, covetous of the kingdom's jewels. Intrigue mounts upon intrigue, with answers to all problems solved by nature in the form of a violent earthquake.

MR. JUSTICE GOES HUNTING
(Metro-Goldwyn-Mayer)

Political Drama

PRODUCER: Robert Sisk. Directed by Roy Rowland.

PLAYERS: Frank Morgan, Jean Rogers, Richard Carlson, Porter Hall, Robert Barrat, Donald MacBride.

SYNOPSIS

An associate justice of the United States Supreme Court goes duck hunting incognito in a small town when he runs afoul of the local political situation. There he champions the cause of a little known attorney who is running for mayor against the political ring's candidate, and after a series of maneuvers, fights and court actions, exposes the corrupt practices. He loses his secretary to the attorney, who wins the mayoralty race.

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4028	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
....	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
....	City Without Men	Jan. 14,'43
....	One Dangerous Night	Jan. 21,'43
....	Power of the Press	Jan. 28,'43
....	Commandos Strike at Dawn	Not Set
....	The Desperados	Not Set
....	The Cover Girl	Not Set
....	Law of the Badlands	Not Set
....	The Fighting Buckaroo	Not Set
....	Something to Shout About	Not Set
....	Law of the Northwest	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Merry Go Round	Not Set
....	No Place for a Lady	Not Set
....	Robinhood of the Range	Not Set
....	Outlaw Busters	Not Set
....	Murder in Times Square	Not Set
....	Wyoming Hurricane	Not Set
....	Riders of the Northwest Mounted	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	Reveille with Beverly	Not Set
....	Suicide Range	Not Set
....	Riding West	Not Set
....	After Midnight with Boston Blackie	Not Set
....	Broadway Daddies	Not Set
....	Boy from Stalingrad	Not Set
....	Frontier Fury	Not Set

MGM

Prod. No.	Title	Release Date
302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
308	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
304	Apache Trail	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
....	Andy Hardy's Double Life	Not Set
....	Random Harvest	Not Set
315	Reunion in France	Not Set
314	Journey for Margaret	Not Set
313	Whistling in Dixie	Not Set
....	Dr. Gillespie's New Assistant	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie, Come Home	Not Set
....	Keeper of the Flame	Not Set
....	Tennessee Johnson	Not Set
....	Northwest Rangers	Not Set

Prod. No.	Title	Release Date
....	Pilot No. 5	Not Set
316	Stand By for Action	Not Set
....	Assignment in Brittany	Not Set
....	Cabin in the Sky	Not Set
....	Du Barry Was a Lady	Not Set
....	Three Cheers for Julia	Not Set
...	The Human Comedy	Not Set
....	Careless Cinderella	Not Set
..	Salute to the Marines	Not Set
...	Youngest Profession	Not Set
...	Half-Pint Kid	Not Set
....	Mr. Justice Goes Hunting	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan Patrol	No tSet
....	I Dood It	Not Set
....	Dr. Gillespie's Prison Story	Not Set
....	Air Raid Warden	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sept. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Adventures of Cosmo Jones	Jan. 22,'43
....	Silver Skates	Not Set
....	Ridin' Double	Not Set
....	You Can't Beat the Law	Not Set

PARAMOUNT

Block I

Prod. No.	Title	Release Date
....	Wake Island	
....	The Major and the Minor	
....	The Glass Key	
....	Wildcat	
....	Priorities on Parade	

Block 2

Prod. No.	Title	Release Date
....	Henry Aldrich, Editor	
....	Mrs. Wiggs of the Cabbage Patch	
....	Road to Morocco	
....	Street of Chance	
....	The Forest Rangers	

Block 3

Prod. No.	Title	Release Date
....	The Avengers	
....	Wrecking Crew	
....	The Palm Beach Story	
....	My Heart Belongs to Daddy	
....	Lucky Jordan	

Block 4

Prod. No.	Title	Release Date
....	Lady Bodyguard	
....	Happy Go Lucky	
....	Henry Aldrich Gets Glamour	
....	Night Plane from Chungking	
....	China	

SPECIAL

Prod. No.	Title	Release Date
....	Star Spangled Rhythm	

Prod. No.	Title	Release Date
....	Great Without Glory	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	High Explosive	Not Set
...	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Aerial Gunner	Not Set
....	Dixie	Not Set
....	Salute for Three	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady in the Dark	Not Set

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Rider in Overland Stagecoach	Dec. 11,'42
302	Lady from Chungking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
311	Dead Men Walk	Feb. 10,'43
304	A Night for Crime	Feb. 18,'43
....	Corregidor	Feb. 26,'43
312	Queen of Broadway	Mar. 8,'43
313	Behind Prison Walls	Mar. 22,'43
....	My Son the Hero	Not Set
....	Billy the Kid (untitled)	Not Set

RKO

Prod. No.	Title	Release Date
371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 18,'42
307	Journey Into Fear	Oct. 23,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
...	Once Upon a Honeymoon	Nov. 27,'42
...	Army Surgeon	Dec. 4,'42
...	Cat People	Jan. 1,'43
...	Saludos Amigos	Jan. 8,'43
...	The Great Gildersleeve	Jan. 15,'43
...	Seven Miles from Alcatraz	Jan. 22,'43
..	Pride of the Yankees	Not Set
...	Ladies Day	Not Set
...	Tarzan Triumphs	Not Set
...	Bombardier	Not Set
...	This Land Is Mine	Not Set
...	Two Weeks to Live	Not Set
...	They Got Me Covered	Not Set
...	Flight for Freedom	Not Set
...	Hitler's Children	Not Set
...	I Walked with a Zombie	Not Set
...	From Here to Victory	Not Set

REPUBLIC

Prod. No.	Title	Release Date
201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
....	Fighting Devil Dogs	Dec. 29,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
....	Dead Man's Gulch	Feb. 5,'43
....	Hit Parade of 1943	Not Set
....	Chatterbox	Not Set
....	The Blocked Trail	Not Set

20TH CENTURY-FOX

Block I

Prod. No.	Title	Release Date
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

Prod. No.	Title	Release Date
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

Prod. No.	Title	Release Date
313	Tales of Manhattan	Oct. 30,'42

Block 4

Prod. No.	Title	Release Date
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

Prod. No.	Title	Release Date
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

Prod. No.	Title	Release Date
322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Prod. No.	Title	Release Date
316	The Young Mr. Pitt	Not Set
...	The Ox-Bow Incident	Not Set
...	He Hired the Boss	Not Set
...	My Friend Flicka	Not Set

Prod. No.	Title	Release Date
...	Crash Dive	Not Set
...	The Meanest Man in the World	Not Set
...	Quiet Please, Murder	Not Set
...	Dixie Dugan	Not Set
...	Fighting Chetniks	Not Set
...	Coney Island	Not Set
...	Margin for Error	Not Set
....	The Immortal Sergeant	Not Set
....	Hello Frisco, Hello	Not Set
....	Secret Mission	Not Set
....	The Moon is Down	Not Set
....	School for Sabotage	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
...	Battle Cry of China	Aug. 7,'42
...	The Moon and Sixpense	Oct. 2,'42
...	The Devil with Hitler	Oct. 9,'42
...	One of Our Aircraft Is Missing	Oct. 18,'42
...	Undercover Man	Oct. 23,'42
...	I Married a Witch	Oct. 30,'42
...	Silver Queen	Nov. 13,'42
...	Fall In	Nov. 20,'42
...	Jacare	Nov. 27,'42
...	American Empire	Dec. 11,'42
...	Lost Canyon	Dec. 18,'42
...	In Which We Serve	Dec. 25,'42
...	The Crystal Ball	Jan. 1,'43
...	The Powers Girl	Jan. 15,'43
...	McGuerins from Brooklyn	Jan. 22,'43
...	Young and Willing	Jan. 29,'43
...	G-String Murders	Feb. 12,'43
...	Stage Door Canteen	Feb. 26,'43
....	Calaboose	Not Set
....	Yanks Ahoy	Not Set
....	Taxi, Mister	Not Set
....	Prairie Chickens	Not Set
....	That Nazty Nuisance	Not Set
....	Unconquered	Not Set
....	Victory Through Air Power	Not Set
....	Texas Law	Not Set
....	Leather Burners	Not Set
....	Colt Comrades	Not Set
....	Border Patrol	Not Set
....	Meet John Bonniwell	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep In the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight In Havana	Oct. 16,'42
7019	The Mummy's Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
...	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly In the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
....	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
....	When Johnny Comes Marching Home	Jan. 1,'43
....	Eyes of the Underworld	Jan. 8,'43
....	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
....	Forever Yours	Feb. 5,'43
....	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
....	Off the Beaten Track	Not Set
7078	Raiders of San Joaquin	Not Set
....	On the Beam	Not Set
....	Flesh and Fantasy	Not Set
....	Sherlock Holmes in Washington	Not Set
....	Corvettes in Action	Not Set
....	White Savage	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
...	It Ain't Hay	Not Set
....	Frankenstein Meets the Wolf Man	Not Set
....	Hi Buddy	Not Set
....	Bad Company	Not Set
....	Hi' Ya Chum	Not Set
....	We've Never Been Licked	Not Set
....	Isle of Romance	Not Set
....	Oh! Doctor	Not Set
....	He's My Guy	Not Set
....	Solid Senders	Not Set
....	Captive Wild Woman	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
209	The Hard Way	Not Set
....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	Edge of Darkness	Not Set
....	The Mysterious Doctor	Not Set
....	The Desert Song	Not Set
....	Air Force	Not Set
....	The Constant Nymph	Not Set
....	Action in the North Atlantic	Not Set
...	Murder on Wheels	Not Set
...	Background to Danger	Not Set
...	One More Tomorrow	Not Set
...	Mission to Moscow	Not Set
...	Crime by Night	Not Set
...	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set

Feature Synopses and Information

THE YOUNGEST PROFESSION
(Metro-Goldwyn-Mayer)

Comedy

PRODUCER: B. F. Zeidman. Directed by Edward Buzzell.

PLAYERS: Virginia Weidler, Edward Arnold, Ann Ayars, John Carroll, Marta Lindon, and guest stars William Powell, Walter Pidgeon, Greer Garson and Robert Taylor.

SYNOPSIS

This is the first film production to glorify the autograph seeker—"the youngest profession." The president of a fan club gets herself, the club, her mother and father, her father's secretary and his associate all tangled up through her diligence in seeking film stars' autographs and, on the side, jumping to conclusions as to her father's attitude toward the stenographer. In addition to the four stars playing themselves, there are numerous exploitation possibilities for this film with local fan clubs.

ABOVE SUSPICION
(Metro-Goldwyn-Mayer)

Espionage Adventure

PRODUCER: Victor Saville. Directed by Richard Thorpe.

PLAYERS: Joan Crawford, Fred MacMurray, Basil Rathbone, Conrad Veidt, Reginald Owen.

SYNOPSIS

Adapted from Helen MacInnes' best selling novel of the same name, this picture traces two honeymooning Americans, the bridegroom a professor at Oxford, in their adventures in pre-war Europe on a secret mission for the British Foreign Office. They are to find out what happened to a British agent in South Germany who had mysteriously disappeared. They become involved with the Gestapo, the bride is arrested and placed in a prison camp. At the showdown, the principal Gestapo ferret is killed and the girl is rescued.

FROM HERE TO VICTORY
(RKO Radio)

Romantic Drama

PRODUCER: David Hempstead. Directed by H. C. Potter.

PLAYERS: Cary Grant, Laraine Day, Alan Carney, Paul Stewart, Charles Bickford, Gladys Cooper, Henry Stephenson, Florence Bates.

SYNOPSIS

The time is New York, prior to December 7th. The backgrounds include a gambling ship, a War Relief center, Park Avenue society, the New York docks and a charity bazaar. The principal characters are "Joe the Greek" (Grant), operator of a gambling ship who does not hesitate to resort to crooked practises, and a New York society girl. "Joe" backs the gambling games at the bazaar by forging the girl's name to a check, intending to have his gang from the ship rob the tills. However, when he learns that his brothers had been killed in the Nazi invasion of Greece, he turns straight. He is shot while protecting the money from his gang, and escapes from the melee. A messenger next day brings the receipts to the girl, and "Joe" has joined the Merchant Marine to do his bit.

YOU CAN'T BEAT THE LAW
(Monogram)

Melodrama

PRODUCER: Lindsley Parsons. Directed by Phil Rosen.

PLAYERS: Edward Norris, Joan Woodbury, Jack LaRue, Milburn Stone, Charles Jordan, Kenneth Harlan, Robert Homans, George Kamel, William Castello, Mauritz Hugo, Sam Bernard, Paul McVey.

SYNOPSIS

This drama is set in San Quentin prison where Edward Norris has been committed for a holdup in which he was not implicated. The story concerns his readjustment to prison life under the sympathetic guidance of a warden, his success in frustrating a jailbreak, his proven innocence and a romance with the daughter of a warden.

DEADLINE GUNS
(Columbia)

Western

PRODUCER: Leon Barsha. Directed by William Berke.

PLAYERS: Russell Hayden, Bob Wills and His Boys, Shirley Patterson.

SYNOPSIS

When outlawry gets so bad in Arizona that the Rangers seem powerless, the leading mine equipment supplier suggests a citizens' vigilance committee. One of the Rangers resigns apparently in protest, and by circumstantial evidence, is accused of being an outlaw. The outlaws accept him and he manages to bring word of a cattle rustling plot which, when foiled, brings the gang to book.

FEATURE SERVICE DATA

**To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating**

Arabian Nights (Univ.)
Audience Classification—Not Given
Legion of Decency Rating—Not Given
Round Table Exploitation—Oct. 31, '42, p. 63.

Crossroads (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 4, '42, p. 65; Sept. 19, '42, p. 50; Nov. 7, '42, p. 51.

Desperate Journey (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 15, '42, p. 63; Oct. 3, '42, p. 66; Nov. 28, '42, p. 72; Dec. 19, '42, p. 59.

Eagle Squadron (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 27, '42, p. 48; Aug. 8, '42, p. 56; Aug. 15, '42, p. 62; Aug. 22, '42, p. 80; Oct. 10, '42, p. 54; Dec. 5, '42, p. 50.

Flying Fortress (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 28, '42, p. 73.

Half Way to Shanghai (Univ.)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Dec. 19, '42, p. 61.

Here We Go Again (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 19, '42, p. 61.

Hidden Hand, The (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 12, '42, p. 59.

Hitler, Dead or Alive (Chas. House)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Dec. 5, '42, p. 48; Dec. 12, '42, p. 61.

Iceland (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 10, '42, p. 55; Oct. 31, '42, p. 64, 65; Nov. 28, '42, p. 72; Dec. 19, '42, p. 56.

Journey for Margaret (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 19, '42, p. 57.

Life Begins at Eight-Thirty (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 12, '42, p. 57.

Feature Service Data are indexed in The Release Chart starting on Page 1083.

Lucky Jordan (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 28, '42, p. 72.

Major and the Minor, The (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 24, '42, p. 72; Oct. 31, '42, p. 67.

My Sister Eileen (Col.)
Audeince Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 10, '42, p. 57; Oct. 24, '42, p. 72; Dec. 12, '42, p. 61.

Now, Voyager (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 26, '42, p. 62; Dec. 12, '42, p. 59; Dec. 19, '42, p. 58.

One of Our Aircraft Is Missing (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 28, '42, p. 74; Dec. 5, '42, p. 51; Dec. 12, '42, p. 59.

Palm Beach Story, The (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 19, '42, p. 57.

Pied Piper, The (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 22, '42, p. 75; Sept. 26, '42, p. 63; Oct. 17, '42, p. 75; Nov. 21, '42, p. 57.

Pittsburgh (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 19, '42, p. 61.

Pride of the Yankees (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 8, '42, p. 56; Aug. 22, '42, p. 75; Aug. 29, '42, p. 64, 67; Oct. 31, '42, p. 67; Nov. 28, '42, p. 72.

LEGION *of* DECENCY *Ratings*

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Random Harvest (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 28, '42, p. 74; Dec. 19, '42, p. 56.

Spirit of Stanford (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 17, '42, p. 75; Nov. 7, '42, p. 49.

Springtime in the Rockies (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 24, '42, p. 72; Nov. 21, '42, p. 53; Nov. 28, '42, p. 72; Dec. 5, '42, p. 48; Dec. 12, '42, p. 57.

Street of Chance (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 12, '42, p. 60.

Take a Letter, Darling (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 6, '42, p. 59; July 11, '42, p. 47; Aug. 1, '42, p. 62; Aug. 8, '42, p. 57, 61; Aug. 15, '42, p. 62; Sept. 12, '42, p. 55; Oct. 31, '42, p. 63; Nov. 7, '42, p. 51.

Undying Monster, The (20th-Fox)
Audeince Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 12, '42, p. 59.

War Against Mrs. Hadley, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 17, '42, p. 75; Nov. 14, '42, p. 50; Nov. 21, '42, p. 57.

Whistling in Dixie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 19, '42, p. 59.

White Cargo (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 19, '42, p. 58.

Who Done It? (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 19, '42, p. 56.

Wings and the Woman (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 12, '42, p. 57.

Yankee Doodle Dandy (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 6, '42, p. 56; June 13, '42, p. 69; Aug. 1, '42, p. 65; Aug. 22, '42, p. 76; Sept. 19, '42, p. 49, 50; Oct. 3, '42, p. 66; Oct. 31, '42, p. 64; Nov. 7, '42, p. 48.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Dot (•) before the title indicates 1941-42 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 1068-1069.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 1080-1081.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	....	....	...	1081	...
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	...
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	....	...	983	...
Adventures of Cosmo Jones	Mono.	....	Edgar Kennedy-Frank Graham	Not Set	....	....	...	1055	...
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	...	936	...
•Affairs of Martha, The (formerly Once Upon a Thursday)	MGM	245	Marsha Hunt-Richard Carlson	Aug. '42	66m	May 23,'42	673	613	756
Air Force	WB	....	John Garfield-Gig Young	Not Set	....	....	...	936	...
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	...	...
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 13,'42	81m	Dec. 12,'42	1053	871	...
Andy Hardy's Double Life (formerly Andy Hardy Steps Out)	MGM	....	Mickey Rooney-Lewis Stone	Not Set	92m	Dec. 5,'42	1042	796	...
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	...
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	....	....	...	872	1082
•Are Husbands Necessary?	Para.	4131	Ray Milland-Betty Field	Block 7	79m	June 13,'42	714	663	984
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	....	....	...	...	...
Army Surgeon	RKO	....	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	....	....	...	...	...
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Not Set	....	....	...	1019	...
•Atlantic Convoy	Col.	3045	John Beal-Virginia Field	July 2,'42	66m	July 11,'42	765	751	...
Avengers, The (British) (formerly Day Will Dawn)	Para.	....	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	...	...
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	65m	July 25,'42	903	...	...
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	....	...	1058	...
Bad Company	Univ.	....	Dead End Kids	Not Set	....	....	...	1055	...
•Bad Men of the Hills	Col.	3207	Charles Starrett-Russell Hayden	Aug. 13,'42	69m	Oct. 24,'42	970	...	...
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	...	1034
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	....	....	...	...	...
Battle Cry of China (Reissue) (formerly Kukan)	UA	....	Chinese Feature	Aug. 7,'42	61m	July 5,'41	840	...	...
Battle for Siberia (Russian)	Artkino	....	Barbara Miasnikova-Lev Sverdlin	Aug. 26,'42	90m	Sept. 5,'42	889		...
Behind Prison Walls	PRC	....	Alan Baxter-Gertrude Michael	Not Set	....	....	...	1078	...
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	...	...
•Bells of Capistrano	Rep.	....	Gene Autry-Smiley Burnette	Sept. 15,'42	73m	Sept. 19,'42	909	...	...
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	...
Between Us Girls (formerly Love and Kisses, Caroline)	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	...
•Beyond the Blue Horizon (color)	Para.	4130	Dorothy Lamour-Richard Denning	Block 6	76m	May 9,'42	646	527	947
•Big Shot, The	WB	135	Humphrey Bogart-Irene Manning	June 13,'42	80m	June 6,'42	714	648	756
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	...
Billy the Kid in The Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 22,'43	....	....	...	...	...
•Billy the Kid in Law and Order	PRC	261	Buster Crabbe-Al St. John	Aug. 21.'42	58m	Oct. 10,'42	945	..	...
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	....	....	...	1033	...
•Billy the Kid, Sheriff of Sage Valley	PRC	...	Buster Crabbe-Al St. John	Oct. 2,'42	55m	Dec. 5,'42	1043	1031	...
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	...
•Blondie for Victory	Col.	3019	Penny Singleton-Arthur Lake	Aug. 6,'42	70m	Oct. 17,'42	959	772	...
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Not Set	....	....	...	912	...
•Bombs Over Burma	PRC	208	Anna May Wong-N. Madison	June 5,'42	65m	July 18,'42	781	648	...
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	...	...
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	...	...
•Boss of Hangtown Mesa	Univ.	....	Johnny Mack Brown	Aug. 21,'42	58m	Sept. 19,'42	911	...	...
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5.'42	68m	....	...	794	...
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934		
Buckskin Frontier	Para.	....	Richard Dix-Jane Wyatt	Not Set	....	....	...	983	...
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19.'42	61m	Aug. 22,'42	903	..	...
CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Not Set	....	....	..	1019	..
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	...	1034
Calaboose	UA	....	Jimmy Rogers-Noah Beery, Jr.	Not Set		....		..	
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	..
•Calling Dr. Gillespie	MGM	247	Lionel Barrymore-Philip Dorn	Aug., '42	84m	June 20,'42	725	715	873
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15.'42	915		...
Casablanca	WB	....	Humphrey Bogart-Ingrid Bergman	Not Set	102m	Nov. 28,'42	1029	936	...
Cat People	RKO	....	Simone Simon-Tom Conway	Jan. 1,'43	73m	Nov. 14,'42	1005	962	...

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	...
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	...	...
City Without Men	Col.	....	Linda Darnell-Doris Dudley	Jan. 14,'43	....	....	...	1009	...
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	...	...
●Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 3,'41	407	387	...
Commandos Strike at Dawn	Col.	....	Paul Muni-Lillian Gish	Not Set	98m	Dec. 19,'42	1078	962	...
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	....	...	995	...
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	....	...	...	...
Corvettes in Action	Univ.	....	Patric Knowles-Dick Foran	Not Set	....	....	...	...	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cover Girl, The (color)	Col.	....	Jinx Falkenberg-Rita Hayworth	Not Set	....	....	...	...	...
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	....	....	...	962	...
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	...
●Crossroads	MGM	244	William Powell-Hedy Lamarr	July, '42	84m	June 27,'42	737	663	1082
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 1,'43	....	....	...	960	...
●DANGER in the Pacific	Univ.	6056	Don Terry-Leo Carrillo	July 10,'42	61m	Aug. 8,'42	827	...	...
Daring Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	...
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	...
Day Will Dawn (British) (now The Avengers)	Soskin-Gen'l	....	Ralph Richardson-Deborah Kerr	Not Set	98m	May 23,'42	673	...	...
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1081	...
Dead Men Walk	PRC	311	George Zucco-Mary Carlisle	Feb. 10,'43	66m	....	...	1031	...
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	...	...
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	....	...	872	...
Desperados, The (color)	Col.	....	Randolph Scott-Glenn Ford	Not Set	....	....	..	871	
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	...	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	...
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Oct. 9,'42	45m	Oct. 24,'42	969	..	...
Dixie Dugan	20th-Fox	....	James Ellison-Lois Andrews	Not Set	....	....	...	1082	...
●Dr. Broadway	Para.	4128	Macdonald Carey-Jean Phillips	Block 6	67m	May 9,'42	646	527	873
Dr. Gillespie's New Assistant	MGM	....	Lionel Barrymore-Van Johnson	Not Set	86m	Nov. 15,'42	1005	...	...
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	...
●Drums of the Congo	Univ.	6040	Stuart Erwin-Ona Munson	July 17,'42	61m	July 25,'42	794	...	...
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	....	...	1019	...
●EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Not Set	109m	June 20,'42	725	635	1082
Edge of Darkness	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	....	...	982	...
●Enemy Agents Meet Ellery Queen	Col.	3038	Margaret Lindsay-William Gargan	July 30,'42	64m	Aug. 29,'42	870	...	...
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	...	...
●Escape from Crime	WB	137	Julie Bishop-Richard Travis	July 25,'42	60m	June 6,'42	698	687	
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1034
Eyes of the Underworld	Univ.	....	Richard Dix-Lon Chaney, Jr.	Jan. 8,'43	61m	Oct. 17,'42	960	...	...
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	...
Fall In	UA-Roach	....	William Tracy-Jean Porter	Nov. 20,'42	....	....	...	796	...
Fighting Chetniks	20th-Fox	....	Philip Dorn-Virginia Gilmore	Not Set	....	....	...	995	...
Find, Fix and Strike (British)	Ealing-ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	...	...
First of the Few, The (British)	Howard-Gen'l	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	...
Flesh and Fantasy	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	....	...	1058	....
Flight for Freedom	RKO	....	Rosalind Russell-Fred MacMurray	Not Set	....	....	...	983	...
●Flight Lieutenant	Col.	3012	Pat O'Brien-Glenn Ford	July 9,'42	78m	June 27,'42	751	...	947
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	...	1082
●Flying Tigers	Rep.	....	John Wayne-Anna Lee	Oct. 8,'42	102m	Sept. 26,'42	921	...	984
Follies Girl	PRC	....	Wendy Barrie-Gordon Oliver	Feb. 12,'43	....	....	...	...	...
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	...	...
Foreman Went to France (British)	Ealing-UA	....	Constance Cumming-Tommy Trinder	Not Set	90m	May 2,'42	634	...	...
Forest Rangers, The (color)	Para.	....	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	...
Forever Yours	Univ.	....	Deanna Durbin-Edmond O'Brien	Not Set	....	....	...	936	.
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1034
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	...	855	...
Frankenstein Meets the Wolf Man	Univ.	....	Lon Chaney-Bela Lugosi	Not Set	....	....	...	1055	...
●Friendly Enemies	UA	....	Charles Winninger-Charles Ruggles	June 26,'42	95m	June 27,'42	738	726	756
From Here to Victory	RKO	....	Cary Grant-Laraine Day	Not Set	....	....	...	1081	...
●Frontier Marshal Along the Sundown Trail	PRC	....	Bill (Radio) Boyd-Art Davis	Oct. 19,'42	....	....	...		...
●Frontier Marshal in Prairie Pals	PRC	255	Bill (Radio) Boyd-Art Davis	Sept. 4,'42	60m	....	...	1033	...
●GAY Sisters, The	WB	138	Barbara Stanwyck-George Brent	Aug. 1,'42	108m	June 6,'42	697	663	984
●General Died at Dawn, The	Para.	4140	Gary Cooper-Madeleine Carroll	Reissue	93m	Sept. 12,'36	911	...	...
Gentle Annie	MGM	....	Robert Taylor-Susan Peters	Not Set	....	....	...	1043	...
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1034
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1034
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	...	...
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	...
●Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	...	...
Glass Key, The	Para.	....	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	...	1034
Goose Steps Out, The (British)	Ealing-UA	....	Will Hay	Not Set	78m	Aug. 29,'42	870	...	...
Gorilla Man, The	WB	....	John Loder-Paul Cavanagh	Not Set	64m	Dec. 12,'42	1054	...	...
Great Gildersleeve, The	RKO	....	Harold Peary-Freddy Mercer	Jan. 15,'43	62m	Nov. 15,'42	1006	995	...
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	...
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	...	912	...
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	....	...	1055	...

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Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	...	1082
Happy Go Lucky (color)	Para.	....	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	....	...	797	...
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Not Set	97m	Sept. 19,'42	923	796	. .
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017		. .
He Hired the Boss	20th-Fox	....	Stuart Erwin-Evelyn Venable	Not Set		....	...	986	...
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	...
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	....	....	...	986	...
•Her Cardboard Lover	MGM	241	Norma Shearer-Robert Taylor	June '42	90m	May 30,'42	686	648	795
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	...	1082
Hi, Buddy	Univ.	....	Dick Foran-Harriet Hilliard	Not Set	....	....	...	1079	...
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	...	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	....	....	...	983	...
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	...
•Hillbilly Blitzkrieg	Mono.	....	Edgar Kennedy-Bud Duncan	Aug. 14,'42	63m	Aug. 8,'42	827	794	...
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	...
Hit Parade of 1943	Rep.	....	John Carroll-Susan Hayward	Not Set	....	....	...	1043	...
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	...	1082
Hitler's Children	RKO	....	Kent Smith-Bonita Granville	Not Set	....	....	...	1057	...
•Holiday Inn	Para.	4134	Bing Crosby-Fred Astaire	Block 7	101m	June 13,'42	713	663	1034
Human Comedy, The	MGM	....	Mickey Rooney-James Craig	Not Set	....	....	...	1019	...
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	...
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
•I Live on Danger	Para.	4135	Chester Morris-Jean Parker	Block 7	73m	June 13,'42	713	...	...
•I Married an Angel	MGM	238	Nelson Eddy-Jeanette MacDonald	June '42	83m	May 23,'42	673	507	984
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1034
Immortal Sergeant, The	20th-Fox	....	Henry Fonda-Maureen O'Hara	Not Set	....	....	...	995	...
In the Rear of the Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	...	...
•Invisible Agent	Univ.	6049	Ilona Massey-Jon Hall	July 31,'42	79m	Aug. 8,'42	826	...	...
In Which We Serve (British)	Two Cities-UA	....	Noel Coward-Bernard Miles	Dec. 25,'42	113m	Oct. 17,'42	957	...	...
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
It Ain't Hay	Univ.	....	Abbott & Costello	Not Set	....	....	...	1058	...
•It Happened in Flatbush	20th-Fox	248	Lloyd Nolan-Carole Landis	June 5,'42	80m	May 30,'42	686	674	947
I Walked with a Zombie	RKO	....	Frances Dee-Tom Conway	Not Set	.. .	....	...	1057	...
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	...	...
•Jackass Mail	MGM	243	Wallace Beery-Marjorie Main	July '42	80m	June 20,'42	726	715	947
•Joan of Ozark	Rep.	104	Judy Conova-Joe E. Brown	Aug. 1,'42	80m	July 25,'42	793	..	...
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Not Set	63m	Dec. 26,'42	1077	971	...
Journey for Margaret	MGM	....	Robert Young-Laraine Day	Not Set	79m	Oct. 31,'42	981	912	1082
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Oct. 23,'42	69m	Aug. 8,'42	903	796	..
•Jungle Siren	PRC	203	Ann Corio-Buster Crabbe	Aug. 14,'42	68m	Oct. 31,'42	982	...	1034
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	69m	....	...	1009	...
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	...
KEEPER of the Flame	MGM	....	Spencer Tracy-Katharine Hepburn	Not Set	100m	Dec. 19,'42	1065	936	...
•King of the Stallions	Mono.	....	Chief Thundercloud-David O'Brien	Sept. 11,'42	63m	Aug. 29,'42	870	800	...
LADIES' DAY	RKO	....	Lupe Velez-Eddie Albert-Max Baer	Not Set	....	....	...	962	...
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	....	....	...	946	...
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1007	574	...
•Lady Gangster	WB	134	Faye Emerson-Julie Bishop	June 6,'42	62m	Apr. 11,'42	599	574	...
•Lady in a Jam	Univ.	6008	Irene Dunne-Patric Knowles	June 19,'42	83m	July 4,'42	749	613	984
Laugh Your Blues Away (formerly How Do You Do?)	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	69m	....	...	986	...
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	Not Set	....	....	...	1018	...
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	599	...	
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1082
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	...	...
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	...
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	...	...
London Blackout Murders	Rep.	....	John Abbott-Mary McLeod	Jan. 14,'43	59m	Dec. 12,'42	1067	...	...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	55m	....	...	1058	...
•Lone Rider in Border Roundup	PRC	266	George Houston-Al St. John	Sept. 18,'42	....	....	...	...	...
Lone Rider in Outlaws of Boulder Pass	PRC	....	George Houston-Al St. John	Not Set	....	....	...	1033	...
Lone Rider in Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	....	....	...	1018	...
•Lone Rider in Texas Justice	PRC	265	George Houston-Al St. John	June 21,'42	60m	....	...	...	...
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	...	....	...	1019	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Sheppard-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	
Lucky Jordan	Para.	....	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	....	...	797	...
•Lure of the Islands	Mono.	....	Margie Hart-Robert Lowery	July 3,'42	61m	....	...	800	...
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	...	...
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
•Magnificent Dope, The	20th-Fox	249	Henry Fonda-Don Ameche-Lynn Bari	June 12,'42	84m	May 30,'42	686	677	873
•Maisie Gets Her Man	MGM	240	Ann Sothern-Red Skelton	June '42	86m	May 30,'42	687	648	756
Major and the Minor, The	Para.	....	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	...	1082
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	...
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	...
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	....	...	1031	...
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	...	...
Margin for Error	20th-Fox	....	Joan Bennett-Milton Berle	Not Set	....	....	...	995	...
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	...	...
Meanest Man in the World	20th-Fox	....	Jack Benny-Priscilla Lane	Not Set	...	....	...	962	...

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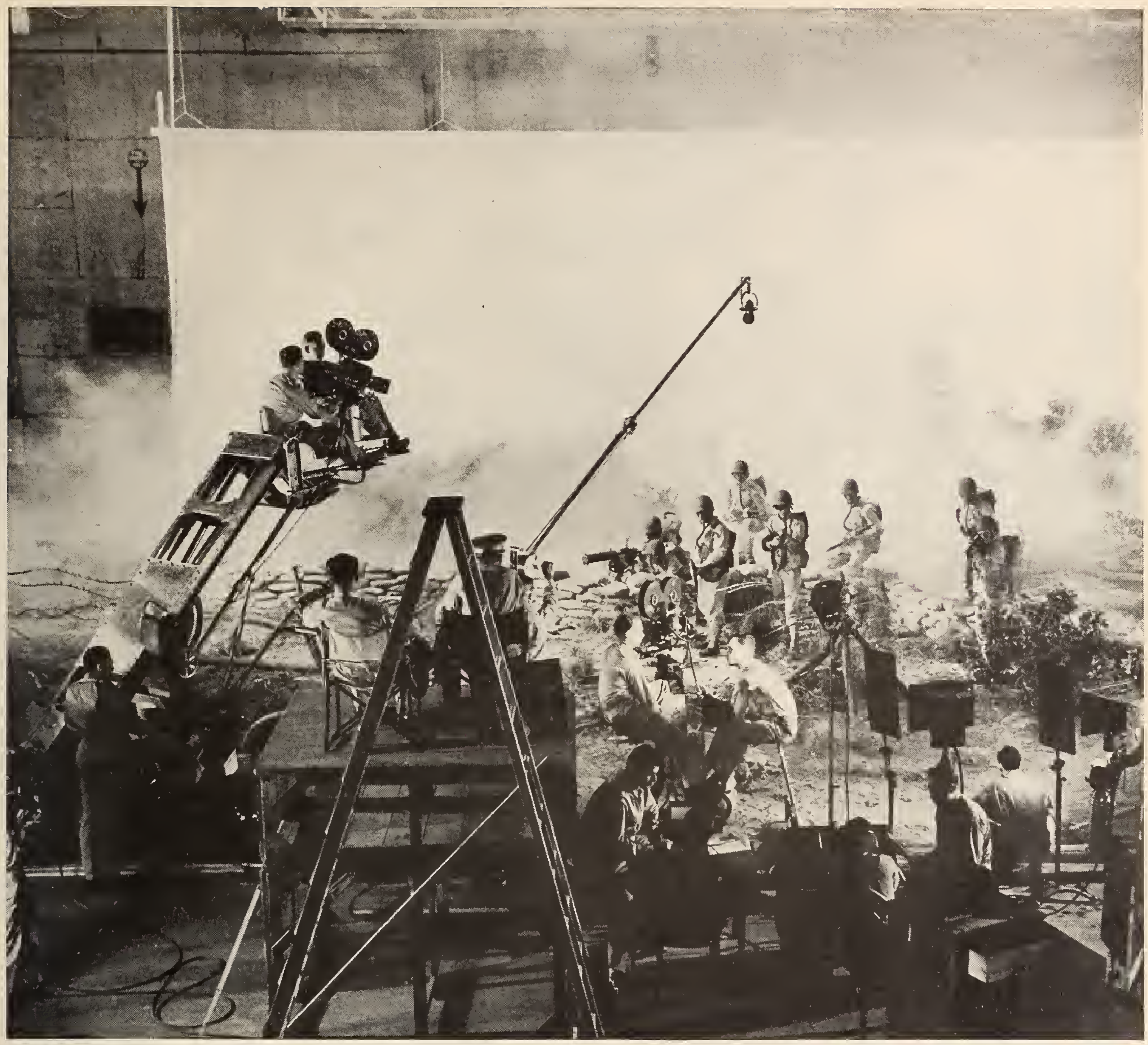
•Men of Texas	Univ.	6010	Robert Stack-Anne Gwynne	July 3,'42	82m	July 11,'42	766	...	773
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	...	...
•Mexican Spitfire Sees a Ghost	RKO	230	Lupe Velez-Leon Errol	June 26,'42	69m	May 9,'42	646	635	873
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	....	...	1079	...
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	....	...	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	...
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	...	...
•Moonlight Masquerade	Rep.	120	Betty Kean-Eddie Foy, Jr.	June 10,'42	67m	June 27,'42	738	701	...
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	1034
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	...	1034
Mountain Rhythm	Rep.	....	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	...
Mr. Justice Goes Hunting	MGM	....	Frank Morgan-Jean Rogers	Not Set	....	....	...	1079	...
•Mrs. Miniver	MGM	260	Greer Garson-Walter Pidgeon	Aug.,'42	133m	May 16,'42	661	527	1034
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	...
Mug Town	Univ.	....	Dead End Kids	Dec. 18,'42	....	....	...	...	...
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970		...
Murder in Times Square	Col.	....	Edmund Lowe-Marguerite Chapman	Not Set	....	....	...	1079	...
Murder on Wheels	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	...	...	...
•My Favorite Spy	RKO	228	Kay Kyser-Ellen Drew	June 12,'42	86m	May 9,'42	646	635	873
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	....	...	962	...
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	...
•My Sister Eileen	Col.	....	Rosalind Russell-Brian Aherne	Sept. 30,'42	96m	Sept. 19,'42	909	772	1082
Mysterious Doctor, The	WB	....	Eleanor Parker-John Loder	Not Set	....	....	...	...	...
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	...
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	64m	Oct. 17,'42	960	...	...
Next of Kin, The (British)	Ealing-UA	....	Basil Sydney-Nova Pilbeam	Not Set	100m	June 6,'42	698	...	...
Nightmare	Univ.	....	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	...	...
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	...	...
•Night In New Orleans	Para.	4127	Preston Foster-Patricia Morison	Block 6	75m	May 9,'42	647	635	...
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	...	...
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	....	....	...	983	...
Night to Remember, A	Col.	....	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	...
Northwest Rangers	MGM	....	James Craig-Patricia Dane	Not Set	64m	Oct. 31,'42	981	960	...
No Place for a Lady	Col.	....	William Gargan-Margaret Lindsay	Not Set	....	....	...	1057	...
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	...	855	...
Nothing Ventured	MGM	....	Lana Turner-Robert Young	Not Set	....	....	...	1057	...
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	...	1082
OFF the Beaten Track	Univ.	....	Ritz Brothers-Carol Bruce	Not Set	....	....	...	794	...
Old Chisholm Trail, The	Univ.	....	Johnny Mack Brown	Dec. 11,'42	....	....	...	...	...
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	...
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	...
(formerly Ox Train)									
On The Beam	Univ.	....	Gloria Jean-Ian Hunter	Not Set	...	....	...	986	...
Once Upon a Honeymoon	RKO	....	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	...
One Dangerous Night	Col.	....	Warren William-Eric Blore	Jan. 21,'43	....	....	...	983	...
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	110m	Apr. 11,'42	903	...	1082
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	...
(formerly Do Not Disturb)									
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1034
•Orders from Tokyo	Almo	....	Danielle Darrieux-Anton Walbrook	Not Set	80m	Aug. 1,'42	810	...	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	...
•Overland to Deadwood	Col.	3208	Charles Starrett-Russell Hayden	Sept. 25,'42	58m	Nov. 28,'42	1030	...	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 18,'43	68m	Dec. 12,'42	1053	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	....	...	872	...
Ox Train	MGM	....	James Craig-Dean Jagger	Sept.-Nov.,'42	....	....	...	796	...
(now Omaha Trail)									
•PACIFIC Rendezvous	MGM	239	Lee Bowman-Jean Rogers	June '42	76m	May 23,'42	673	648	
Palm Beach Story, The	Para.	....	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1082
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
•Parachute Nurse	Col.	3044	Kay Harris-M. Chapman	June 18,'42	63m	Aug. 1,'42	810	701	...
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	....	...	1058	...
•Pardon My Sarong	Univ.	....	Abbott & Costello-Virginia Bruce	Aug. 7,'42	84m	Aug. 8,'42	825	...	984
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	...	...
•Phantom Killer	Mono.	....	Dick Purcell-Joan Woodbury	Oct. 2,'42	61m	Aug. 22,'42	854	...	...
•Phantom Plainsmen	Rep.	167	Three Mesquiteers	June 16,'42	65m	Oct. 17,'42	960	...	...
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	....	....	...	971	...
•Pierre of the Plains	MGM	246	John Carroll-Ruth Hussey	Aug. '42	66m	June 20,'42	725	715	...
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	....	...	1033	...
Pittsburgh	Univ.	....	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	...	1082
•Police Bullets	Mono.	....	John Archer-Joan Marsh	Sept. 25,'42	60m	Oct. 10,'42	945	800	...
•Postman Didn't Ring, The	20th-Fox	252	Richard Travis-Brenda Joyce	July 3,'42	69m	May 30,'42	687	...	...
•Powder Town	RKO	226	Victor McLaglen-Edmond O'Brien	June 19,'42	79m	May 9,'42	647	...	...
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	...	...
Powers Girl	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	...	...
Power of the Press	Col.	....	Guy Kibbee-Lee Tracy	Not Set	....	....	...	1055	...
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	....	...	986	...
•Prairie Gunsmoke	Col.	3215	Bill Elliott-Tex Ritter	July 16,'42	56m	....	...		...
Presenting Lily Mars	MGM	....	Judy Garland-George Murphy	Not Set	...	....	...	962	...
Pride of the Yankees, The	RKO	....	Gary Cooper-Teresa Wright	Not Set	120m	July 18,'42	915	...	1082
Princess O'Rourke	WB	....	Priscilla Lane-Robert Cummings	Not Set	....	....	...	962	...
Priorities on Parade	Para.	....	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	...	...
•Prisoner of Japan	PRC	204	Alan Baxter-Gertrude Michael	July 22,'42	64m	July 4,'42	750	715	947
•Private Buckaroo	Univ	6011	Andrews Sisters-Dick Foran	June 12,'42	68m	June 6,'42	699		...
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	....	...	1079	...

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 2,'43	62m	Nov. 28,'42	1030	1018	...
Quiet Please, Murder	20th-Fox	....	Gail Patrick-George Sanders	Not Set	70m	Dec. 19,'42	1066	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	....	....	...	1009	...
Random Harvest	MGM	....	Ronald Colman-Grear Garson	Not Set	126m	Nov. 28,'42	1029	796	1082
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	....	....	...	1055	...
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	...	...
●Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	Special	124m	Mar. 21,'42	574	408	984
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	...	...
●Red Tanks	Arkino	....	A. Kulakov-V. Chobur	June 5,'42	64m	June 13,'42	713	...	...
Reunion	MGM	....	Joan Crawford-Philip Dorn-John Wayne	Not Set	102m	Dec. 5,'42	1041	872	...
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowary	Dec. 11,'42	70m	Dec. 19,'42	1067	983	...
Riders of the Northwest Mounted	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1019	...
●Riders of the Northland	Col.	3206	Charles Starrett-Russall Haydan	June 18,'42	58m	Sept. 5,'42	890	677	...
●Riders of the West	Mono.	....	Buck Jones-Tim McCoy	Aug. 21,'42	60m	Aug. 1,'42	810	800	...
Ridin' Double	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1019	...
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	...
Ridin' Through Nevada	Col.	4201	Charles Starratt-Shirley Patterson	Oct. 1,'42	61m	....	...	1058	...
Road to Morocco	Para.	....	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1034
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	....	...	1057	...
●Rubber Racketeers	Mono.	....	Rochalla Hudson-Ricardo Cortez	June 26,'42	67m	June 27,'42	751	...	984
●SABOTAGE Squad	Col.	3046	Bruca Bennett-Kay Harris	Aug. 27,'42	64m	Aug. 8,'42	827	772	...
Saludos Amigos (color)	RKO	....	Disney South American feature	Jan. 8,'43	43m	Dec. 19,'42	1065	...	...
Salute John Citizen (British)	Bt.-Anglo-Am.	....	Edward Rigby-Stanley Holloway	Not Set	96m	Aug. 15,'42	839	...	...
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	....	...	1057	...
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	...
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	...
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	...	...
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	...
Secrets of the Underground	Rep.	....	John Hubbard-Virginia Grey	Dec. 18,'42	....	....	...	1009	...
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	...
Seven Miles from Alcatraz	RKO	....	James Craig-Bonita Granville	Jan. 22,'43	62m	Nov. 14,'42	1006	962	...
Seven Sweethearts	MGM	....	Van Heflin-Kathryn Grayson	Sept.-Nov., '42	98m	Aug. 15,'42	902	...	1034
Shadow of a Doubt	Univ.	....	Teresa Wright-Joseph Cotten	Not Set	....	....	...	936	...
Shadows on the Sage	Rep.	261	Three Masquiteers	Aug. 24,'42	....	....	...	...	...
Sherlock Holmes and the Voice of Terror	Univ.	7020	Basil Rathbone-Nigal Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	...	...
Sherlock Holmes Fights Back	Univ.	....	Basil Rathbone-Nigal Bruce	Not Set	....	....	...	855	...
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	...	983	...
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Not Set	62m	Dec. 19,'42	1066	1033	...
●Silver Bullet	Univ.	6066	Johnny Mack Brown	June 12,'42	56m	Aug. 8,'42	826	726	...
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	88m	Nov. 14,'42	1005	936	...
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
●Smart Alecks	Mono.	....	East Side Kids	Aug. 7,'42	66m	June 27,'42	738	...	947
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judga	Oct. 15,'42	66m	Oct. 17,'42	959	797	...
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	...	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	....	Don Amacha-Jack Oakie-Janet Blair	Not Set	....	....	...	1043	...
Somewhere I'll Find You	MGM	301	Clark Gable-Lane Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
●Sons of the Pioneers	Rep.	157	Roy Rogers-"Gabby" Hayas	July 2,'42	61m	Aug. 1,'42	810	...	..
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerita Chapman	Sept. 10,'42	78m	Oct. 31,'42	982	796	1082
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	...	...
Springtime in the Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1082
●Spy Ship	WB	139	Craig Stevens-Irane Manning	Aug. 15,'42	62m	June 6,'42	698	687	...
Squadron Leader (British)	RKO	....	Eric Portman-Beatrice Varley	Not Set	100m	Nov. 28,'42	1030	...	...
Stand By, All Networks	Col.	4042	John Beal-Florenca Rice	Oct. 29,'42	64m	....	...	797	...
Stand By for Action (formerly Clear for Action)	MGM	....	Charles Laughton-Robert Taylor	Not Set	109m	Dec. 12,'42	1053	871	...
Star Spangled Rhythm	Para.	....	Betty Hutton-Eddie Bracken-Victor Moore	Special	...	....	...	855	
Street of Chance	Para.	....	Burgess Meradith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	2028	Leon Errol-Mary Healey	Nov. 20,'42	60m	July 4,'42	914	...	..
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	....	...	772	...
●Submarine Raider	Col.	3043	John Howard-M. Chapman	June 4,'42	64m	June 27,'42	738	701	...
●Sunday Punch	MGM	234	William Lundigan-Jean Rogers	May,'42	75m	Apr. 18,'42	611	...	...
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 30,'42	....	....	...	...	...
●Sunset Serenade	Rep.	....	Roy Rogers	Sept. 14,'42	58m	Sept. 12,'42	897	...	...
●Sweater Girl	Para.	4129	Eddie Bracken-Juna Preisser	Block 6	77m	May 9,'42	647	527	...
●TAKE a Letter, Darling	Para.	4126	Rosalind Russell-F. MacMurray	Block 6	93m	May 9,'42	645	635	1082
Take My Life	Toddy	....	Harlem Tuff Kids	Not Set	77m	July 11,'42	767	...	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogars	Oct. 30,'42	118m	Aug. 8,'42	927	706	1034
Talk About Jacqueline (British)	Excelsior-Metro	....	Hugh Williams-Carla Lehmann	Not Set	84m	Aug. 15,'42	840	...	...
●Talk of the Town	Col.	3001	Cary Grant-Jaan Arthur-R. Colman	Aug. 20,'42	118m	Aug. 1,'42	809	701	1034
●Tarzan's New York Adventure	MGM	242	Johnny Waissmuller-Mauraen O'Sullivan	June,'42	71m	Apr. 18,'42	610	575	984
Tarzan Triumphs	RKO	....	Johnny Weissmuller-Frances Gifford	Not Set	....	....	...	983	...
Taxi Mister	UA-Roach	....	William Bandix-Grace Bradley	Not Set	....	....	...	986	...
Tennessee Johnson	MGM	....	Van Haflin-Ruth Hussey	Not Set	100m	Dec. 19,'42	1065	946	...
●Ten Gentlemen from West Point	20th-Fox	251	Maureen O'Hara-Geo. Montgomery	June 26,'42	103m	May 30,'42	685	677	795
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	....	....	...	1018	...
Texas to Bataan	Mono.	....	King-Sharpa-Terhune	Oct. 16,'42	56m	Sept. 26,'42	922	...	...
●Texas Trouble Shooters	Mono.	....	Range Busters	June 12,'42	55m	....	...	699	...
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	....	...	1058	...
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyar	Not Set	....	....	...	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Date Page
						M. P. Herald Issue	Product Digest Page		
•There's One Born Every Minute	Univ.	6043	Hugh Herbert-Guy Kibbee	June 26,'42	60m	....	...	...	...
•They All Kissed the Bride	Col.	3006	Joan Crawford-Melvyn Douglas	June 11,'42	86m	June 6,'42	697	...	984
They Flew Alone (British) (now Wings and the Woman)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	May 2,'42	838	...	..
They Got Me Covered	Goldwyn	....	Bob Hope-Dorothy Lamour	Not Set	....	....	...	872	...
•They Raid by Night	PRC	212	Lyle Talbot-June Duprez	June 26,'42	72m	Sept. 5,'42	890	...	...
•This Above All	20th-Fox	253	Tyrone Power-Joan Fontaine	July 24,'42	110m	May 16,'42	661	...	1034
This Is the Enemy	Artkino	....	Russian Documentary	Not Set	74m	July 11,'42	766	...	...
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	...	...
Three Cheers for Julia	MGM	....	Ann Sothern-Melvyn Douglas	Not Set	....	....	...	1009	...
•Thru Different Eyes	20th-Fox	250	Frank Craven-Mary Howard	June 19,'42	65m	May 30,'42	686	674	...
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1034
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	...	...
•Thundering Hoofs	RKO	286	Tim Holt	July 24,'42	61m	Dec. 13,'41	407	387	...
•Timber	Univ.	6057	Leo Carrillo-Andy Devine	Aug. 14,'42	60m	Aug. 15,'42	839	...	...
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	...
Tish	MGM	....	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
•Tombstone	Para.	4132	Richard Dix-Frances Gifford	Block 7	79m	June 13,'42	714	...	...
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	...	...
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	...	...
•Top Sergeant	Univ.	6055	Don Terry-Leo Carrillo	June 12,'42	64m	Sept. 26,'42	922	...	...
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	....	...	1058	...
•Tough as They Come	Univ.	6019	Billy Halop-Bernard Punsley	June 5,'42	61m	July 4,'42	750	508	...
Trail Riders	Mono.	....	King-Sharpe-Terhune	Dec. 4,'42	....	....	...	1018	...
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	...
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	....	...	1079	...
•Tumbleweed Trail	PRC	254	Bill Boyd-Art Davis-Lee Powell	July 10,'42	57m	....	...	...	...
Two Fisted Justice	Mono.	....	King-Sharpe-Terhune	Not Set	....	....	...	1031	...
UNCENSORED (British)	Gains.-Gen'l	....	Eric Portman-F. Culley	Not Set	100m	Aug. 1,'42	809	...	...
Undercover Man	UA	4140	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	...	...
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	....	...	1009	...
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
•United We Stand	20th-Fox	254	News Documentary	July 10,'42	70m	June 27,'42	738	...	947
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	...	...
VALLEY of Hunted Men	Rep.	262	Tyler-Steele-Dodd	Nov. 13,'42	....	....	...	1031	...
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	120m	Aug. 21,'37	1043	...	...
Vengance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	...	....	...	...	...
WAKE Island	Para.	....	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1034
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1082
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	....	...	986	...
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	73m	Dec. 12,'42	1053	...	...
We'll Smile Again (British)	Brit. Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	...	...
We Sail at Midnight (British)	Crown Film	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	...	...
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	...	...
When Johnny Comes Marching Home	Univ.	....	Allan Jones-Jane Frazee	Jan. 1,'43	....	....	...	...	...
Whistling in Dixie	MGM	....	Red Skelton-Ann Rutherford	Not Set	74m	Oct. 31,'42	981	946	1082
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1082
White Savage	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	...	1079	...
Who Done It?	Univ.	7002	Abbott & Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.		Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	...	
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	...	1082
•Wings for the Eagle	WB	136	Ann Sheridan-Dennis Morgan	July 18,'42	83m	June 6,'42	697	687	984
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890		...
Wrecking Crew	Para.	....	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	...	1079	...
X Marks the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	...
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1034
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
•Yank in Libya, A	PRC	220	H. B. Warner-Joan Woodbury	July 24,'42	67m	Oct. 3,'42	935	772	...
Yanks Ahoy	UA-Roach	....	Bobby Watson-Ian Keith	Not Set	....	....	...	1019	...
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	...	...
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Not Set	....	....	...	1081	...
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1034
Young and Willing	UA	....	William Holden-Susan Hayward	Jan. 29,'43	....	....	...	663	
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	....	....	...	1081	...
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Not Set	103m	July 4,'42	914	...	...
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	...	...

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1080.



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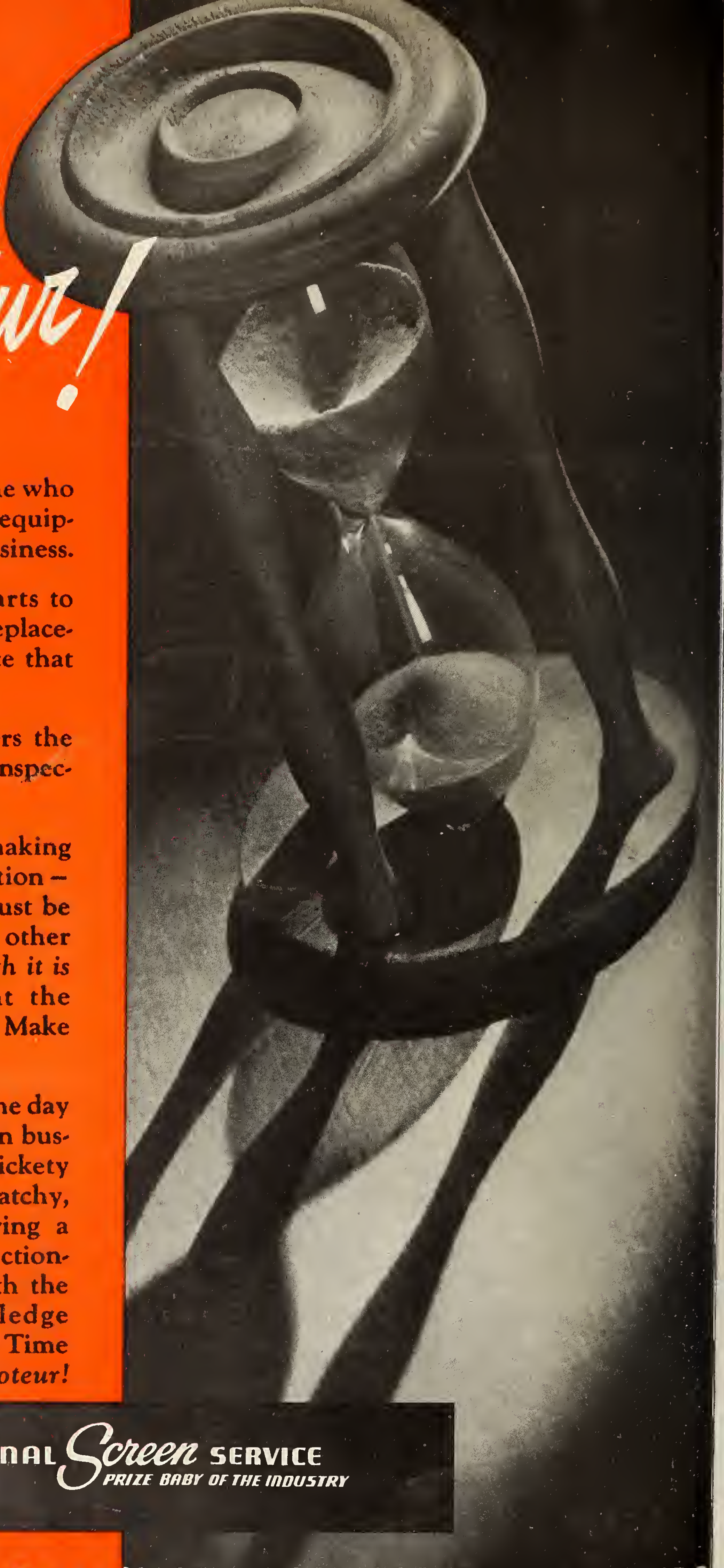

The wise Exhibitor today, is the one who checks closely, the materials and equipment that are keeping him in business.

When projection equipment starts to break down from lack of proper replacement parts, that booth is one place that will bear constant watching.

But if the contrivance that delivers the performance warrants constant inspection—*how about the show itself!*

The chemicals that go into the making of film are SO valuable to this nation—or any nation at war—that film must be husbanded and treasured as any other part of your operation, *even though it is not your physical property.* Fight the clock with it. Stretch it. Nurse it. Make it last.

The war won't last forever, and some day when Peace comes—you'll still be in business. Your equipment a little rickety perhaps; maybe the film a little scratchy, and the lobby ads perhaps showing a little wear. But everything still functioning. And you, with the satisfying knowledge that you've licked Time—*Time—the Saboteur!*

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